

GENERAL CERTIFICATE OF SECONDARY EDUCATION

**ENGLISH J350, ENGLISH LANGUAGE J355 &
ENGLISH LITERATURE J360**

Exemplar Scripts for Controlled Assessment Units:

ENGLISH J350

A641 - *Romeo and Juliet* - script A – Band - 5 - 16

A642 – *Imaginative Writing* - Script A1 main task – B1 – 38

A642 – *Imaginative Writing* - Script A2 satellite task – B2 - 35

A642 – *Imaginative Writing* - Script B1 main task – B3 – 30

ENGLISH LANGUAGE J355

A651 sec A - *Of Mice and Men* – script A* – Band 1 - 27

A652 sec A – *Of Mice and Men* - script B* – Band 3 – 20

ENGLISH LITERATURE J360

A661 – *Wilfred Owen* - script A – Band 2* – 35/36

A661 – *Wilfred Owen* - script B – Band 4 – 26/27

***Please note that this script was produced prior to the production of the live controlled assessment task for training purposes. Therefore, the response is not on the live task, however, it is still illustrative of the standard for this controlled assessment unit.**

A641 - SCRIPT A

OCR A641 How does Shakespeare show the importance of pride and honour to one or two male characters in Romeo and Juliet.

① The two characters that show most pride and honour are Tybalt and Lord Capulet. They have pride in their families and each other and Tybalt respects his uncle (Lord Capulet) enough to do as he says.

The character who I'm going to talk about is known as the prince of cats, yes it's Tybalt. He has pride and honour in his family and friends and would gladly fight for them so their honour and pride was kept and respected. 'Fetch me my rapier boy what dares the slave come hither with an antic face' which means how dare that slave come here. I'm going to kill him. But the respect for family gets in the way. Lord Capulet tells him to leave Romeo ~~because~~ because a fight in Capulet's name ~~was~~ would not look good for Lord Capulet's pride. So Tybalt listens to his uncle and does not kill Romeo but fights him later. Lord Capulet's pride and honour gets in the way about ~~for~~ for instance his daughter (Juliet) disobeys him so he beats her and wishes she was dead an awful thing to say.

(Juliet) 'thou shalt not make me a happy bride' which means I'm not going to marry who you tell me to. So he says I wish you were dead, harsh word but pride and honour are close to him. As it is with Tybalt they are stuck up.

Tybalt has a large amount of pride in what he wears. He buys all the top fashion designs like today with Nike and Air Walk he was the same buying all of it. 'And you sir the prince of cats' ~~the~~ ~~of~~ ~~me~~ Mercutio calls him prince of cats because he is always ~~say~~ taking pride in his look. Mercutio thinks that sissys do that but Mercutio thinks love is for sissys. ~~It is not~~ as well.

1CR A641 Lord Capulet will fight for his name in one ~~second~~^{moment} there is a fight and Lord Capulet insists on fight even though he is very old and his wife tries to stop him because the wife's have had enough they want the constant fights to stop.

(2) go fetch me my long sword' 'a crutch would do better' Lord Capulet is saying I want to fight get my weapon. And lady Capulet says no your old you need an crutch instead. So she taking the mickey out of him but he wants to fight for honour and pride in his family.

Tybalt takes pride in his sword fighting and lets people know about it he's always spoiling for a fight and when he fights he ~~uses~~ normally wins.

Drawn and talk of ~~peace~~^{peace} I hate the word as I hate hell and all montagues' he's provoking the montagues so he can fight and kill them because he's stuck up and hates montagues.

Lord Capulet does not hate montagues like Tybalt at the ball he saves Romeo's life maybe his honour ~~can~~ stretch a bit but he is lord of capulet familie he has to be stubborn with pride and honour. 'leave young romeo' he is talking to Tybalt because Romeo has gate crashed there party and Tybalt was going to kill him but Lord Capulet stopped him and saved his life.

Tybalt can also be known for thinking he's a cut above ~~everyone~~ everyone he ~~has~~ has that sort of pride he calls romeo a slave and his ~~own~~ own men like dirt because he thinks he's better

③ 'You heartless hinds' he calls his own men heartless hinds because he thinks he's better than them. That shows he has an awful lot of pride about himself. It shows he may be in love with himself too much and needs to treat his men better.

Tybalt and Lord Capulet are very proud and honorable characters but it gets in the way a lot maybe if they put honour pride aside Romeo and Juliet would have not died or Mercutio or Tybalt It might of all been different, I don't know but someone should test it out like in an play or something.



AB42 A1

J350 English

Imaginative Writing

Assignment Title:

Imagine a meeting between two characters, each from a different text you have read, heard or seen. Write the story of this meeting.

Name:

