

**Annual Examinations for Secondary Schools**

**SAMPLE PAPER**

**YEAR 10**

**ENGLISH LITERATURE**

**TIME: 2 HRS**

| Section A: Poetry | Section B: Drama | Section C: Prose | <b>TOTAL</b> |
|-------------------|------------------|------------------|--------------|
| <b>/ 40</b>       | <b>/ 30</b>      | <b>/ 30</b>      | <b>/ 100</b> |

**Section A: Poetry**

**40 marks**

**Answer ALL questions in Part 1 and Part 2.**

You are advised to spend about 25 minutes on Part A and about 25 minutes on Part B.

**Part 1**

**(20 marks)**

Read the poem and answer the questions below.

**The Caged Bird in Springtime**

What can it be,  
This curious anxiety?  
It is as if I wanted  
To fly away from here.

**5** But how absurd!  
I have never flown in my life,  
And I do not know  
What flying means, though I have heard,  
Of course, something about it.

**10** Why do I peck the wires of this little cage?  
It is the only nest I have ever known.  
But I want to build my own,  
High in the secret branches of the air.

I cannot quite remember how  
**15** It is done, but I know  
That what I want to do  
Cannot be done here.

I have all I need -  
Seed and water, air and light.  
**20** Why, then, do I weep with anguish,  
And beat my head and my wings  
Against those sharp wires, while the children  
Smile at each other, saying 'Hark\* how he sings?'

*James Kirkup*

\* Hark: an old word for 'listen'

1. Underline the best answer. ½ mark

The speaker in the poem is a bird:

- a) that has never lived in a cage.
- b) that has always lived in a cage.
- c) that has just been put in a cage.
- d) building a nest in a cage.

2. The tone of the speaker in the poem shows a sense of:

- a) sadness and frustration.
- b) fear and tension.
- c) tranquillity and peace.
- d) contentment and pleasure.

½ mark

3. The questions in the poem: ½ mark

- a) create a sense of confusion and uncertainty.
- b) lead the reader to reflect on the bird's feelings.
- c) are directed at the smiling children.
- d) arouse a sense of curiosity and bewilderment.

4. The poet makes use of: ½ mark

- a) an alternate rhyme scheme.
- b) a regular rhyme scheme.
- c) an irregular rhyme scheme.
- d) free verse.

5. a) Quote **ONE** example of run-on lines. 1 mark

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b) Why do you think the poet makes use of run-on lines? 1 mark

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6. With close reference to lines 5 to 17, explain:

a. What the bird's instincts tell it to do. 2 marks

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b. What the bird's life is really like. 2 marks

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7. Explain what the speaker means by the use of the phrase "secret branches of the air" (line 13). 2 marks

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8. The speaker uses words like "anxiety" (line 2) and "anguish" (line 20).

Comment on:

(a) the use of these words. 2 marks

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(b) the effect of these words in extending the theme of this poem to other situations. 2 marks

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9. Explain the contradiction expressed by the speaker in lines 18 to 21. 2 marks

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10. a. How do the children misunderstand the bird in the last line of the poem?

2 marks

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b. What do you think is the message of this poem?

2 marks

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**Part 2**

**(20 marks)**

Compare and contrast **The Caged Bird in Springtime** by James Kirkup and **Caged Bird** by Maya Angelou.

The answer should include:

- a comment on the possible purpose and audience of both poems;
- a comment on the viewpoints adopted in the two poems;
- a comment on the poet's choice of words, phrases and poetic devices used in the two poems;
- an explanation of how form and structure are used in the two different poems;
- your personal conclusion to the two poems by using evidence from the texts;
- use of quotations / paraphrasing when providing evidence from the text.

**The poem is reproduced below for ease of reference.**

## Caged Bird

A free bird leaps  
on the back of the wind  
and floats downstream  
till the current ends  
**5** and dips his wing  
in the orange sun rays  
and dares to claim the sky

But a bird that stalks  
down his narrow cage  
**10** can seldom see through  
his bars of rage  
his wings are clipped and  
his feet are tied  
so he opens his throat to sing.

**15** The caged bird sings  
with a fearful thrill  
of things unknown  
but longed for still  
and his tune is heard  
**20** on the distant hill  
for the caged bird  
sings of freedom.

The free bird thinks of another breeze  
and the trade winds soft through the sighing trees  
**25** and the fat worms waiting on a dawn bright lawn  
and he names the sky his own.

But a caged bird stands on the grave of dreams  
his shadow shouts on a nightmare scream  
his wings are clipped and his feet are tied  
**30** so he opens his throat to sing.

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
**35** and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom

*Maya Angelou*

**Section B: Drama****30 marks**

You are advised to spend about 35 minutes on Section B.

