

**Maiden  
Erleigh  
Chiltern  
Edge School**

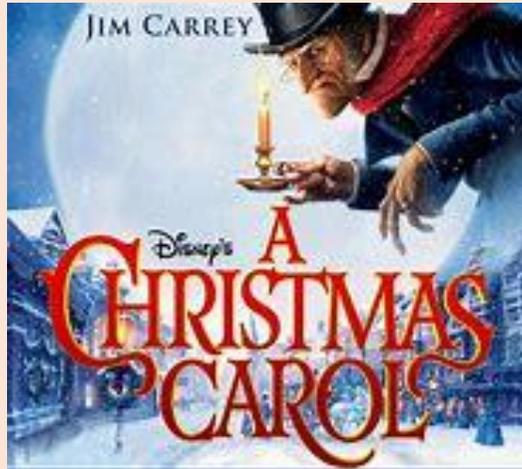
**PRESENTATION  
EVENING**

**KS 4**

**Exam Board: AQA** 

**KEY STAGE 4 LITERATURE**  
**TEXTS STUDIED:**

- A Christmas Carol
- Conflict and Power poetry
- An Inspector Calls
- Macbeth



A Christmas  
Carol by Charles  
Dickens

## Assessment objectives (AOs)

<b>AO1</b>	Read, understand and respond to texts.  Students should be able to: <ul style="list-style-type: none"><li>• maintain a critical style and develop an informed personal response</li><li>• use textual references, including quotations, to support and illustrate interpretations.</li></ul>
<b>AO2</b>	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
<b>AO3</b>	Show understanding of the relationships between texts and the contexts in which they were written.
<b>AO4</b>	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

**Sections A and B: Questions 1–13 (30 marks – AO1=12, AO2=12, AO3=6)**

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> <b>26–30 marks</b>	AO1	<ul style="list-style-type: none"> <li>Critical, exploratory, conceptualised response to task and whole text</li> <li>Judicious use of precise references to support interpretation(s)</li> </ul>	<p><b>At the top of the level,</b> a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p>
	AO2	<ul style="list-style-type: none"> <li>Analysis of writer's methods with subject terminology used judiciously</li> <li>Exploration of effects of writer's methods on reader</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</li> </ul>	
Level 5 <i>Thoughtful, developed, consideration</i> <b>21–25 marks</b>	AO1	<ul style="list-style-type: none"> <li>Thoughtful, developed response to task and whole text</li> <li>Apt references integrated into interpretation(s)</li> </ul>	<p><b>At the bottom of the level,</b> a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.</p> <p><b>At the top of the level,</b> a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p>
	AO2	<ul style="list-style-type: none"> <li>Examination of writer's methods with subject terminology used effectively to support consideration of methods</li> <li>Examination of effects of writer's methods on reader</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</li> </ul>	

### **The question**

#### **How does Dickens present the redeemed character of Scrooge?**

Write about:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge at the start of the novella

### **The extract**

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. "I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!"

He had frisked into the sitting-room, and was now standing there: perfectly winded.

"There's the saucepan that the gruel was in!" cried Scrooge, starting off again, and going round the fireplace.

"There's the door, by which the Ghost of Jacob Marley entered! There's the corner where the Ghost of Christmas Present, sat! There's the window where I saw the wandering Spirits! It's all right, it's all true, it all happened. Ha ha ha!"

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

*From Stave V, A Christmas Carol*

# Revision Material: ACC

## BBC BITESIZE

A Christmas Carol - GCSE English Literature Revision - AQA - BBC Bitesize

## YORK NOTES

A Christmas Carol (Grades 9–1) Bite Size Revision Facts (yorknotes.com)

<https://www.youtube.com/watch?v=e98F6whQUFM>



A Christmas Carol: Study Guide | SparkNotes

## **BBC iplayer Context**

[BBC One - Charles Dickens and the Invention of Christmas](#)

<https://www.bbc.co.uk/iplayer/episode/b007qyzv/ian-rankin-investigates-dr-jekyll-and-mr-hyde>

## **Victorian Historical**

In the [Discovering Literature: Victorians and Romantics](#) section a wide range of resources can be used to support teaching and learning around the 19th-century novel.

[Historical Context \(A Christmas Carol\) - GCSE English Literature Revision \(revisionworld.com\)](#)

**Macbeth**  
**Exemplar Exam**  
**Paper**



## Section A: Shakespeare

Answer **one** question from this section on your chosen text.