Band	En3 Expression	
	AO3 (i)/(ii) Ideas, structure & vocabulary	AO3 (iii) Grammar, punctuation & spelling
1	Sophisticated control of form / audience / purpose & linguistic devices; ✓ Ambitious & precise vocabulary, conveying subtle shades of meaning; ✓ Uses structure for deliberate effects, with confident opening & convincing ending; ✓ Paragraphing is coherent and enhances ideas, e.g. <i>one-sentence paragraph</i> ✓ 24 - 26	Wide range of sentence structures for effect; ✓ near-perfect spelling throughout; uses full range of punctuation with few errors ✓ 14
2	Confident control of form / audience / purpose & some effective linguistic devices; Imaginative vocabulary with some subtlety; Consciously shapes the writing, with engaging opening linked to a deliberate ending; Paragraphs are varied for effect & achieve overall coherence 21 - 23	Uses range of sentence structures relevant to task; ✓ complex & irregular spellings generally accurate; attempts to use ; : - generally accurately 12 - 13
3	Generally competent control of form / audience / purpose; attempts some creative linguistic devices; Uses varied vocabulary appropriate to purpose & audience; Developed structure: interesting opening & ending; ideas developed in some detail; 18 - 20	Control of sentence lengths & types for effect; complex spellings secure, with errors in complex irregular words; punctuation begins to clarify meaning 10 - 11
4	Straightforward: some adaptation of form & tone to suit audience / purpose; Some varied vocabulary; may be occasionally imprecise; Clear structure: clear opening, some attempt at appropriate ending; Paragraphs are carefully linked to sequence & help develop ideas 15 - 17	Varied sentences; complex regular spellings usually accurate; basic punctuation secure, less so with " " ; : 8 - 9
5	Some control: some attempt to adapt form for audience / purpose; unambitious; Vocabulary too limited to create shades of meaning, or not fully understood; Some structure: generally clear opening, limited attempt at appropriate ending; Paragraphs try to make sequence / development of ideas fairly clear 12 - 14	Some variety of sentence types; simple spellings usually accurate with some errors in complex spellings; mainly accurate punctuation for sentence separation 6 - 7
6	Erratic control: linguistic errors, limited attempt to adapt form for purpose; Limited vocabulary, with some idiomatic errors; Some structure: fairly clear opening, some sense of an ending; paragraphs lack links between them 9 - 11	Mainly compound sentences, used correctly; simple spellings mainly accurate; simple punctuation mainly accurate 4 - 5
Below 6	Limited control of material; may be unclear; little awareness of task or control of form; Limited vocabulary with obvious idiomatic errors; Occasional paragraphing, limited sense of direction to the text 0 - 8	Simple, repetitive sentence structures & syntactical errors; some accuracy in simple regular spelling; basic punctuation with errors in comma use 0 - 3
	25 / 26	13 / 14

Summary comment:

Emotive and sensitive depictions, with well-developed storyline. Sophisticated vocabulary, and a fluent style.

7th October

F
Task 1

The grey-tinged eyes.

There they are. Another load of sunken-eyed Jews on their way in to the concentration camp; all as equally tired as each other. The cattle trucks are piled high with a tangle of thin limbs and frail figures thrown together in a heap, like animals ready for slaughter. I feel sick. These are human beings, why can nobody see that we're just human beings? A small boy catches my eye: bald, skinny and tired, just like the rest of us. But there's something different about him; then I see ~~them~~ it. His eyes - startling blue with a grey tinge - just like Liesel's. He clambers out of the truck and looks around curiously. Before I know it his deep blue eyes are staring into mine; I look away immediately my cheeks burning a fiery red and return to keeping my head down away from any possible danger.

Bare and empty the days arrive and escape slow, like the pace of the elderly. I see him around from time to time - the boy with the grey-tinged eyes - each time the grey fading slightly until soon he will become a zombie just like everyone else here.

On one of my daily toils, I drag my limp body the length of the fence. I like to ~~the~~ think of it as my exercise for the day but the harsh reality is every inch of the fence I examine closely for a hole big enough to fit me through - I yearn for an escape - an escape I know

that I will never find. Half way around I see a boy: bald, skinny and tired, facing out of the concentration camp. Sat on a bed of thick mud sludge. Mad, I dismiss him. But, just as I'm about to walk away I see it. His eyes; blue with a grey tinge and before I know it I'm sat ^{next} to him facing out of concentration camp in the first time in what seems like years.

"What's your name?" the boy ~~asked~~ enquires cautiously interrupting my reverie.

"Max, yours?"

"Shmuel," his voice unsurprisingly weak.

"And what are you doing here Shmuel?"

Never making eye contact with any movement towards me, his eyes and body stare out of here.

"Waiting for Bruno". With that my heart plummets to the bottom of my chest. My instincts were correct, he's mad.

"Who's Bruno?" I keep up the charade, God only knows why.

"He lives in the big house and brings me food." His body alters to look into and his eyes stare into mine. How can such an innocent creature succumb to this place?, but then again how can he not? As if reflecting my mood the sickly grey clouds erupt above me reminding me of that fateful day I walked away...

never use
of pathetic
allacy

Effective use

+ flashback

You turn back-eyes stinging- and see a small girl, Liesel, looking down at you from here bedroom window, waving. Her pale complexion highlighting her boney sad frame and

Her wailing continues and delicate body. You fight the urge to wave back. You capture the moment in your mind knowing it will be the last time you ever see will see that house again. You try and turn away but your legs are rooted; all you can do is stare helplessly at the thick bay windows and oak door. Finally with much effort you drag your heavy legs down away from the quiet house and onto the dark streets. It begins to rain, a thick heavy mass of water streaks your face hiding the tears beneath. Each step is harder than the last but you know what your doing is right. They have done enough.

"I'm sorry Shmuel but I can't stay here"
Why is he smiling at me?

The heavy voiced guards send a shower of striped pyjamas towards their huts. The rain thickens enveloping everyone; I push my way through a sea of people, I'm lost. For ~~what~~ ~~what~~ ~~seems~~ ~~like~~ ~~hours~~ I stand waiting for the rush to clear. Finally, I see a hut and drag my limp body towards it. As I might've guessed it's full; I settle for the floor surrounded by bodies and mud, both as disgusting as each other.

I never see Shmuel again. Day after day I return to that spot where he sat and wait for what ~~seems~~ ~~like~~ ~~hours~~. He never comes, neither does Bruno. I hope he sheltered from the rain...

I hope Bus Bruno came and saw the humanity in him.

A642AZ

J350 English

Imaginative Writing

Assignment Title:

Name:

2 (a) Write a monologue in prose or poetry in which one of the characters in your story expresses his/her thoughts about the other character.