**Answer ONE question on ONE dramatic text you have studied at school.**

**1. Macbeth** by William Shakespeare**Act 1, Scene 3**

In this extract, Macbeth is thinking about the witches' prophecies after he receives word that he has become Thane of Cawdor.

|                |  |
|----------------|--|
| <b>MACBETH</b> | <i>[Aside]</i> Two truths are told,<br>As happy prologues to the swelling act<br>Of the imperial theme.<br><i>[To Rosse and Angus]</i> I thank you, gentlemen –<br><i>[Aside]</i> This supernatural soliciting<br>Cannot be ill; cannot be good: – if ill,<br>Why hath it given me earnest of success,<br>Commencing in a truth? I am thane of Cawdor:<br>If good, why do I yield to that suggestion<br>Whose horrid image doth unfix my hair,<br>And make my seated heart knock at my ribs<br>Against the use of nature? Present fears<br>Are less than horrible imaginings.<br>My thought, whose murder yet is but fantastical,<br>Shakes so my single state of man, that function<br>Is smothered in surmise, and nothing is,<br>But what is not. |
| <b>BANQUO</b>  | <i>[To the Lords]</i> Look, how our partner's rapt.  |
| <b>MACBETH</b> | <i>[Aside]</i> If Chance will have me king, why, Chance may crown<br>me,<br>Without my stir.   |
| <b>BANQUO</b>  | New horrors come upon him,<br>Like our strange garments, cleave not to their mould<br>But with the aid of use.   |
| <b>MACBETH</b> | <i>[Aside]</i> Come what come may,<br>Time and the hour runs through the roughest day.   |

In this extract, Shakespeare shows how Macbeth is affected by the witches' words.

Write about:

- how Shakespeare makes Macbeth appear to be a brave man who is easily tempted by evil;
- how in the play Shakespeare creates a contrast between Macbeth and Banquo.

**OR**

## 2. The Merchant of Venice by William Shakespeare

### Act I, Scene 1

In this extract, Bassanio talks about his financial difficulties to his friend Antonio.

|                 |  |
|-----------------|--|
| <b>BASSANIO</b> | 'Tis not unknown to you, Antonio,<br>How much I have disabled mine estate,<br>By something showing a more swelling port<br>Than my faint means would grant continuance:<br>Nor do I now make moan to be abridged<br>From such a noble rate; but my chief care<br>Is to come fairly off from the great debts<br>Wherein my time something too prodigal<br>Hath left me gagged. To you, Antonio,<br>I owe the most, in money and in love,<br>And from your love I have a warranty<br>To unburden all my plots and purposes<br>How to get clear of all the debts I owe. |
| <b>ANTONIO</b>  | I pray you, good Bassanio, let me know it;<br>And if it stand, as you yourself still do,<br>Within the eye of honour, be assured,<br>My purse, my person, my extremest means,<br>Lie all unlock'd to your occasions.   |

The extract shows how Bassanio's extravagant lifestyle is the main cause of his money problems.

Write about:

- how Bassanio intends to try and relieve his money problems;
- how in the play Shakespeare shows us how deeply Antonio cares for his friend and to what lengths he is ready to go to help him.

**OR**

### 3. A View from the Bridge by Arthur Miller

#### Act 1

In this extract, taken from Eddie's conversation with Mike and Louis outside the block of apartments, the three men talk about Marco and Rodolfo.

**Louis:** [*Sits on railing beside Eddie*] Believe me, Eddie, you got a lotta credit comin' to you.

**Eddie:** Aah, they don't bother me, don't cost me nutt'n.

**Mike:** That older one, boy, he's a regular bull. I seen him the other day liftin' coffee bags over the Matson Line. The leave him alone and he woulda

**Eddie:** load the whole ship by himself.

**Louis:** Yeah, he's a strong guy, that guy. Their father was a regular giant,

**Mike:** supposed to be.  
Yeah, you could see. He's a regular slave.

**Eddie:** [*Grinning*] That blond one, though – [*Eddie looks at him*] He's got a sense

**Mike:** of humour. [*Louis snickers*]  
[*Searchingly*] Yeah. He's funny –

**Eddie:** [*Starting to laugh*] Well he ain't exackly funny, but he's always like

**Mike:** makin' remarks like, y'know? He comes around, everybody's laughin'.

**Eddie:** [*Louis laughs*]

**Mike:** [*Uncomfortably, grinning*] Yeah, well... he's got a sense of humor.  
[*Laughing*] Yeah, I mean, he's always makin' like remarks, like y'know?  
Yeah, I know. But he's a kid yet, y'know? He – he's just a kid, that's all.

**Eddie:** [*Getting hysterical with Louis*] I know. You take one look at him –

**Mike:** everybody's happy. [*Louis laughs*] I worked one day with him last week over the Moore-Mac Cormick line, I'm tellin' you they was all hysterical.

**Eddie:** [*Louis and he explode in laughter*]  
Why? What'd he do?  
I don't know ... he was just humorous. You never can remember what he says, y'know? But it's the way he says it. I mean he gives you a look sometimes and you start laughin'!  
Yeah. [*Troubled*] He's got a sense of humor.