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### EITHER

#### *Macbeth*

Read the following extract from Act 1 Scene 5 of *Macbeth* and then answer the question that follows.

At this point in the play, Lady Macbeth is speaking. She has just read Macbeth's letter telling her about his meeting with the three witches.

#### LADY MACBETH

- Glamis thou art, and Cawdor, and shalt be  
What thou art promised; yet do I fear thy nature,  
It is too full o'th' milk of human kindness  
To catch the nearest way. Thou wouldst be great,  
5 Art not without ambition, but without  
The illness should attend it. What thou wouldst highly,  
That wouldst thou holily; wouldst not play false,  
And yet wouldst wrongly win. Thou'dst have, great Glamis,  
That which cries, 'Thus thou must do' if thou have it;  
10 And that which rather thou dost fear to do,  
Than wishest should be undone. Hie thee hither,  
That I may pour my spirits in thine ear  
And chastise with the valour of my tongue  
All that impedes thee from the golden round,  
15 Which fate and metaphysical aid doth seem  
To have thee crowned withal.

0 1

Starting with this speech, explore how Shakespeare presents ambition in *Macbeth*.

Write about:

- how Shakespeare presents ambition in this speech
- how Shakespeare presents ambition in the play as a whole.

[30 marks]  
AO4 [4 marks]

# MARK SCHEME

## *Macbeth*

### Question 1

Starting with this speech, explore how Shakespeare presents ambition in *Macbeth*.

Write about:

- how Shakespeare presents ambition in this speech
- how Shakespeare presents ambition in the play as a whole

[30 marks]  
AO4 [4 marks]

#### Indicative content:

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

#### AO1

- Ambition in terms of status and role
- The consequences of ambition when explored through the rest of the play
- Lady Macbeth as the driving force for Macbeth's ambition at the start of the play – she is aware of the influence she has over him – her ambition is for herself and him
- Her recognition of needing to give Macbeth her qualities to achieve the prophecy and therefore her ambition – “*pour my spirits in thine ear*” –
- Macbeth hints that she has a masculine soul due to her ambition – therefore link to masculinity and ambition and the power of women. She also asks to have female qualities stripped to achieve ambition “*unsex me here*”

#### AO2

- Ambition linked to rhetoric and manipulation
- Lady Macbeth as a pivotal character that drives the plot
- Imagery linked to female and male characteristics within the speech and elsewhere in the play “*too full o' th' milk of human kindness*”
- Her soliloquy adds dramatic tension and power – she thinks and acts alone

#### AO3

- Ideas about women with power and ambition
- Contemporary reception to Lady Macbeth's behaviour
- Ideas about equality and status
- Ambition associated with usurping – Machiavelli
- Ideas about the supernatural and fate

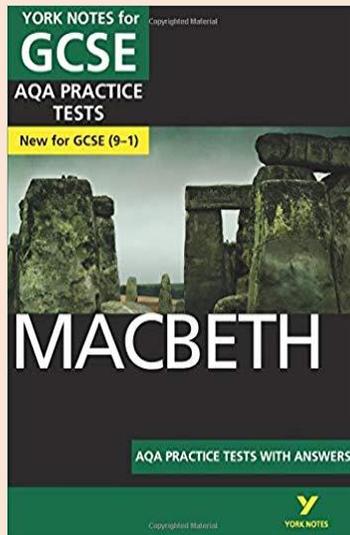
# Revision Material: Macbeth

## **BBC BITESIZE**

<https://www.bbc.com/bitesize/topics/zgq3dmn>

## **YORK NOTES**

[https://www.yorknotes.com/gcse/english-literature/macbeth-gcse-2017/revision-cards/03\\_context](https://www.yorknotes.com/gcse/english-literature/macbeth-gcse-2017/revision-cards/03_context)