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2	Confident control of form / audience / purpose & some effective linguistic devices; Imaginative vocabulary with some subtlety; Consciously shapes the writing, with engaging opening linked to a deliberate ending; Paragraphs are varied for effect & achieve overall coherence 21 - 23	Uses range of sentence structures relevant to task; complex & irregular spellings generally accurate; attempts to use ; : - generally accurately 12 - 13
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23 / 26		12 / 14

Summary comment:

Very effective monologue. Slight drift away from task to focus more on speaker's situation, and voice isn't entirely consistent, but this is still moving and fluently written.

Task 2-

- Monologue

- Task 2

Behind the grey-tinged eyes.

I never really understood why the men came and took us away to the grey place where no one smiled. I didn't even care that much about being Jewish. We only really went to the keshabreses on persekh, ~~red~~ and I never consciously mixed with Jewish children. Why was I being ~~be~~ punished for something I didn't even care about? At the beginning I wanted to disown my religion, become the perfect German and be part of the 'master' race. Now, I'm proud to be Jewish to have suffered so much and to only know know the truth.

When the sordid cattle truck pulled into the camp laden with pallid bodies I was greeted with a throng of staring eyes. One set stood apart from the rest; only looking at me. They belonged to a tall ungainly man who seemed to be searching for answers in my naive soul. It's funny how appearances can be disruptive. I may have looked young and innocent but (not to be a show off) I'm aged quite past my years. In fact, if it weren't for my religion, I'd probably be in one of Hitler's schemes for clever children. If only he could see past my title... Jew. From the first moment I saw I knew there was something strange about me the man who stared at me.

I often saw him around always gazing

integrates
Hebrew
expressions
to fit
character

slightly
nerve-ambitious
vocabulary
of monologue

be deep into my hollow eyes. Each time I saw him his face became more and more distorted, as if the pain to see my somewhat young frame in this place was too great for his feeble frame to handle. That face isn't unfamiliar in fact, most of the men and women here have the same look about them....
Sadness.

Each day passed with the same old silence from dad. ~~It~~ Every time I try to get some idea of where I am or why this happened? I'm always greeted with the same old yiddish phrase - nisht gedeyget - don't worry. But how could I not? I was trapped in a fenced area, living a monotonous existence, fearing for my life as the dead do bodies piled higher and higher throughout the day. And I was ment to pretend everything was O.K. But nothing was...

When I'm tired of looking out into the nothingness that is the people here I move to the far end of the fence. I sit facing out of here onto the forest beyond. It's rich colours provide a perfect escape ^{away} from the dull greys here. It's a sad thought knowing I can never explore that forest's maze of winding trunks and branches and broad trunks; at least I can look.

Just before it happened I officially ~~met~~ the man who seemed to follow me, - Max. He was polite and pleasant but somewhat restrained. It was like he yearned to unleash all his worries onto my timid body; he knew he couldn't. We exchanged names and he asked me what I was doing there. I decided to pretend to be a stupid boy who imagines getting for good from a non-jewish boy called Bruno. You can never really know who to here you see and his thick gown was slightly suspicious. My lie however had an awful effect on Max. Tears brimmed his tiny eyes and look of pure disgust rose to the surface of his broken face. He left almost immediately afterwards virtually sprinting away. It was a strange sight. Even in this place.

Soon after Max left it began to rain thick heavy drops from the dark sky. I left the spot leaving a puddle of slush behind to find my dad. Almost immediately I was caught in a throng of filthy bodies packed tightly together in a herd by thundering guards. Before I knew what was happening we were stripped bare and thrown into a dark room. Silence fell onto the crowd of naked Jews; I wished someone to would yell or scream. No one did. It was as if our lips were frozen together by the sheer temperature of the room. Finally, after what seemed like hours a thick gas emerged from the ceiling above and a babies cry sliced through the

~~We~~
tough silence. ~~I collapsed~~ I collapsed onto the stone floor trying to hold on for as long as possible but death came and left in quicker than a second.

I never really understood why the men came and took us away. Now I do. But what I can't understand is how ~~it~~ they did it. We were just human beings. How can a human do that to another human? They were ~~is~~ our friends our neighbours... But were jews. Filthy Jews.

Now I am trapped here in what can be only described as hell. What did I do so wrong that I can't even in death escape this place?

never
ending

A642 B1

J350 English

Imaginative Writing

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	19 / 26 11 / 14	

Summary comment:

A solid, if unspectacular narrative. Writer clearly and with precision, and develops the situation in detail. The story only hints at the emotional depth of the meeting, without fully developing it.

FINAL DRAFT

Task 1: Characters: Anna Fitzgerald - 'my sister's keeper' and Gretel - 'the boy in the striped pajamas.'

↖ I wave bye to Jesse and head up the concrete path to the beautiful stone house. I think back to the first time I came here, how nervous I was, but now it's like a second home.

It was a cold winter's day; the ground had been covered with a light dusting of snow. As Anna walked towards the house, she left footprints, revealing the path beneath her. When she got to the door, she hesitated - she didn't know Maria, she could be anyone. She had come for German lessons but a girl a similar age had answered the door. She had long fair hair and bright blue eyes. She introduced herself to Anna and let her in. That was when they started talking and realised that they had a lot in common.

I've known Gretel for about six months now. I visit her at least three times a week. It's nice to know there's someone else who's been through what I've been ~~through~~

switches
arrow for
back

through.

I love this house, it is surrounded by a huge lawn with forests acting as a fence around the garden. The house is big and old with large bay windows that stand out.

I knock on the door, Gretel answers. As always, she looks really pretty. She makes me look like a tramp in comparison.

"Hi Anna," she smiles, "come in."