This extract creates a sense of discomfort reinforcing Eddie's ideas about masculinity.

Write about:

- how the stereotypical views about masculinity feature within the Sicilian culture in Red Hook;
- how various characters react differently to anyone who does not conform to the masculine stereotypes within their community.

**OR**



#### 4. **Wild Girl, Wild Boy** and **Skellig** by David Almond

In the extract from **Wild Girl, Wild Boy**, Elaine’s mum is worried about Elaine because she has been reported absent from school.

The narration in the extract from **Skellig** describes the delapidated garage. Michael’s mum scolds him for going inside it despite his parents telling him not to do so.

| <b>Wild Girl, Wild Boy</b> |   |
|----------------------------|---|
| <b>MUM</b>                 | Where you been, girl? The school’s been on again. You’ve been wagging it again. What am I going to do with you? Oh, Elaine. |
| <b>ELAINE</b>              | I went to the allotment. I found ...  |
| <b>MUM</b>                 | That place again. Why’s nobody taken it over yet? Elaine, all it’ll do is make you worse.                                   |
| <b>Skellig</b>             |   |
| <b>NARRATION</b>           | The timbers were rotten.  |
| <b>NARRATION</b>           | The roof was sagging in.  |
| <b>NARRATION</b>           | It was like the whole place was sick of itself.   |
| <b>MUM</b>                 | Michael! Didn’t we tell you to wait till it’s safe?   |
| <b>MICHAEL</b>             | Yes.  |
| <b>MUM</b>                 | So keep out! Right? Right?  |
| <b>MICHAEL</b>             | Yes. Right. Right right right.  |
| <b>MUM</b>                 | Do you not think we’ve got more to worry about than stupid you getting crushed in stupid garages?                           |

Each of these extracts depict a dialogue between the protagonist and their mum.

Write about:

- the difficulties that Elaine in “Wild Girl, Wild Boy” and Michael in “Skellig” encounter in their relationship with their respective mothers in both plays;
- how the theme of mother and child relationship is explored in “Wild Girl, Wild Boy” and in “Skellig” (Act 1)

**Section C: Prose****(30 marks)**

You are advised to spend about 35 minutes on Section C.

**Answer ONE question on ONE text you have studied at school.**

**1. Stories Then and Now** Ed. B. Hawthorn and K. Hawthorn

In the following two extracts from **“The Red Room”** and **“Farthing House”**, the narrators find themselves in an old house.

**“The Red Room”**

The long, draughty, subterranean passage was chilly and dusty, and my candle flared and made the shadows cower and quiver. The echoes rang up and down the spiral staircase, and a shadow came sweeping up after me, and one fled before me into the darkness overhead. I came to the landing and stopped there for a minute, listening to a rustling that I fancied I heard; then, satisfied of the absolute silence, I pushed open the baize-covered door and stood in the corridor.

The effect was scarcely what I expected, for the moonlight coming in by the great window on the grand staircase picked up everything in vivid black shadow or silvery illumination. Everything was in its place; the house might have been deserted on the yesterday instead of eighteen months ago. There were candles in the sockets of the scones and whatever dust had gathered on the carpet or upon the polished flooring was distributed so evenly as to be invisible in the moonlight.

**“Farthing House”**

The only thing I noticed was the faint smell of hospital antiseptic. That depressed me a bit more. Farthing House wasn't a hospital or even a nursing home proper and I didn't want it to seem so to Aunt Addy, not even in this slight respect.

But in fact, once I was inside, I no longer noticed it at all, there was only the pleasant smell of furniture polish, and fresh chrysanthemums and, somewhere in the background, a light, spicy smell of baking.

The smells that greeted me were all of a piece with the rest of the welcome. Farthing House seemed like an individual, private home. The antiques in the hall were good, substantial pieces and they had been well cared for over the years, there were framed photographs on the sideboard, flowers in jugs and bowls, there was an old, fraying, tapestry-covered armchair on which a fat cat slept beside a fire. It was quiet, too, there was no rattling of trolleys or buzzing of bells. And the matron did not call herself one.

Both H. G. Wells and Susan Hill portray an intense description of the setting in their respective short story.

Write about:

- how both authors create atmosphere through their description of the two houses;
- how each narrator reacts to their experience of the setting described in the two short stories.

**OR**

## 2. **Animal Farm** by George Orwell

### **Chapter 1**

In this extract, Old Major shares his thoughts with the rest of the animals who are listening to him attentively as he is respected for his wisdom.

“Now, comrades, what is the nature of this life of ours? Let us face it: our lives are miserable, laborious and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery: that is the plain truth. But is this simply part of the order of nature? Is it because this land of ours is so poor that it cannot afford a decent life to those who dwell upon it? No, comrades, a thousand times no!”

This part of Old Major’s speech leads to a succession of events on the farm.

Write about:

- the significance of Old Major’s words in this extract as he describes the current condition the animals live in and how his words inspire rebellion;
- how the theme of absolute power which corrupts runs through the novel and shapes the events that occur.