<https://www.sparknotes.com/shakespeare/macbeth/summar>

BRITISH LIBRARY

<https://www.bl.uk/treasures/shakespeare/homepage.html>

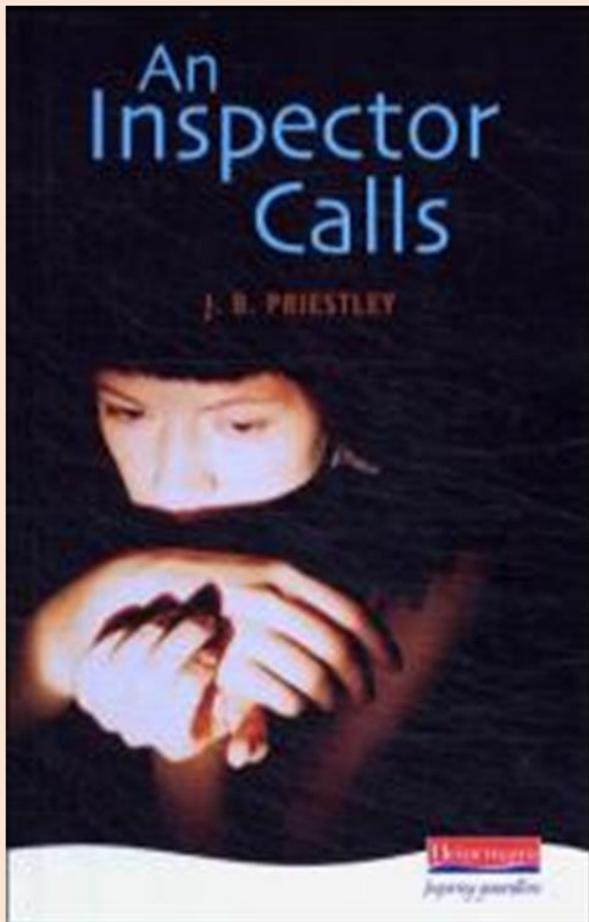
### **HISTORICAL CONTEXT: JACOBEAN ERA**

<http://www.world-history-education-resources.com/jacobean-era/jacobean-era-macbeth-context.html>

**BBC The King & the Playwright A Jacobean**

<https://www.youtube.com/watch?v=J93mWHkwhtE>

# An Inspector Calls Exemplar Exam Paper



### Section A: Modern prose or drama

Answer **one** question from this section on your chosen text.

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#### JB Priestley: *An Inspector Calls*

**EITHER**

**0 | 1**

How far does Priestley present Mrs Birling as an unlikeable character?

Write about:

- what Mrs Birling says and does in the play
- how Priestley presents her by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

**0 | 2**

How does Priestley use the character of the Inspector to suggest ways that society could be improved?

Write about:

- what society is shown to be like in the play and how it might be improved
- how Priestley presents society through what the Inspector says and does.

**[30 marks]**  
**AO4 [4 marks]**

# MARK SCHEME

## JB Priestley: An Inspector Calls

### Question 1

How far does Priestley present Mrs Birling as an unlikeable character?

Write about:

- what Mrs Birling says and does in the play
- how Priestley presents her by the ways he writes

[30 marks]  
AO4 [4 marks]

#### Indicative content:

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

#### AO1

- What Mrs Birling says and does
- Sheila and Eric's reactions to her throughout
- Her comments and reaction to the Inspector
- Her lack of progression even after the revelations OR her refusal to back down in the face of the Inspector's questions

#### AO2

- Presentation of her high-handedness when dealing with the Inspector and her children
- Presentation of her snobbish approval of Gerald
- Presentation of her reactions to the revelation about her Committee
- The irony of her comments about the unborn child given that it would have been her own grandchild

#### AO3

- Ideas about social class and her superior class to her husband
- Ideas about non-acceptance of guilt/ blame
- Her loyalty to her husband's view of the how the world works
- Her alacrity in welcoming the news about the non-existence of the Inspector and her imagined despair when final phone-call is made

## MARK SCHEME

### Question 2

How does Priestley use the character of the Inspector to suggest ways that society could be improved?

Write about:

- what society is shown to be like in the play and how it might be improved
- how Priestley presents society through what the Inspector says and does.