I walk through the big wooden doorway and take a seat on the leather sofa at the edge of the room. Gretel goes to get a drink.

I take a look around the large room, the big dining table in the middle with cabinets on 3 of the walls. The other wall is where I'm sitting. The huge fairytale staircase dominates the room, it has a red carpet leading from the bottom of the stairs to the whole world of rooms upstairs. Including Gretel's. She comes back in,

"Here you go, do you want to go up to my room?"

"Yeah, OK."

I follow her up the stairs to the room that I know so well, it's unbelievable how much time I have spent here since the day we first met. She's ~~liked~~ my sister.
like

FINAL DRAFT

I sit down on her bed, the sheets are a clean white, I lean against her baby pink wall.

"So, what do you want to do?" she asks, interrupting my thoughts,

"I don't mind. Erm..." I hear her mum call her name,

"I'll not be a minute," she apologises to me and heads off, leaving the room.

Her sheets remind me of the hospital, how much time I have spent there, but more importantly, how much time Kate spent there. A tear slowly rolls down my cheek. I wipe it away, I don't want to think about it. Not here. Not now. I hear footsteps, it must be Gretel. She opens the door and stands in the doorway,

"Maria wants to clean my room now, do you mind if we go outside?"

"No, that's fine," I smile and follow her back down the stairs, I don't mind what we do, it's always fun with Gretel.

We head back out of the front door and around the path into the garden. I feel a drop of rain land on my ~~forehead~~ forehead.

"Let's go into the forest for shelter," Gretel suggests. I take my

Task 1:

linked sentences for notation

Coat off and place it on the floor next to a tree so that I have somewhere to sit. Gretel does the same on the tree next to it. We sit and look up at the grey clouds peeping through the tiny gaps in the trees as they fill the bright blue sky. I can tell that at that moment, we are both thinking a similar thing. Where are Kate and Bruno?

SCRIPT/A

A651 Controlled Assessment

Mice and Men

Explore the ways in which Steinbeck presents two weak characters in the novel Of Mice and Men.

Identifies generic ways

Steinbeck uses lots of different methods to present weaknesses in the characters. The two main ways which he does this are emotionally & physically. I think one weak character in particular is Candy.

begins to support ideas with relevant quotations

Candy is physically weak in this because he has lost his right hand on the ranch. This puts him at a disadvantage to the other characters therefore he can't get into fights or stick up for himself because he won't win. He is also very elderly "Old Candy lay still" Steinbeck always refers to Candy's oldness showing that he is weak because of this. Explain how Candy is also weak emotionally. When Carlson wants to shoot Candy's dog, Candy is too afraid to stick up for it. Rather than being strong and facing the situation he becomes weak, backs down by saying "Maybe tomorrow, let's wait till tomorrow." This shows that he can't stand up to Carlson and can't afford to pick a fight but doesn't want to lose the dog so changes the subject. Steinbeck ~~also~~ also tells us that "Candy looked for help from face to face" ~~By~~ By using the word "help" it implies that ~~Candy~~ Candy's

develops interpretation

✓ analyzes
at word level

✓ identifies
structure

✓ evaluates
effect on
reader

opinion meant nothing and he needed the reassurance and help of the others to stick up for him. However Candy gives in to Carlson the antagonist who wants to cause this conflict. Candy said softly and hopelessly "Awright - take 'em." By saying it "hopelessly" the reader feels that Carlson has a bigger status and Candy is too weak to argue back, it would be hopeless. ~~the~~

As the dog is being shot ~~the~~ ~~the~~ "The Silence fell on the room again". This symbolizes Candy being so silent there is nothing he can do no one will help they don't want to be perceived as weak giving in to an old man. This ~~is~~ is backed up by George saying to Candy "You've got nothing to do with us!" This shows that Candy is all alone, weak and vulnerable. Everyone is better than him, everyone's point & opinion is more valid than his. His opinions are worthless unlike Slims as his word is "law."

⑦ improve
phrasing

✓ evaluates
language
choices

⑧ remember
quote marks
around all
quotations.

Candy wants to leave the ranch nothing is benefitting him there. He doesn't have the strength emotionally to quit and cope by himself in the world outside the ranch. He shows this weakness by over hearing George & Lennie's dream. "Old Candy turned slowly over, his eyes were wide open". He is so feeble to create a new life for himself so jumps at the chance of escaping with George & Lennie. The boss won't pick a fight with them

⑨ think
back to
Steinbeck

✓ clear understanding

They want to leave. Yet again Steinbeck uses Candy's oldness to present him as weak. After he is turned down by George he doesn't stick up for himself he tries the weak option by winning George over with sympathy. "They'll can me purty soon." "You seen what they [...] I wisht somebody'd shoot me." Candy is remembering himself to a dog rather than a human who are seen as more importance than a dog. Candy is weak he can only see the negatives they shot the dogs so they are going shoot me.

✓ develops interpretation

In this quotation Candy says "They says". This shows that Steinbeck tries to show him as weak by everyone against him. If he was strong mentally and physically he would be able to cope with the shooting of his dogs like the others would be. This is backed up by after the shooting everyone carries on apart from Candy. "Only Candy continued to stare at the ceiling." I think Steinbeck tries to show that "real men" don't become emotionally attached to pets etc. Candy was weak he fell in love with his dog.

✓ explores authors intentions

~~At the end of the story when Candy's wife is killed~~

At the end of the story when Curley's wife is killed Candy is not strong enough to find Curley first - instead he finds George. Steinbeck does this to show that Candy is scared about Curley's

✓ explores authors intentions + evaluation structure

✓ interesting
comparisons

reaction and needs to confide in George like he used to confide in his dog. I also think this shows a bit of disbelief in himself he needed a second opinion that she was dead before Curley was called in case he was wrong he couldn't deal with the actions of him being wrong this way if the plan of George running in later backfired he could blame it on George.

