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| **GCSE English Literature**  Example Paper 3 | **cover_logo_new** |
| Please note that you may see slight differences between this paper and the original.   **OCR supplied materials:** Additional resources may be supplied with this paper.  **Other materials required:** | **Duration:** 90 mins |
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## INSTRUCTIONS TO CANDIDATES

•   Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.  
•   Answer **all** the questions, unless your teacher tells you otherwise.  
•   Read each question carefully. Make sure you know what you have to do before starting your answer.  
•   You may use additional paper, or a specific Answer sheet if one is provided, but you must clearly show your candidate number, centre number  
    and question number(s).

## INFORMATION FOR CANDIDATES

•   The quality of written communication is assessed in questions marked with an asterisk.

•   The number of marks is given in brackets **[ ]** at the end of each question or part question.  
•   The total number of marks for this paper is **40**.  
•   The total number of marks may take into account some 'either/or' question choices.

**1(a).**

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| **Poetry across Time** |

**Conflict**  
  
**Read the two poems below and then answer part a).**

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| --- | --- |
|  | The Destruction of Sennacherib by Lord Byron  The Assyrian came down like a wolf on the fold, And his cohorts were gleaming in purple and gold; And the sheen of their spears was like stars on the sea, When the blue wave rolls nightly on deep Galilee. |
|  |  |
| 5 | Like the leaves of the forest when Summer is green, |
|  | That host with their banners at sunset were seen: |
|  | Like the leaves of the forest when Autumn hath blown, |
|  | That host on the morrow lay withered and strown. |
|  |  |
|  | For the Angel of Death spread his wings on the blast, |
| 10 | And breathed in the face of the foe as he passed; |
|  | And the eyes of the sleepers waxed deadly and chill, |
|  | And their hearts but once heaved, and for ever grew still! |
|  |  |
|  | And there lay the steed with his nostril all wide, |
|  | But through it there rolled not the breath of his pride; |
| 15 | And the foam of his gasping lay white on the turf, |
|  | And cold as the spray of the rock-beating surf. |
|  |  |
|  | And there lay the rider distorted and pale, |
|  | With the dew on his brow, and the rust on his mail: |
|  | And the tents were all silent, the banners alone, |
| 20 | The lances unlifted, the trumpet unblown. |
|  |  |
|  | And the widows of Ashur are loud in their wail, And the idols are broke in the temple of Baal; And the might of the Gentile, unsmote by the sword, Hath melted like snow in the glance of the Lord. |

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|  | The Last Laugh by Wilfred Owen |
|  |  |
|  | ‘Oh! Jesus Christ! I’m hit’,’ he said; and died. Whether he vainly cursed or prayed indeed,      The Bullets chirped – In vain, vain, vain!      Machine-guns chuckled – Tut-tut! Tut-tut! |
| 5 | And the Big Gun guffawed. |
|  |  |
|  | Another sighed – ‘Oh Mother, – Mother, – Dad!’ Then smiled at nothing, childlike, being dead.      And the lofty Shrapnel-cloud      Leisurely gestured, – Fool! |
| 10 | And the splinters spat, and tittered. |
|  |  |
|  | ‘My Love!’ one moaned. Love-languid seemed his mood, Till slowly lowered, his whole face kissed the mud.      And the Bayonets’ long teeth grinned;      Rabbles of Shells hooted and groaned; |
| 15 | And the Gas hissed. |

You are advised to spend about 45 minutes on part a).  
  
Compare how these poems present killing and its results.   
  
You should consider:

* ideas and attitudes in each poem
* tone and atmosphere in each poem
* the effects of the language and structure used.

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| **[20]** |

**2(a).**

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| **Modern prose or drama** |

**An Inspector Calls by J. B. Priestley and White Boy by Tanika Gupta**  
  
**Read the two extracts below and then answer both part a) and part b).**  
  
**Extract 1 from: An Inspector Calls by J. B. Priestley**  
  
This extract takes place moments after the Inspector leaves the Birling house.  
  
**Birling:** (angrily to **Eric**) You’re the one I blame for this.  
  
**Eric:** I’ll bet I am.  
  
**Birling:** (angrily) Yes, and you don’t realize yet all you’ve done. Most of this is bound to  
come out. There’ll be a public scandal.  
  