[30 marks]  
AO4 [4 marks]

#### Indicative content:

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

#### AO1

- Mr Birling's comments before Inspector's arrival
- Inspector's opening remarks
- The varied reactions of the family to the Inspector
- Inspector's apocalyptic final speech

#### AO2

- Stage directions at Inspector's arrival – establish his powerful impact
- Irony of war/ Titanic references
- Presentation of different characters of the Birlings and Gerald to reinforce their ideas
- Priestley's manipulation of the characters' responses to Inspector

#### AO3

- The use of the Inspector to comment on society and how it is organised both through the Daisy Smith storyline and direct commentary
- References to labour agitation/ unfair wages/ capitalism etc.
- The Inspector's final warning to the characters (and contemporary audience?)
- Ideas about change through younger generation

## Revision Material: An Inspector Calls

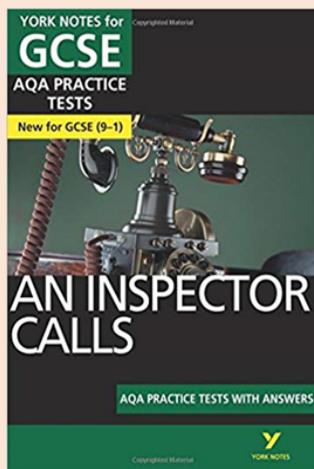
BBC An Inspector Calls film (2015 David Thewlis)

### **BBC BITESIZE**

<https://www.bbc.com/bitesize/topics/zpr639q>

### **YORK NOTES**

[https://www.yorknotes.com/gcse/english-literature/an-inspector-calls-2017/revision-cards/00\\_characters](https://www.yorknotes.com/gcse/english-literature/an-inspector-calls-2017/revision-cards/00_characters)



 sparknotes

<https://www.sparknotes.com/drama/an-inspector-calls/>



**Historical Context**

<https://www.youtube.com/watch?v=PhVC0sL6EkM>

**BRITISH  
LIBRARY**

**Discovering Literature: 20th century**

<https://www.bl.uk/20th-century-literature/articles/an-introduction-to-an-inspector-calls>

# Poetry: Power and Conflict

## Exemplar Exam Paper

### Power and conflict

The poems you have studied are:

Percy Bysshe Shelley  
William Blake  
William Wordsworth  
Robert Browning  
Alfred Lord Tennyson  
Wilfred Owen  
Seamus Heaney  
Ted Hughes  
Simon Armitage  
Jane Weir  
Carol Ann Duffy  
Imtiaz Dharker  
Carol Rumens  
John Agard  
Beatrice Garland

Ozymandias  
London  
Extract from, The Prelude  
My Last Duchess  
The Charge of the Light Brigade  
Exposure  
Storm on the Island  
Bayonet Charge  
Remains  
Poppies  
War Photographer  
Tissue  
The Emigrée  
Checking Out Me History  
Kamikaze

Compare how poets present the effects of war in 'Bayonet Charge' and in **one** other poem from 'Power and conflict'.

### **Bayonet Charge**

Suddenly he awoke and was running – raw  
In raw-seamed hot khaki, his sweat heavy,  
Stumbling across a field of clods towards a green hedge  
That dazzled with rifle fire, hearing  
5      Bullets smacking the belly out of the air –  
He lugged a rifle numb as a smashed arm;  
The patriotic tear that had brimmed in his eye  
Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –  
10     In what cold clockwork of the stars and the nations  
Was he the hand pointing that second? He was running  
Like a man who has jumped up in the dark and runs  
Listening between his footfalls for the reason  
Of his still running, and his foot hung like  
15     Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame  
And crawled in a threshing circle, its mouth wide  
Open silent, its eyes standing out.  
He plunged past with his bayonet toward the green hedge,  
20     King, honour, human dignity, etcetera  
Dropped like luxuries in a yelling alarm  
To get out of that blue crackling air  
His terror's touchy dynamite.

Ted Hughes

**[30 marks]**

## MARK SCHEME

### Question 26

Compare how poets present the effects of war in 'Bayonet Charge' and in **one** other poem from Power and conflict.

[30 marks]

#### Indicative content:

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

#### AO1

- Any valid comparison of the effects of war on the individual, such as 'Remains' or 'Exposure'
- Any valid comparison of the effects of war on others, such as 'Poppies' or 'Kamikaze'
- Possible comparisons between the effects of war on humanity, such as 'War Photographer'
- Comparisons between the ways war effects a change of attitude, such as 'The Émigré' or 'The Charge of the Light Brigade'.

#### AO2

- Comparison between presentation of the natural world in 'Exposure' or 'Storm on the Island'
- Comparison of use of person to create a sense of immediacy / distance, e.g. first person in 'Remains', third person in 'the Charge of the Light Brigade'
- Use of metaphor to present effects of war in 'Tissue' or 'Poppies'
- Any valid comparative treatment of language to create different tones, e.g. brutal description in 'Remains', or lyrical imagery in 'Poppies'.