✓ analysis of
precise
quotations

Candy is also weak because Steinbeck mentions "Candy's greatest fear". By saying "greatest" Steinbeck ~~shows~~ presents Candy as a man of many fears and negatives and in this case one of his many great fears has come true.

In the last ^{sc} scene "His eyes blinded with tears and he turned and went weakly out of the barn, and he rubbed his bristly whiskers with his wrist stump" Steinbeck finally presents him as a weak old man with a disability. He isn't very strong, he didn't really know ~~her~~ Curley's wife yet he is crying over her unlike the others who remain strong. He rubbed his whiskers and took in the shock rather than curse Lennie and draw accusations. He would feel bad and maybe he feels ~~bad~~ sorry for Lennie showing another weakness. He won't go and find Lennie because he wouldn't have the guts to shoot him.

Q: Is he crying about her or his lost dream?

I think Steinbeck also presents Crooks as a weak character mainly because of the discrimination against him which was accepted in 1930's America. Like Candy, Crooks has a physical disability because he got hit by horse. This means he is unable to work ~~as~~ ~~much~~ as the others. This could make him weak. Throughout the book Steinbeck calls him the "Negro stable buck" as if he should be ashamed that he is black and because of this he is weaker than the others. He is also the only black man in the ranch so all the discrimination is directly at him and he can't do anything to stop it. Because he is this "feeble" character he doesn't deserve what the other people have he has a little shed and a little room.

Steinbeck says that Crooks owned "a battered dictionary and [...] 1905." This gives the impression that because he is different because of his skin colour he must know his rights and laws. If he was a strong character he could stand up for himself rather than use books to back him up. He might also not of had a education so feels at a disadvantage to the others. This is backed up by the fact that the books are "battered" - he has read them a lot. ~~He has a~~ You get the impression he doesn't intend to travel much so he has all these books & knowledge to feel as if he had

✓ ref to context

⊙ quite part of the quotes that links to the laws

✓ comments drawn from precise quotations

been there. This is probably because he knows that wherever he travels he will get discriminated against & there is nothing he can do about it. But if he reads and dreams about these places he won't get discriminated against. ^{his dream} Those battered magazines also imply that he prefers them to people or he is too worthless to be spoken to so is just left to read.

① needs more explanation
evaluates weak + strong
conclusions

② Add topic sentence

"Crooks was a proud, aloof man." He can be teased but he is proud of himself. He tries to show ~~off~~ this off to show ~~there~~ there is more to him. He wants to be like the boss, he doesn't like this life he wants to be like the others. When Lennie attempted to make friends Crooks ignored this. By Steinbeck doing this it shows that Crooks didn't want to seem weak he wanted to stand of for himself show he could be strong.

Arguments on Steinbeck's techniques of portrayal

Steinbeck presents Crooks to be very cautious about how weak people think he is. When Crooks stares at Lennie I think Crooks is trying to decide whether he can open up and be nice to Lennie or if Lennie will just tease him. Steinbeck shows that Crooks can't be his true self around anyone.

Crooks then begins to pick on Lennie as a kind of pay back for all the people who have picked on him. "Crooks face lightened [I torture]." Steinbeck does this so it looks like Crooks is being so

③ quote to provide whole context

sad about his situation and instead of being strong he is weak and wallows in self pity. Crooks attempts to make Lennie sad to feel what Crooks is going through, and to share his pain. Steinbeck makes Crooks do this to Lennie because Lennie is very vulnerable and Crooks is too weak to pick on the others. "I suppose you didn't have nobody." *Analyze this quotation*

explores author's intention

When Lennie got mad Steinbeck showed that actually Lennie isn't the weak one in this. "Crooks saw the danger [...] of the way." This shows that Crooks is too weak, scared and frightened to go any further with this torture instead he backs down. By using the word "edged" as Crooks went back on his bunk it makes Crooks seem weak and cowardly running away from the danger he had inflicted on himself.

analyzes at word level

Crooks is so weak anyone can talk to him as if he were nothing and no matter how much he argues he will always back down. Steinbeck presents this when Crooks takes on Curley's wife. "I had enough". This means he has put up with this abuse for ages and is finally standing up for it.

Curley's wife responds swiftly "you know [...] Hap?" This shows that she wants to be given more authority than Crooks. Crooks is too weak to fight back" and then he sat down on his bunk and drew into himself." By Crooks drawing into himself

Use the full quote

Explain how

It makes Crooks seem really small and ashamed for trying to stand up for himself. "Crooks seemed to [...] the wall." Steinbeck now shows that he becomes weak and feeble in his appearance. Crooks then gives in "Yes, ma'am." This presents a character that ~~is~~ can't stand up for himself, is weak and targets the vulnerable.

⊕ Effect on the reader

Overall Steinbeck presents the two main weak characters mainly through their emotions like Candy and physicality like Crooks.

Well done, . You have written a detailed & relevant response to the question. You often use precise quotations and analyse the writer's use of language at word level,

To improve: ⊕ Remember to include the most important part of quotations rather than [...] so that all points are proved.

⊕ Remember to explicitly explore alternative interpretations of some characters/writers intentions.

(27)

Emotionally
Physically

Name:

[Handwritten name]

Candy - protagonist - main character
Carlson - antagonist - wants to cause conflict.
lower status than

reader not audience

Explore the ways in which Steinbeck presents two weak characters in the novel *Of Mice and Men*. Crooks & Candy

19 "The wooden... left hand." broom not very important - low paid easy job been working there years, settled, not bothered about appearance

59 "Old Candy lay still" can't argue his point won't be heard Slims words law.