**Eric:** Well, I don’t care now.  
  
**Birling:** You! You don’t seem to care about anything. But I care. I was almost certain for a  
knighthood in the next Honours List –  
  
(**Eric** laughs rather hysterically, pointing at him.)  
  
**Eric:** (laughing) Oh – for God’s sake! What does it matter now whether they give you a  
knighthood or not?  
  
**Birling:** (stormily) It doesn’t matter to you. Apparently nothing matters to you. But it may  
interest you to know that until every penny of that money you stole is repaid, you’ll work for  
nothing. And there’s going to be no more of this drinking round the town – and picking up  
women in the Palace bar –  
  
**Mrs Birling:** (coming to life) I should think not. Eric, I’m absolutely ashamed of you.  
  
**Eric:** Well, I don’t blame you. But don’t forget I’m ashamed of you as well – yes, both of you.  
  
**Birling:** (angrily) Drop that – There’s every excuse for what both your mother and I did – it  
turned out unfortunately, that’s all –  
  
**Sheila:** (scornfully) That’s all.  
  
**Birling:** Well, what have you to say?  
  
**Sheila:** I don’t know where to begin.  
  
**Birling:** Then don’t begin. Nobody wants you to.  
  
**Extract 2 from: White Boy by Tanika Gupta**  
  
Shaz and Kabir are sitting on a bench outside the school gates at the start of the day, tryingto finish their history homework. Their English teacher – who they nickname Creepio – ismentioned later in the extract.  
  
**Shaz:** So what is the difference between the suffragettes1 and suffragists?2  
  
**Kabir:** They’re spelt different. Can’t believe old Baxter’s making us do a speech.  
  
**Shaz:** I aint doin’ it in all that oldee woldee lingo.  
  
**Kabir:** If it weren’t for them, you lot wouldn’t have the vote.  
  
**Shaz:** We don’t have the vote anyway – not for two years. And it makes no difference even if  
we did. Nuthin’s gonna change round here.  
  
**Kabir:** You know school’s making us pay for them exercises books now?  
Said budget for books had run out.  
  
**Shaz:** Typical.  
  
**Zara** enters.  
  
**Zara:** Lost my English coursework on the bus.  
  
**Shaz:** Clever girl.  
  
**Kabir:** Creepio’ll hang you out to dry.  
  
**Zara:** Tell me about it. Give us one of them lectures about how people like us are bringing  
down the country.  
  
**Shaz:** ‘The youth today.’  
  
**Zara:** Poor diet, drinkin’ an’ smokin’ too much, having too much sex, teenage pregnancies…  
  
**Kabir:** MTV, drugs, family breakdown.  
  
**Shaz:** No respect for our elders, our education.  
  
**Zara:** Celebrity gossip, live for today, selfish…  
  
**Kabir:** Bottom of the pile.  
  
**Shaz:** Self-control. That’s the answer.  
  
**Zara:** Sitting down to dinner as a family every night eating a plate of fresh vegetables.  
  
Beat.  
  
**Shaz:** My dad was a punk rocker. You know, noisy music. Lots of shouting. Got pictures of  
him with a safety pin stuck through his nose.  
  
1Suffragettes – females who campaigned, in the early part of the 20th century, for women to have the vote.  
2Suffragists – anyone who campaigns for more people to have the vote.

You are advised to spend about 45 minutes on part a).  
  
For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.  
  
Compare how clashes between different generations are presented in these two extracts. You should consider:

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| • | the situations and experiences faced by the characters |
| • | how the characters react to these situations and experiences |
| • | how language and dramatic features create effects. |