**OR**

### 3. **The Boy in the Striped Pyjamas** by John Boyne

In this extract Shmuel is answering Bruno's questions on life on the other side of the fence, explaining how he and the other prisoners arrived in Auschwitz.

"The train was horrible," said Shmuel. "There were too many of us in the carriages for one thing. And there was no air to breathe. And it smelled awful."

"That's because you all crowded onto one train," said Bruno, remembering the two trains he had seen at the station when he left Berlin. "When we came here, there was another one on the other side of the platform but no one seemed to see it. That was the one we got. You should have got on it too."

"I don't think we would have been allowed," said Shmuel, shaking his head. "We weren't able to get out of our carriage."

"The doors are at the end," explained Bruno.

"There weren't any doors," said Shmuel.

"Of course there were doors," said Bruno with a sigh. "They're at the end," he repeated. "Just past the buffet section."

"There weren't any doors," insisted Shmuel. "If there had been, we would all have got off."

Although Bruno and Shmuel are trying to communicate, in reality they do not understand each other.

Write about:

- how this extract portrays the stark differences in Bruno and Shmuel's realities;
- how Boyne develops the theme of innocence and ignorance in the novel.

**END OF PAPER**

**Annual Examinations for Secondary Schools**

**SAMPLE PAPER**

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**YEAR 10**

**ENGLISH LITERATURE**

**MARKING SCHEME**

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**Section A: Poetry**

**40 marks**

**Answer All questions in Part 1 and Part 2.**

**Part 1**

**(20 marks)**

1. Underline the best answer.

**½ mark**

The speaker in the poem is a bird:

- a) that has never lived in a cage.
- b) that has always lived in a cage.**
- c) that has just been put in a cage.
- d) building a nest in a cage.

2. The tone of the speaker in the poem shows a sense of:

**½ mark**

- a) sadness and frustration.**
- b) fear and tension.
- c) tranquillity and peace.
- d) contentment and pleasure.

3. The questions in the poem:

**½ mark**

- a) create a sense of confusion and uncertainty.
- b) lead the reader reflect on the bird's feelings.**
- c) are directed at the smiling children.
- d) arouse a sense of curiosity and bewilderment.

4. The poet makes use of: 1/2 mark

- a) an alternate rhyme scheme
- b) a regular rhyme scheme
- c) an irregular rhyme scheme
- d) free verse**

5. a) Quote **ONE** example of run-on lines. 1 mark

*Any TWO consecutive lines from the examples below are to be accepted as correct:*

**It is as if I wanted  
to fly away from here.**

**And I do not know  
What flying means, though I have heard,**

**I cannot quite remember how  
It is done, but I know  
That what I want to do  
Cannot be done here.**

**And beat my head and my wings  
Against those sharp wires, while the children  
Smile at each other, saying 'Hark how he sings?'**

b) Why do you think the poet makes use of run-on lines? 1 mark

*Accept any answers which are similar to the following:*

**The poet uses run-on-lines to create a conversational style / a fast rhythm which suggests a sense of rising emotion.**

6. With close reference to lines 5 to 17, explain:

a. What the bird's instincts tell it to do. 2 marks

**to fly and be free (and build a nest)**

b. What the bird's life is really like. 2 marks

**It flits from the perch to the wires, beating its wings and head against the cage while weeping which sounds as if it's singing.**

7. Explain what the speaker means by the use of the phrase "secret branches of the air" (line 13). 2 marks

*Award 2 marks to answers which are similar to the following:*

**It creates an image of a free place which is far away from prying eyes.**

8. The speaker uses words like "anxiety" (line 2) and "anguish"(line 20).

Comment on:

- a) the use of these words **2 marks**

*Award 2 marks to answers which are similar to the following:*

**These words depict intense emotion related to suffering. They are not normally used in relation to a tiny bird and the reader's impression of how such a bird should think and behave.**

- b) the effect of these words in extending the theme of this poem to other situations. **2 marks**

*Award 2 marks to answers which are similar to the following:*

**The speaker's words extend the poem's meaning to other situations where people may feel trapped in the life they live.**

9. Explain the contradiction expressed by the speaker in lines 18 to 21. **2 marks**

*Award 2 marks to answers which are similar to the following:*

***Despite the fact that the bird has all it needs - food, water, light – it is so unhappy that it is suffering mental and physical pain.***

10. a. How do the children misunderstand the bird in the last line of the poem?

**2 marks**

**The bird is weeping in anguish but the children think it's singing happily.**

- b. What do you think is the message of this poem?

**2 marks**

*Accept any answer which suggests that:*

**The contrast between the sadness and frustration that the bird feels and what the children perceive as happy singing, suggests that people may not easily understand others/what others are going through/other people's suffering.**

## **Part 2**

**(20 marks)**

Compare and contrast ***The Caged Bird in Springtime*** by James Kirkup and ***Caged Bird*** by Maya Angelou.