2 "Old Candy turned slowly over his eyes were wide open" can't express his thoughts in words, no one cares you can tell what he wants by his eyes. ^{Candy looks a long time}

5 "G to Candy" "You've got nothing to do with us". Candy is weak all alone vulnerable. Candy is also physically weak and knows he is "I ain't much good, I lost my right hand here on this ranch. Low self esteem always scratching or doing something with wooden stump always reminded of his weakness.

6 "They'll can me purty soon". 66 "You seen what... shoot me". can't stand up for a dog, can't stand up for himself. They says "everybody has a dog apart from him.

53 "The silence fell on the room again" this is when the dog is being shot. The room is silent like Candys views and opinions they are silenced.

Candy confides in an animal he is too worthless to a human. An animal can't argue & talk back.

52 "Candy said softly and hopelessly, "Awright - take im. He did not look down at the dog. Candy did not move nor answer.

50 "Candy looked for help from face to face." to weak to fight by himself.

48 "Candy rolled to the edge of his bunk. He reached over ~~and~~ patted the ancient dog, and he apologised."

Top of 49. Trying to cover his weakness with pride to show they better back off but Candy fails dismally.

"He said softly." Top 52 Candy said hopefully "You ain't got no gun.

Candy tries to put it off rather than face it. "Maybe tomorrow, let's wait till tomorrow - (52).

Candy did not answer. Everyone carried on "Only Candy continued to stare at the ceiling. The men don't get attached to things, Candys weak he loves his dog.

Candy confronted George about wifes death not curly.

04-105. His eyes blinded with tears" and he turned and went weary out of the barn, and he rubbed his bristly whiskers with his wrist stump.

Crooks 73. →

Crooked back got hit by a horse already at a disadvantage to the others.

Steinbeck keeps calling him the "negro stable buck" as if he should be ashamed that he was black and the others were better because they are white.

~~little~~ "little shed", "little room" he doesn't deserve nice things.

Bottom 73 - a fatterer 1903. he is black knows he will get discriminated against so has a book of the law, he knows his rights. Weakness because he has to educate himself so the others could be perceived as cleverer than him. Doesn't intend to travel much may get bullied but can't be bullied in dreams.

74 "Battered magazines" they are his life not people. He will only speak if spoken to.

"Crooks was a proud, ^{stuck up} aloof man. No one can take that away from him he knows his rights. He will show off and try to impress ~~he~~ wants to be like the boss perhaps.

Bottom 74 "Lennie ... but me" 75. Sharply protective. Knows he better not make friends he could get emotionally and physically hurt.

75 "Well I got a right to have a light."

75 "Cause I'm black". He knows this dilemma.

Crooks stared at Lennie - does he look decent will he pick a fight with me? doesn't want to get himself into trouble - he can't cope with that.

76 "The men that are different are classed as weak they stay behind

77. top "Crooks put his ... palm." Not totally relaxed wants to know where he stands with them.

If you were strong you would be confident, loud outgoing

79 middle - Crooks saw the danger: out of the way." ~~very weak~~ physically.

78 bottom. "Crooks face lightened torture. Crooks being sad for himself so tries to make Lennie sad and alone & vulnerable to feel and share his pain. - Evidence "S'pose you didn't have nobody. This is too Lennie, like Crooks.

~~discrimination~~

discrimination.

SCRIPT B

A651 Controlled Assessment
men

'Of mice and

Explore the ways in which Steinbeck presents two weak characters in the novel Of mice and men.

~~In the novel 'Of mice and men' Steinbeck presents many weak characters.~~

The novel 'Of mice and men' is set in 1930s America and this is when there were a lot of ranches and workers around.

→ The author of the novel is Steinbeck and in his novel he presents some weak characters. → He shows how the characters are weak through emotive language and the roles of the characters. → Steinbeck shows that Candy is a weak character through these methods very well as he describes Candy as a 'stoop shouldered old man'. This

✓ describes methods

comes across as weak because the word 'old' is associated with being weak and feeble so as this is the opening line of how Steinbeck presents Candy? think that he wanted the reader to think of Candy as weak, old and feeble; for the first impressions of Candy and first impressions tend to stay in your mind so I think that Steinbeck wrote that as the opening line for Candy so that it would happen to the reader.

✓ relevant quotes to support points to the reader
✓ assigns comments on structure

○ word repetition

Steinbeck uses descriptive language to show this to the reader.

~~This shows how Steinbeck uses descriptive language to show a weak character. Steinbeck also presents Candy to have 'no hand' through descriptive language.~~

indent paragraph

~~I think that Steinbeck choose for Candy to have no hand so that he would come across weak to reader. Later Steinbeck~~

This shows that Candy is physically weak.

~~the describes Candy as 'the old swamper'~~

~~This makes the audience think of an old, poor and weak man as Steinbeck keeps on referring to Candy as being 'old' as and I think that Steinbeck does~~

Avoid repetition

~~this when he introduces Candy to the reader so that they get the impression that Candy is just an 'old' & weak and feeble man.~~

~~Steinbeck also presents Candy to be a 'swamp swamper', 'Swampers' in 1930s America were the cleaners on the ranch and~~

Steinbeck describes Candy as an old swamper

→ I think that Steinbeck decided to present Candy as a 'swamper' to make the

through descriptive language

Understands how message is conveyed

~~reader think that he's not that important at the ranch as cleaners weren't paid much. and the fact that he's an 'old swamper' just shows that Candy is a weak, old cleaner and not~~

and not thought of very highly

~~thought of that highly, and also as Steinbeck continuously keeps on referring to Candy as 'the old man' or 'old swamper' is makes + to stick at the~~

~~thought that Candy is an old man who can't do much because of his age and the fact that he's lost his hand~~

which makes him weak in the readers head. ~~Steinbeck does this as I think that's what he wants Candy to come over as to the reader the 'old, weak and not very well paid swamper.~~ Steinbeck does this by using repetition by constantly referring to ^{Candy} ~~him~~ as the old man and 'old swamper'.