#### AO3

- Any treatment of the use of individual experience to deal with wider / universal experience
- Ideas about the realisation of the horror / reality of war
- Any treatment of the relationship between the individual soldiers and those for whom they fought, e.g. comparison with 'The Charge of the Light Brigade' or 'Exposure'
- Any valid points about the use of lyric poetry to explore universal ideas, or literary / generic conventions, or use of the natural world such as in 'Exposure' or 'Poppies'.

### Section C: Unseen poetry

Answer **both** questions in this section.

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#### Autumn

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

Alan Bold

1

In 'Autumn', how does the poet present the effects of the season of autumn?

[24 marks]

### Today

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

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

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

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

- 10 seemed so etched in sunlight  
that you felt like taking

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

releasing the inhabitants  
from their snow-covered cottage

- 15 so they could walk out,  
holding hands and squinting

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

Billy Collins

\* jamb – the sides of a doorway or opening

\*\* peonies – flowers

2

In both 'Today' and 'Autumn' the speakers describe attitudes towards the seasons.

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

[8 marks]

# MARK SCHEME

## Section C: Unseen poetry - (24 marks – AO1=12, AO2=12)

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> <b>21–24 marks</b>	AO1	<ul style="list-style-type: none"> <li>Critical, exploratory conceptualised response to task and text</li> <li>Judicious use of precise references to support interpretation(s)</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology.</p> <p><b>At the bottom of the level</b>, a candidate will have level 5 and be starting to demonstrate elements of exploratory thought and / or analysis of writers' methods.</p>
	AO2	<ul style="list-style-type: none"> <li>Analysis of writer's methods with subject terminology used judiciously</li> <li>Exploration of effects of writer's methods on reader</li> </ul>	
Level 5 <i>Thoughtful, developed consideration</i> <b>17–20 marks</b>	AO1	<ul style="list-style-type: none"> <li>Thoughtful, developed response to task and text</li> <li>Apt references integrated into interpretation(s)</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation, there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology.</p> <p><b>At the bottom of the level</b>, a candidate will have level 4 and be starting to demonstrate elements of thoughtful consideration and / or examination of writers' methods.</p>
	AO2	<ul style="list-style-type: none"> <li>Examination of writer's methods with subject terminology used effectively to support consideration of methods</li> <li>Examination of effects of writer's methods on reader</li> </ul>	

## MARK SCHEME

### Unseen Poetry

#### Question 27.1

In 'Autumn' how does the poet present the effects of the season of autumn?

[24 marks]

#### Indicative content

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

#### AO1

- Description of autumn as a 'robber' and wind as 'accomplice'; the abundance of everything that has gone previously has been taken away.
- ideas related to cold and negativity: theft 'chilling' the world; idea of mortality – 'dead leaves'; disruptive effects of season and wind 'air of chaos'
- Effect that nature has upon man – leaves are 'blown/in the faces of inquisitive strangers'
- 'colourful distractions' suggesting some positive aspects to the season
- 'normally placid sky' and 'quiet rage' implies volatility of seasonal change

#### AO2

- figurative language presenting autumn as a 'robber' an unwelcome visitor with the wind described as his 'accomplice'
- Length of final line and relative brevity of preceding ones; compact single stanza
- Alliteration-grabbing/green, cunningly covering, autumn/arrives
- Powerful verbs – 'grabbing'/shake'; adjectival choices – 'careful'/placid'/colourful'
- Red-notations of fireworks-rage linking visual imagery to emotions

In both 'Today' and 'Autumn' the speakers describe attitudes towards the seasons.

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

[8 marks]