The answer should include:

- a comment on the possible purpose and audience of both poems;
- a comment on the viewpoints adopted in the two poems;
- a comment on the poet's choice of words, phrases and poetic devices used in the two poems;
- an explanation of how form and structure are used in the two different poems;
- your personal conclusion to the two poems by using evidence from the texts;
- use of quotations / paraphrasing when providing evidence from the text.

### **Indicative Content**

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

**(Read, understand and respond to the poems.)**

- Candidates may write about the theme of someone being trapped in an undesirable situation, which in both poems is being depicted through the extended metaphor of a caged bird.
- Candidates may outline the similarities between the two poems in relation to purpose and audience – making readers aware of individuals who lack freedom – while highlighting how the poem by Angelou depicts the contrast between the caged and the free bird while the poem by Kirkup focuses only on the feelings of the caged bird.
- the difference in speakers' point of view (first person/third person perspective).

**(Analyse the language, form and structure used by the poet to create meanings and effects.)**

- Comment on the use of diction and imagery related to frustration and suffering in the Kirkup poem, and those creating a dark sense of fear and death in the portrayal of Angelou's caged bird.
- How the use of question marks and exclamation marks in the first poem draws the reader's attention to the speaker's plight; while run-on lines/use of enjambment and repetition in the poem by Angelou create a fast pace associated with a sense of urgency;
- How the different line lengths in the first poem seem to create the form of a bird, while in the poem by Angelou, the long lines of the 4<sup>th</sup> and 5<sup>th</sup> stanzas bring out the contrast between the free bird and the caged bird.



**RATING SCALE – COMPARE AND CONTRAST**

| Question 2   | 7 – 6   | 5 – 4   | 3 – 2  | 1 – 0  |
|--|---|---|--|--|
| <b>(7 marks)</b><br>Read, understand & respond to both poems. (Focus on the relationship between the poems).   | <ul style="list-style-type: none"> <li>Thoughtful, developed response to both poems.</li> <li>Apt references integrated into interpretation.</li> </ul>   | <ul style="list-style-type: none"> <li>Clear, explained response to both poems.</li> <li>Effective use of references to support explanation.</li> </ul>   | <ul style="list-style-type: none"> <li>Some explained response to both poems.</li> <li>References used to support a range of relevant comments.</li> </ul>   | <ul style="list-style-type: none"> <li>Simple comments relevant to both poems.</li> <li>Reference to some relevant details.</li> </ul>   |
| <b>(10 marks)</b><br>Analyse the language, form and structure used by the poets to create meanings and effects, using relevant subject terminology where appropriate. (Focus on the relationship between the poems). | <p><b>10 – 7</b></p> <ul style="list-style-type: none"> <li>Examination of poets' methods with subject terminology used effectively to support consideration of methods.</li> <li>Examination of effects of poets' methods to create meanings.</li> <li>Clear focus on the relationship between the methods used to create meanings.</li> </ul> | <p><b>6 – 5</b></p> <ul style="list-style-type: none"> <li>Clear explanation of poets' methods with appropriate use of relevant subject terminology.</li> <li>Understanding of effects of poets' methods to create meanings.</li> <li>Focus on the relationship between the methods used to create meanings.</li> </ul> | <p><b>4 – 3</b></p> <ul style="list-style-type: none"> <li>Explained/relevant comments on poets' methods with some relevant use of subject terminology.</li> <li>Identification of effects of poets' methods to create meanings.</li> <li>Some focus on the relationship between the methods used to create meanings.</li> </ul> | <p><b>2 – 0</b></p> <ul style="list-style-type: none"> <li>Awareness of poets making choices.</li> <li>Possible reference to subject terminology.</li> <li>Hardly any focus on the relationship between meaning creation.</li> </ul> |
| <b>(3 marks)</b><br>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.   | <p><b>3</b></p> <ul style="list-style-type: none"> <li>High performance</li> <li>Spelling and punctuation are consistently accurate.</li> <li>Consistent in the use of vocabulary and sentence structures to achieve effective control of meaning.</li> </ul>   | <p><b>2</b></p> <ul style="list-style-type: none"> <li>Intermediate performance</li> <li>Spelling and punctuation are considerably accurate.</li> <li>Use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</li> </ul>  | <p><b>1</b></p> <ul style="list-style-type: none"> <li>Threshold performance</li> <li>Spelling and punctuation are reasonably accurate.</li> <li>Use a reasonably accurate range of vocabulary and sentence structures and errors to not hinder meaning in the response.</li> </ul>  | <p><b>0</b></p> <ul style="list-style-type: none"> <li>Poor performance in spelling, punctuation, vocabulary, and sentence structure.</li> </ul>   |

## Section B: Drama

30 marks

### 1. Macbeth by William Shakespeare

#### Act 1, Scene 3

In this extract, Macbeth is thinking about the witches' prophecies after he receives word that he has become Thane of Cawdor.