Later Steinbeck uses Candy as the ^{Protagonist} ~~Antagonist~~ as Carlson ~~suggests~~ says to Candy to ~~shoot~~ shoot his dog and Candy looks 'helplessly' for Slim's opinion. ~~'helplessly' shows~~ I think that Steinbeck choose to use the word 'helplessly' because it makes the reader think of someone ^{who is} helpless ^{that} can't do anything without someones help and the fact that he 'looked helplessly' shows to the reader that Candy is looking for someone to help him as he knows he can't do anything about the situation as is 'just the weak 'old swamper' and I think that that's what Steinbeck was portraying to ~~an~~ ^{the} audience by using emotive language as it also makes the reader feel a bit sorry for Candy. ~~and this makes Candy seem even more weak and I think that that was what Steinbeck was intending~~

Candy then looks ~~to Slim~~ helplessly to Slim as 'Slims word is law'. ~~As Slim~~

✓ seems to comment on word choice

○ Avoid very long sentences + repetition of previous ideas

✓ analyzes
word choices
✓ comments on structure

The word 'law' means you have to go by it really and you shouldn't challenge it. Steinbeck ^{presents} Candy as the ~~Antagonist~~ ~~because~~ ~~Prog~~ Protagonist because in the section where he's trying to save his dog from getting shot. Steinbeck makes it seem that Candy doesn't really try that hard to save his because he doesn't stand up to Carlson he just 'squirmed' 'uncomfortably' and 'looked helplessly... for Slim's opinion'. So I think that Steinbeck makes Candy the Protagonist as ~~he~~ ~~she~~ he shows that Candy doesn't really try ^{to do} much to overcome the obstacles and this maybe because in Candy's heart he knows that he ~~won't~~ won't be able to save his dog as he's just the 'old swamper' at the ranch. ~~7 Slim says Steinbeck~~

✓ begins to comment on writer's intentions

~~wrote~~ ~~to then Steinbeck shows that~~ ~~of~~ Then Steinbeck wrote: 'Candy looked at a long time at Slim to try and find some reversal. And Slim gave him none. ~~At last Candy~~ I think that Steinbeck did this to show to the reader that Candy can't do anything to help save his dog and that only Slim can help him as 'Slim's word is law'. This then makes Candy come across as an even more weak character as he just ~~in the~~ looks at Slim for help and doesn't even stand up to Carlson.

✓ effect on reader

~~is shown that Candy is weak. Then later~~
~~Candy as "said hopelessly" "Alright take~~
~~him" This. I think that Steinbeck uses~~
~~this emotive language to show to the~~
~~reader that Candy ~~realises~~ realises that~~
he can't save his dog as Slim won't help
him and he says "Alright take him" This
makes the reader feel sorry for Candy as
well as he knows he can't get his own
way as Carlson and Slim are more
powerful and that he is just 'the old
swamper' at the ranch. This is shown
through descriptive and emotive language.

Quote +
analyse to
prove

→ Steinbeck also presents Curley's wife as a
weak character through emotive lan-
guage, descriptive language and other
techniques.

Think back to the question

Steinbeck introduces Curley's wife as a
very flirtatious woman crying out for
attention. This is shown when ~~he uses~~
~~the~~ Steinbeck uses descriptive language
about Curley's wife: 'She had full, rouged
lips' ... 'Her finger nails were red. ... Her

Analysis
of language

~~hair~~ Steinbeck chooses Curley's wife to wear
a lot of 'red'. 'Red' is ~~is~~ thought of as
being a bold, ~~flirty~~ and flirty colour
and this is ~~how~~ ~~stei~~ what Steinbeck

Explain
significance

want the reader to think to think about
Curley's wife. Steinbeck may have also
chosen her to wear red to make her seem
lonely, so that might be why she wears
'red' because she's alone. Steinbeck also

presents Curley's wife to be ^{vulnerable} vulnerable because of how flirty she is. She twitched her body. This shows that she wants ~~for~~ attention and for men to notice her. Steinbeck presents Curley's wife to have a fatal flaw because of the descriptive language that he uses and her fatal flaw is how flirty ~~is~~ she is. This shows that she's weak because she is alone and crying out for attention.

① Analyse why he does this - link to Lennie's fatal flaw

Later Steinbeck shows a nicer side of Curley's wife as she talks to Lennie peacefully. ~~She says about never getting she thought her 'ol lady stole'~~ She thought she would get a letter from a man, but she never received it ~~because~~ so she thought her 'ol lady' - mother stole it.

She later ~~reveals that she doesn't even~~ ~~it~~ says 'I don't even like Curley'. This could mean that she only went with Curley to run away from her mum. This shows she has a weak relationship with her mum and that she doesn't trust her. This might be why she wears red and acts flirty because she is weak in herself and just wants someone to look after her. ✓

✓ Begins to offer personal into meta

Good work you have used evidence to support your ideas + have kept your comments close to the question.

In conclusion Steinbeck presents Candy and Curley's wife to be weak characters through emotive, language, descriptive language and their role in the novel. ✓

To improve: ① Avoid repetition of ideas. ② Analyse why Steinbeck has made these choices

presents show

WORD

Name:

~~31~~ ~~7x30~~ ~~6x2~~ ~~42~~ = 282 ANALYSIS!!