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| **[20]** |

**END OF QUESTION PAPER**

# **Mark scheme**

| **Question** | | | **Answer/Indicative content** | **Marks** | **Guidance** |
| --- | --- | --- | --- | --- | --- |
| 1 | a |  | **The Destruction of Sennacherib by Lord Byron and The Last Laugh by Wilfred Owen.**  **Compare how these poems present killing and its results**  **You should consider:**   * **ideas and attitudes in each poem** * **tone and atmosphere in each poem** * **the effects of the language and structure used.**   Please bear in mind that other content may be equally valid and should be credited.  **AO2:**   * Comparison of Byron’s and Owen’s sense of structure: e.g. the simplicity of Owen’s structure (three victims of killing in turn described in couplets), followed by the shorter, sharper lines describing and condemning the methods man has devised for killing adds to the accessibility, power and pity of the poem; Byron’s poem has a clearer sense of a developing narrative (e.g. the repeated “And”, and the surprising shift of power half way through stanza two)). * Use of comparative poetic techniques to convey the killing e.g. Owen’s personification of the mocking weaponry with each having its own personality (the deep laughter and “guffaw” (sic.) of the big gun), set against the sharp spite of the shrapnel as it “spat” and tittered”), all of which establish the very human dimension and accountability or the killing; Byron’s personification of the “Angel of Death”; Byron’s dominant natural imagery/use of simile to express power (“wolf on the fold…stars on the sea”), and Owen’s ironic metaphor of the dying soldier as he “kissed the mud”. * Owen’s unsettling use of half-rhyme to suggest disquiet, irrationality, and dissonance; Byron’s remorseless rhyming couplets to reflect initially the determination of the Assyrian, and later God’s all-powerful and irresistible will. Byron’s anapaestic metre mirrors initially the galloping of the horses’ hooves; then becomes a statement on the inevitable force of the divine will and vengeance. * The consonance of the sibillant “s” in Owen’s juxtaposition of “gas” and ”hissed”; Byron’s alliteration (almost exclusively in verse three) to capture the power and authority as the Angel of Death breathes death into the attackers (“blast/breathed…face/foe…hearts/heaved”).   **AO1:**   * The presence of God in both poems, but with a very different emphasis: e.g. with Byron there is a sense of moral approval as well as the sense of awe and wonder at the omnipotence and destructive force of God; with Owen, there is instead a sense of meaninglessness and condemnation of the deaths and the suffering – with Jesus mentioned at the start ambiguously, in a moment either of blasphemous horror or of a prayer unanswered. * Owen’s poem here avoids the grim physicality of the effects of killing, but focusses (after the initial emotionally distanced two lines of each verse) more on the instruments of killing; Byron’s poem details the bodies and the cries of the bereaved. * Although both poems have a sense of the people left behind by those killed (“Mother…Dad…Love” with Owen, and “widows” with Byron), there is arguably a greater sense of those killed as individuals in the former. | **20** | ***SKILLS:*** ***AO2***: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate. ***AO1***: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.  Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.  ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO2 is the dominant assessment objective.***  **Level 6 (18–20 marks)**  **Sustained critical style in an informed personal response to both text and task**   * Detailed and sensitive analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Consistently effective use of relevant subject terminology (AO2) * Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) * Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) * Achieves a sustained, interwoven comparison of texts   **Level 5 (15–17 marks)**  **Convincing critical style in a well-developed personal response to both text and task**   * Thoughtful examination of writer’s use of language, form and structure to create meanings and effects (AO2) * Good use of relevant subject terminology (AO2) * Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) * Textual references and quotations are well–selected and fully integrated (AO1) * Achieves a sustained comparison of texts   **Level 4 (11–14 marks)**  **Credible critical style in a detailed personal response to both text and task**   * Some analytical comments on writer’s use of language, form and structure to create meanings and effects (AO2) * Competent use of relevant subject terminology (AO2) * Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) * Relevant textual references and quotations are selected to support the response (AO1) * Develops some key points of comparison between texts   **Level 3 (7–10 marks)**  **A reasonably developed personal response to both text and task**   * Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) * Some use of relevant subject terminology (AO2) * Develops a reasonably detailed personal response to the text showing understanding (AO1) * Uses some relevant textual references and quotations to support the response (AO1) * Makes some explicit, relevant comparisons between texts   **Level 2 (4–6 marks)**  **A straightforward personal response to both text and task**   * Simple comments on writer’s use of language, form or structure (AO2) * Limited use of subject terminology (AO2) * Begins to develop a straightforward personal response to the text showing some understanding (AO1) * Gives some relevant support from the text (AO1) * Some identification of key links between texts   **Level 1 (1–3 marks)**  **A basic response to both text and task**   * A little awareness of language, form or structure (AO2) * Very little use of subject terminology (AO2) * Makes a few relevant comments about the text (AO1) * Makes limited references to the text (AO1) * Limited, if any, attempt to make obvious links between texts   **0 marks** No response or no response worthy of credit.  **Examiner’s Comments**  This was a very popular question, but again a surprising number of candidates seemed to respond better and with more knowledge as well as spontaneity to the unseen poem than to the taught poem. As in Q1 and Q3, familiarity with the author may have helped, although this should not be an expectation for future series. Lack of basic knowledge of the Biblical narrative which inspires the Byron was sometimes a problem for candidates not aware of who is fighting who, who gets killed and why. Those who had such knowledge were able to make interesting comparisons between the almighty power of God in Byron’s poem and the weaponry getting the ‘last laugh’ in Wilfred Owen. The best responses to the latter were aware of the importance of the title, and many noticed the tone of mockery. Those who were aware that Byron’s ‘Hebrew Melody’ is an act of poetic ventriloquism were able to explore ironies in both poems. Even those who took the Byron at face value were able to make interesting historical comparisons between past attitudes to war and the mechanical horrors and casual brutality of the Western Front. Some contrasted the mock-heroic immediacy of killing in Owen with the epic qualities of Byron’s verse. There were very effective comparisons of the humiliated ‘rider distorted and pale’ and the lover-soldier whose ‘whole face kissed the mud’, while others compared the wailing widows of Ashur and the invocations of their loved ones by the dying to explore the results of killing. Both poems offered comparisons of the vanity and futility of conflict as well as its savagery. Those who focused on the latter were able to compare the ‘wolf on the fold’ with the personifications of the savage weaponry, hooting and hissing at their victims. |
|  |  |  | **Total** | **20** |  |
| 2 | a |  | **An Inspector Calls by J. B. Priestley and White Boy by Tanika Gupta**  **Compare how clashes between different generations are presented in these two extracts. You should consider:**   * **the situations and experiences faced by the characters** * **how the young people react to these situations and experiences** * **how language and dramatic features create effects.**   Please bear in mind that other content may be equally valid and should be credited.  **AO3:**   * Understanding of how opinions and beliefs cause conflict between the generations. * Understanding that different generations do not empathise with each other’s conflicting points of view.   **AO1:**   * Contrast between the bitter and serious tone of Eric’s and Mr Birling’s disagreement and the humorous tone in which the school pupils relate how ‘Creepio’ clashes with them. * Eric is ashamed of his mother and father; he is emotionally involved in the clash, whereas the students are dismissive of Creepio and simply amused by him.   **AO2:**   * The stage directions signal that emotions are running high in the An Inspector Calls extract: Eric ‘laughs rather hysterically’; Birling responds ‘stormily’ and ‘angrily’ to Eric. Zara, Kabir, Shaz take two turns each as they relay the list of Creepio’s criticisms. The clear, simple structure is reminiscent of a nursery rhyme and suggests they are having fun, playing a game. * Birling’s exasperation at Eric conveyed through repetition with Birling seizing on the words Eric uses and throwing them back at him (‘You don’t seem to care about anything. But I care.’; ‘It doesn’t matter to you. Apparently nothing matters to you.’) In the White Boy extract, humour is created through antithesis and juxtaposition (MTV, drugs) and through hyperbole (the long list of criticisms) and bathos (the answer to the myriad problems the youth of today face is to eat ‘a plate of fresh vegetables’ each night with their family). | **20** | **SKILLS:** ***AO3:*** Show understanding of the relationships between texts and the contexts in which they were written. ***AO1:*** Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations. ***AO2:*** Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate. Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality. ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives.***  **Level 6 (18–20 marks)**  **Sustained critical style in an informed personal response to both text and task**   * Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) * Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) * Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) * Detailed and well-developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Consistently effective use of relevant subject terminology (AO2) * Achieves a sustained, interwoven comparison of texts   **Level 5 (15–17 marks)**  **Convincing critical style in a well-developed personal response to both text and task**   * Convincing understanding of context which informs the response to the text (AO3) * Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) * Textual references and quotations are well–selected and fully integrated (AO1) * Thoughtful and developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Good use of relevant subject terminology (AO2) * Achieves a sustained comparison of texts   **Level 4 (11–14 marks)**  **Credible critical style in a detailed personal response to both text and task**   * Clear understanding of context which informs the response to the text (AO3) * Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) * Relevant textual references and quotations are selected to support the response (AO1) * Some analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Competent use of relevant subject terminology (AO2) * Develops some key points of comparison