In this extract, Shakespeare shows how Macbeth is affected by the witches' words. Write about:

- how Shakespeare makes Macbeth appear to be a brave man who is easily tempted by evil;
- how in the play Shakespeare creates a contrast between Macbeth and Banquo.

#### **Indicative content**

***Teachers are to reward alternative valid answers.***

**Responses may include the following key points:**

Students are expected to show how Shakespeare makes Macbeth appear to be a brave man who is easily tempted by evil.

- How Macbeth fought bravely in the war, how the war is considered to have been won thanks to his personal characteristics and leadership; how he is praised for his bravery by King Duncan and other men.
- How Macbeth's ambition made him think about murdering the king before he meets the witches; how the witches' words reinforce his 'vaulting ambition'; how he isolates himself from the others to think about the witches' prophecies.
- How Macbeth allows his wife's words and his regard for her to affect his decision as to whether or not to kill the king.
- How Macbeth is physically brave but morally weak; how he changes his mind six times before deciding to murder Duncan; how his imagination and superstition make him an easy victim of the witches' tempting vision of the future.

Students are expected to show how Shakespeare creates a contrast between Macbeth and Banquo in the play.

- How like Macbeth, Banquo is a brave, respected fighter who also met the witches.
- How Banquo also struggles against temptation and his evil thoughts but does not give in to them; how Macbeth fears his integrity and honesty.
- How unlike Macbeth, Banquo does not trust the witches and their motivation; how he is wise and cautious.
- How unlike Macbeth, he is not ambitious for himself but for his descendants; how he does not accuse Macbeth of murder and this makes him seem weak, passive or irresolute.

**Points should be supported by close reference to the text.**

## 2. The Merchant of Venice by William Shakespeare

### Act I, Scene 1

In this extract, Bassanio talks about his financial difficulties to his friend Antonio. The extract shows how Bassanio's extravagant lifestyle is the main cause of his money problems.

Write about:

- how Bassanio intends to try and relieve his money problems;
- how in the play Shakespeare shows us how deeply Antonio cares for his friend and to what lengths he is ready to go to help him.

### **Indicative content**

***Teachers are to reward alternative valid answers.***

**Responses may include the following key points:**

Students are expected to show how Bassanio intends to relieve his financial issues.

- How Bassanio opens up to Antonio about his money problems; how his extravagant lifestyle has thrown him into great debts;
- How Bassanio intends to woo the heiress Portia to clear his debts – how this is not his only purpose for wooing her as he does seem to love her as well; how he needs money to impress Portia and win her heart
- How he turns to his friend Antonio to borrow money as he has done many times in the past; how this highlights their close relationship
- How indebted he feels to Antonio – both in money and in gratitude

Students are expected to show how Antonio is ready to even risk his life to lend money to his friend.

- How Antonio assures his friend that whatever wealth he possesses 'lie all unlock'd to your occasions' – here he already shows that he is ready to give all he has to help his friend
- How Antonio admits that his ships are all out at sea and he has money problems himself, yet he is ready to use his good name as a merchant to borrow money for his friend
- How this leads to the bond between Shylock and Antonio whereby Antonio is to give a pound of his flesh if he does not repay Shylock three thousand ducats in three months; how Bassanio does not agree to this straightaway but Antonio convinces him
- How far Antonio is ready to go for his friend Bassanio

**Points should be supported by close reference to the text.**

### **3. A View from the Bridge** by Arthur Miller

#### **Act 1**

In the extract, taken from Eddie's conversation with Mike and Louis outside the block of apartments, the three men talk about Marco and Rodolfo. This extract creates a sense of discomfort reinforcing Eddie's ideas about masculinity.

Write about:

- how the stereotypical views about masculinity feature within the Sicilian culture in Red Hook;
- how various characters react differently to anyone who does not conform to the masculine stereotypes within their community.

#### **Indicative content**

***Teachers are to reward alternative valid answers.***

**Responses may include the following key points:**

Students are expected to discuss the theme of manhood and masculinity through different characters and their actions:

- the stereotypical views about masculinity within the Sicilian culture in Red Hook.
  - Eddie, Louis, and Mike's conversation brings out the idea that within the Sicilian community the viewpoint of what makes a man is rather traditional: strong, muscular, hard-working. The job of a longshoreman requires this.
  - Eddie believes that it is the male's responsibility to provide and protect his family.
  - He considers being blond, thin, and knowing how to sing, sew and cook unmanly.
  - The rest of the men within the Italian community hold the same views too as they admire Marco's physique and call him "a bull" or "a slave" whereas they laugh at Rodolfo.
  - Eddie feels uncomfortable as he is his relative and sponsor and thinks that Rodolfo's behaviour reflects negatively on him.
- the contrasting reactions of different characters to anyone who does not conform to the masculine stereotypes within their community.
  - Eddie challenges Marco and Rodolfo's masculinity when he invites them to watch a boxing match with him and "teaches" Rodolfo to box.
  - Beatrice and Catherine are mesmerised by Rodolfo's looks and skills in contrast with his brother and the typical Italian/Italian American male.
  - Beatrice defends Rodolfo every time Eddie attacks or mocks Rodolfo verbally. She also calls Eddie's manhood into question when she complains about their lack of intimacy.
  - Rodolfo shows respect to all the members of the Carbone family especially Eddie, his host. He excuses himself even when Eddie criticises him which shows manly behaviour.
  - Marco fulfils Eddie's idea of a real man – he is strong, silent and a fiercely-protective family man, but he defends his brother by challenging Eddie to lift a chair in a show of force.