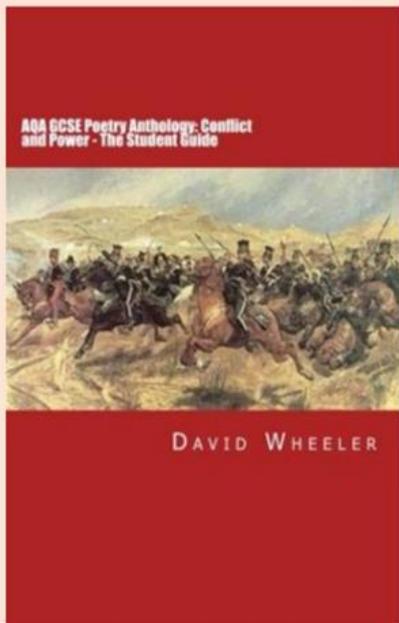
Mark	AO	Typical features of response
Level 4 7-8 marks	AO2	<ul style="list-style-type: none"><li>• Exploratory comparison of writers' use of language, structure and form with subject terminology used judiciously</li><li>• Convincing comparison of effects of writers' methods on reader</li></ul>
Level 3 5-6 marks	AO2	<ul style="list-style-type: none"><li>• Thoughtful comparison of writers' use of language and/or structure and/or form with subject terminology used effectively to support consideration of methods</li><li>• Comparative examination of effects of writers' methods on reader</li></ul>
Level 2 3-4 marks	AO2	<ul style="list-style-type: none"><li>• Relevant comparison of writers' use of language and/or structure and/or form with some relevant use of subject terminology</li><li>• Some comparison of effects of writers' methods on reader</li></ul>
Level 1 1-2 marks	AO2	<ul style="list-style-type: none"><li>• Some links between writers' use of language or structure or form</li><li>• Some links between effects of writers' methods on reader</li></ul>
0 marks	Nothing worthy of credit/nothing written	

#### Indicative content

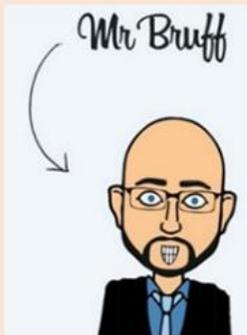
**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

- Any valid comparisons conversational voice, architectural metaphor, loosely iambic, couplets-compared to love poetry-Today-one compact stanza-Autumn
- Any valid comparisons between the alliteration used in 'Today' – 'canary's cage' with the negative alliteration of 'cunningly covering' in Autumn
- Any valid comparisons between the description of the garden 'bursting' with peonies and the newness of spring with the descriptions in 'Autumn' of shaking branches and 'dead leaves'
- Any valid comparisons between the positive and/or negative connotations of the language used - the 'perfect' spring day which is echoed the freeing of the canary from its cage, compared with the oxymoronic 'quiet rage' of the normally placid sky in 'Autumn'
- Any valid comparisons between metaphor used to present the effects of nature - autumn is viewed as entrapping and spring is viewed as a release

## Power and Conflict Student Guide



<https://www.bl.uk/20th-century-literature/themes/power-and-conflict>



<https://www.youtube.com/watch?v=zHp8eVi27Nw>

# GCSE English Language

## Unit 1

50% of total GCSE  
marks

Explorations in Creative  
Reading and Writing

## Unit 2

50% of total  
GCSE marks

Writers' Viewpoints and  
Perspectives

## Unit 3

NEA

Spoken Language

## **Unit 1:** Explorations in Creative Reading and Writing

1 hour and 45 minutes long and divided into 2 sections:

### **Section A – Reading:**

- 1 hour long – use the 15 minutes to read the text.
- A total of 40 marks (25%).
- 4 questions on 1 literature fiction text.
- The text will be from either 20th or 21st century.

### **Section B – Writing:**

- Descriptive or narrative writing.
- 45 minutes long.
- A total of 40 marks (25%).
- 1 question 24 marks for content & 16 marks for technical accuracy.

## Unit 2: Writers' Viewpoints and Perspectives

It's 1 hour and 45 minutes long and divided into 2 sections:

### **Section A – Reading:**

- 1 hour long – use the 15 minutes to read the 2 linked non-fiction texts.
- A total of 40 marks (25%).
- One text will be from the 19<sup>th</sup> century and the other will either be from 20<sup>th</sup> or 21<sup>st</sup> century, depending on when the text from Unit 1 came from.

### **Section B – Writing:**

- Writing to present a view point.
- 45 minutes long.
- A total of 40 marks (25%)
- 1 question 24 marks for content & 16 marks for technical accuracy.

## NEA (Non-examination Assessment): Spoken Language.

You will be assessed on the following elements:

- Presenting
  - Responding to questions
  - Use of Standard English.
- You will have to deliver a presentation in a formal context and will have to respond appropriately to questions & feedback.

This does NOT count towards your English Language GCSE.

You will earn a Speaking and Listening Accreditation (the next qualification down from a GCSE)