between texts   **Level 3 (7–10 marks)**  **A reasonably developed personal response to both text and task**   * Some relevant comments about context inform the response to the text (AO3) * Reasonably detailed personal response to the text showing understanding (AO1) * Some use of relevant textual references and quotations to support the response (AO1) * Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) * Some use of relevant subject terminology (AO2) * Makes some explicit, relevant comparisons between texts   **Level 2 (4–6 marks)**  **A straightforward personal response to both text and task**   * Some awareness of context, which may be implied (AO3) * Begins to develop a straightforward personal response to the text showing some understanding (AO1) * Some relevant support from the text (AO1) * Simple comments on writer’s use of language, form or structure (AO2) * Limited use of subject terminology (AO2) * Some identification of key links between texts   **Level 1 (1–3 marks)**  **A basic response to both text and task**   * A little awareness of context implied, related to the text (AO3) * Makes a few relevant comments about the text (AO1) * Makes limited references to the text (AO1) * A little awareness of language, form or structure (AO2) * Very little use of subject terminology (AO2) * Limited, if any, attempt to make obvious links between texts   **0 marks**   * No response or no response worthy of credit.   **Examiner’s Comments**  This was the most popular text in Section A. The extract set was from the point in the play where the Inspector has just left, and the Birling parents turn on Eric to blame him for the evening’s events, with Sheila and Eric defending themselves to their parents. The unseen extract was from ‘White Boy’ where three teenagers discuss their teachers ‘Old Baxter and ‘Creepio’ and their attitude towards the younger generation. Most candidates were able to compare the serious confrontation presented in the extract from ‘An Inspector Calls’ to the more light-hearted mocking tone of the unseen extract, where no member of the older generation is present to defend the accusations. In terms of AO3, the majority of candidates recognised that ‘White Boy’ is set in a more modern era than ‘An Inspector Calls’ due to the references to ‘MTV’, ‘celebrity gossip’ and ‘punk rocker’; this then informed their understanding of the differences in language and the attitudes expressed in the extracts. Where context was not considered by candidates, they were more likely to write superficial responses, making comparisons of what the characters say or do but not demonstrating overall understanding of the situations. The vast majority of candidates were familiar with the studied text extract and were able to make relevant comments about Birling’s swift accusations to put the blame firmly on Eric to avoid facing up to his own responsibility. In some responses, candidates then focused solely on the theme of responsibility moving away from the task which asked them to focus on generational conflict. This often led to a rather AO3 led response, focusing on capitalism versus socialism with brief references to the old and the young as representing each ideology. Such responses also often struggled to make relevant links to the unseen extract. The better responses were the ones that focused sharply on how generational conflicts were explored in both extracts, pointing out that the situation presented in ‘An Inspector Calls’ is much more tense and personal than in ‘White Boy’ where the students moaning about their teachers ironically live up to the accusations levelled at the ‘youth of today’ by doing their homework on a bench, leaving their coursework on the bus and generally being disrespectful to their teachers. Many candidates were keen to point out this irony. The extracts offered plenty of opportunities for language and structure analysis with many responses comparing the aggressive tone of Birling through the stage directions ‘angrily’ and ‘stormily’, compared to Eric’s frustration and incredulity revealed in ‘laughs rather hysterically, pointing at him’. They also commented on the later interactions between Mrs Birling ‘coming to life’ and Sheila ‘scornfully’ responding to her father’s claim that ‘it turned out unfortunately, that’s all’. This was compared to the more laid-back tone in the unseen extract where the students use colloquial language as they complain about their teachers listing the stereotypical flaws of youth; ‘Poor diet, drinkin’ an’ smokin’ too much, having too much sex, teenage pregnancies…’. Many responses noted that the list continues seamlessly as each student continues it without interruption. The structures of the extracts were compared well with many candidates noting Birling’s longer speeches compared to Eric and Sheila’s shorter responses, as well as the constant interruptions. They noted the lack of stage directions in the unseen extract, but many commented on the ‘beat’ before Shaz’s revelation at the end that ‘My dad was a punk rocker’. Many also commented on the ironic humour in the final sentence revealing that the critical older generation also rebelled when young.  Lower ability responses tended to deal with the extracts separately or struggled to make convincing links. This was often because they focused too heavily on the theme of responsibility in ‘An Inspector Calls’ then found it difficult to make many links to the unseen extract. There were few examples of misreading, but some lower ability responses showed a rather superficial understanding of the unseen extract, tending to describe the text rather than appreciate the irony.  We have adjusted the mark scheme to correct the typographical error in the extract: ‘to you’ should read ‘you to’ (penultimate line spoken by Birling). |
|  |  |  | **Total** | **20** |  |
|  |  |  | **Total for paper** | **40** |  |