**Points should be supported by close reference to the text.**

#### 4. **Wild Girl, Wild Boy** and **Skellig** by David Almond

In the extract from **Wild Girl, Wild Boy**, Elaine's mum is worried about Elaine because she has been reported absent from school.

The narration in the extract from **Skellig** describes the delapidated garage. Michael's mum scolds him for going inside it despite his parents telling him not to do so.

Each of these extracts depict a dialogue between the protagonist and their mum. Write about:

- the difficulties that Elaine and Michael encounter in their relationship with their respective mothers in both plays;
- how the theme of mother and child relationship is explored in "Wild Girl, Wild Boy" and in "Skellig" (Act 1).

#### **Indicative content**

***Teachers are to reward alternative valid answers.***

**Responses may include the following key points:**

#### **Difficulties in mother child relationship**

##### **Wild Girl, Wild Boy**

- How Elaine's mum worries about her and how hard she tries to help her move on after her father's death
- How Elaine retreats to her imaginary world created by her father among the wilderness of the allotment in her imagination while her mum tries to keep her grounded, e.g. by trying to convince her to go to school.

##### **Skellig (Act 1)**

- At the beginning of the play, Michael's mother is heavily pregnant and worried that they'll be living in a house which still had to be restored to provide a decent standard of living.
- Due to his mother's focus on the imminent arrival of the new baby, Michael feels neglected. He spends much of his time in the delapidated garage, where he discovers Skellig.
- When the baby is born and has to undergo medical treatment in hospital, Michael becomes more distant from his mother.

#### **The theme of mother and child relationship as explored in both plays**

##### **Wild Girl, Wild Boy**

- How complicated their relationship becomes after Elaine's father's death and how hard Elaine tries to make her mother see Wild Boy and understand her plight
- How much Elaine hates her mum's friend, Mr Mc Namara
- How, even though the mother tries to reach out for help from McNamara and the Doctor, she is aware of her daughter's struggles and tries to take control of the various situations
- How at the end the mother reaches out to her daughter and becomes receptive to Elaine's imaginary world.

##### **Skellig (Act 1)**

- Michael becomes increasingly stressed due to the baby sister's health problems and his concerns for the ailing Skellig.
- How his mum's words always depict a loving tenderness towards him.

**Points should be supported by close reference to the text.**

**Section C: Prose**

**30 marks**

**Answer ONE question on ONE text.**

**1. Stories Then and Now** Ed. B. Hawthorn and K. Hawthorn

In the following two extracts from **“The Red Room”** and **“Farthing House”**, the narrators find themselves in an old house.

Both H. G. Wells and Susan Hill portray an intense description of the setting in their respective short story.

Write about:

- how both authors create atmosphere through their description of the two houses;
- how each narrator reacts to their experience of the setting described in the two short stories.

**Indicative content**

***Teachers are to reward alternative valid answers.***

**Responses may include the following key points:**

**The two houses**

- how H. G. Wells describes the castle, its condition and its inhabitants
- how Susan Hill describes Farthing House
- how the past of both houses is referred to

**The narrators’ reaction**

- how each narrator’s reason for being in that house is described
- how both manifestations are described
- how the age and gender of the narrators also affected their reactions
- how both narrators react in different ways
- how the narrators rationalised the events at the end

**Points should be supported by close reference to the text.**

## 2. Animal Farm by George Orwell

### Chapter 1

In this extract, Old Major shares his thoughts with the rest of the animals who are listening to him attentively as he is respected for his wisdom.

This part of Old Major's speech leads to a succession of events on the farm.

Write about:

- the significance of Old Major's words in this extract as he describes the current condition the animals live in and how his words inspire rebellion against it;
- how the theme of absolute power which corrupts runs through the novel and shapes the events that occur.

### **Indicative content**

***Teachers are to reward alternative valid answers.***

**Responses may include the following key points:**

|  |   |
|--|---|
|  | <ul style="list-style-type: none"><li>• How he urges all the animals to work together for the greater good</li><li>• How Man is identified as their enemy</li><li>• How he speaks with impressive eloquence and uses rhetorical language to inspire the animals to revolt</li><li>• How his speech forms the basis of Animalism which is summarised in the Seven Commandments</li></ul>   |
|  | <ul style="list-style-type: none"><li>• How the pigs exploit this speech for their own purposes</li><li>• How Old Major sets out an idealistic vision which is destroyed piece by piece</li><li>• How Napoleon emerges as the leader and becomes a dictator through various controlling measures - the dogs, propaganda through Squealer, executions</li><li>• How ironically the animals end up being exploited and over-worked as under Farmer Jones</li><li>• How the pigs and the humans end up being one and the same thing with the ultimate betrayal at the end of the novel.</li></ul> <p><b>Points should be supported by close reference to the text.</b></p> |

### 3. The Boy in the Striped Pyjamas by John Boyne

In this extract Shmuel is answering Bruno's questions on life on the other side of the fence, explaining how he and the other prisoners arrived in Auschwitz.

Although Bruno and Shmuel are trying to communicate, in reality they do not understand each other.

Write about:

- how this extract portrays the stark differences in Bruno and Shmuel's realities;
- how Boyne develops the theme of innocence and ignorance in the novel.

#### **Indicative content**

***Teachers are to award alternative valid answers.***

**Responses may include the following key points:**

##### **Differences**

- How both boys left their home against their will but in completely different circumstances.
- How Shmuel is on the brink of starvation while Bruno is well-nourished.
- How Bruno does not understand what the physical divide of the fence means in terms of war but Shmuel does.
- How Shmuel is more knowledgeable.
- How Bruno is free and can wander around as he pleases while Shmuel is imprisoned and confined to the camp.
- How Bruno is clean and dresses as he pleases while Shmuel is dirty and forced to wear a striped uniform.
- How both children are lonely.

##### **Innocence and Ignorance**

- How Bruno's mispronunciation of "Auschwitz" and the "Führer" portray the horror of war through the eyes of an innocent child.
- How ignorance of the position of their father in the Nazi regiment and the filtered information Bruno and Greta receive from their parents, prevent them from understanding what the desolate location and the concentration camp are.
- How Bruno does not know or understand that people on the other train are Jewish prisoners while Shmuel's experience has taught him what the reality is.
- How Shmuel still believes that they might go back home to their old life.
- How Bruno struggles to understand what happened to Shmuel and is too innocent to see how it is different from him being forced to live away from Berlin.
- How, despite showing ignorance about the camp, Bruno is still aware of something sinister about Auschwitz.
- Bruno scolds Shmuel for not wearing a jumper, showing how ignorant he is of how prisoners are treated.
- How Bruno's innocence is reflected in the way he offers Shmuel food in his house, not realising the consequences.
- How the boys' innocence leads them to search for Shmuel's father through the concentration camp.

**Points should be supported by close reference to the text.**



**RATING SCALE – LITERATURE ESSAY (Sections B and C)**

| Literature Essay   | 10 – 7  | 6 – 5  | 4 – 3   | 2 – 0  |
|--|---|--|---|--|
| <b>(10 marks)</b><br>Read, understand & respond to the text.   | <ul style="list-style-type: none"> <li>Thoughtful, developed response to the text.</li> <li>Apt references integrated into interpretation.</li> </ul>   | <ul style="list-style-type: none"> <li>Clear, explained response to the text.</li> <li>Effective use of references to support explanation.</li> </ul>  | <ul style="list-style-type: none"> <li>Some explained response to the text.</li> <li>References used to support a range of relevant comments.</li> </ul>  | <ul style="list-style-type: none"> <li>Simple comments relevant to the text.</li> <li>Reference to some relevant details.</li> </ul>   |
| <b>(16 marks)</b><br>Analyse the language and structure used by the writer to create meanings and effects, using relevant subject terminology where appropriate. | <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 to create meanings.</li> </ul>      | <ul style="list-style-type: none"> <li>Clear explanation of writer's methods with appropriate use of relevant subject terminology.</li> <li>Understanding of effects of writer's methods to create meanings.</li> </ul>                                | <ul style="list-style-type: none"> <li>Explained/relevant comments on writer's methods with some relevant use of subject terminology.</li> <li>Identification of effects of writer's methods to create meanings.</li> </ul>   | <ul style="list-style-type: none"> <li>Awareness of writer making choices.</li> <li>Possible reference to subject terminology.</li> </ul>  |
| <b>(4 marks)</b><br>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.                   | <ul style="list-style-type: none"> <li>High performance</li> <li>Spelling and punctuation are consistently accurate.</li> <li>Consistent in the use of vocabulary and sentence structures to achieve effective control of meaning.</li> </ul> | <ul style="list-style-type: none"> <li>Intermediate performance</li> <li>Spelling and punctuation are considerably accurate.</li> <li>Use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</li> </ul> | <ul style="list-style-type: none"> <li>Threshold performance</li> <li>Spelling and punctuation are reasonably accurate.</li> <li>Use a reasonably accurate range of vocabulary and sentence structures and errors do not hinder meaning in the response.</li> </ul> | <ul style="list-style-type: none"> <li>Basic to poor performance in spelling, punctuation, vocabulary and sentence structure.</li> <li>Errors hinder meaning in the response.</li> </ul> |