Explore the ways in which Steinbeck presents two weak characters in the novel *Of Mice and Men*.

Sentence analysis

2 characters.

Candy and Curley's wife.

Don't have to do punctuation analysis

- Do when appropriate

keep on mentioning the author - Steinbeck.

Story set in the 1930s - America.

Page - Curley's wife - trying to get attention - doesn't really have anyone to trust.
Curley's wife - wears red dress, red lipstick. Flirty. Lonely.

Protagonist - main character, highlighted

Antagonist - gets in the way of the protagonist.

Obstacles - in the way - stops a character from getting what they want.

Climax - the build. Curley's wife venerable.

Resolution - solving of problem. ↓ flirty

Candy - lost his hand and very old.

page 49 'I been around him so much

'I never notice how he stink'

Carlson' well I can't stand him in here. 'Why'nt you shoot him Candy?'

'The old man squirmed uncomfortably' - 49.

Candy - old and can't do much.

presents - through characters roles, language and the appearance of the characters.

Methods

methods and techniques Steinbecks used - 'the ways'

Steinbeck creator - made choices. sympathy, emotive language.

Curley's wife fatal flaw is how flirty she is - this can lead to bad things.

Candy - 'No, I couldn't do that. I had 'im too long'. - weak through appearance.

'I'm so used to him, he said softly.'

'I had him from a pup' page 50

"Candy looked helplessly helplessly at him for Sum's opinion."

"Sum's word is law" "Candy looked for help face to face" "Candy said hopefully 'you ain't got no guy'"

page 52. 'maybe tomorra.'

'At last candy said hopelessly 'Awright - take 'im'

He did not look down at the dog at all.

Curley's wife.

page 34. 'She had full, rouged lips and wide spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled ~~sa~~ ~~cl~~ ~~usters~~ clusters, like sausages. She wore a cotton house dress... page 34

She smiled archly and twitched her body. page 97. 'coulda' been in movies, an' had nice... 'I don't like Curley'. 'I never got

that letter' she said. 'I always thought my ol' lady stole it. Weak because - flirty, alone. Doesn't trust mwm. wanted to get away from her. Candy not thought of that

weak - comes across weak

AG61 - A

Compare how Wilfred Owen creates pity for the soldiers in 'Disabled' and 'Anthem for Doomed Youth'.

Wilfred Owen's 'Anthem for Doomed Youth' describes the unholy slaughter of countless young boys in war, whilst making the point that, although these youths get no funeral or religious rites, the reciprocated love and thoughts for the loved-ones back home in the boys' last moments are the things which that are truly holy and sacred. 'Disabled', on the other hand, tells of how the protagonist's war wound has taken away his youth and self-confidence, and also of how his expectations of a jolly, impressive war turned out to be far from the truth. Pity, a feeling of sadness for someone else's situation, is a key theme in both poems. In 'Anthem for Doomed Youth', Owen makes the point that the soldiers are shown no pity, therefore inviting the reader's pity, whereas in 'Disabled', Owen describes a man who has become an object of pity, but does not want it, wanting instead to be treated like he used to be before he was wounded. Ironically, this in itself encourages pity from the reader. Therefore, pity is very key to these two poems, but is incurred in different ways in both.

Naturally, the situations described in the poems both contribute to the pity felt by the reader. In 'Anthem for Doomed Youth' there is terrible, ~~inhuman~~ inhuman slaughter, where soldiers constantly die "as cattle", reminiscent of an abattoir. This describes a world event, youth as a whole, and the tragedy of this loss of a generation inspires pity in the reader. The pity also extends to their loved ones - in

the last few lines, the event is seen through the eyes of those left behind, and this gives universality: this us, and we still miss the soldiers who died. 'Disabled' however, is on a more personal level than this world event, as it is one soldier's experience of how his wounds have ruined his life. Now he is left to "take whatever pity they may dole." His feelings of loneliness, insecurity and insignificance make the reader pity him along with his feelings of dependence, conveyed by Owen's choice of words in the phrase "he sat in a wheeled chair."

As well as events and feelings in the poem, the very structure of them creates pity. 'Anthem for Doomed Youth' is a sonnet, with an ordered rhyme scheme, consisting mostly of ABAB, but with two couplets in the last verse. Some enjambment is used, for example "Only the stuttering rifles' rapid rattle / Can patter out their hallowisons." This makes it more flowing and lyrical, and builds the impact on through the lines. In keeping with the sonnet form, 'Anthem' is more formal than 'Disabled', using words such as "crispons" as opposed to "giddy jilts" and "dunk a peg." 'Disabled' also has much more haphazard verses and rhyme scheme. Enjambment is also sometimes used, for example "Only a solemn man who brought him / Thanked him," but in this poem, it has the effect of making it more conversational, continuing the path of speech and thought. The lyrical, hymn-like beauty of 'Anthem for Doomed Youth', helped by the sonnet form and ordered rhyme scheme, creates pathos. Lines such as "Not in the hands of boys, but in their eyes / Shall shine the holy glimmers of good-byes" engender pity simply through their moving

beauty. 'Disabled' on the other hand, uses its structure to echo the confusion in the soldier's mind. His hopeless sorrow and lack of confidence generates pity. Both poems are also in iambic pentameter. In 'Anthem', this makes it hymn-like which mocks and highlights the brutal death of the soldiers. In 'Disabled', the iambic pentameter, again, gives an impression of ~~strong~~ thoughts, with caesura adding to the confused, halting ideas. This humanises the poem, so encourages pity, as it could be a real person to whom this is happening.

One of the major ways in which Owen creates pity is through imagery. In 'Anthem', a lot of religious imagery is used, such as "passing-bells" and "what candles may be held". This emphasises the sacred resonance of these boys' lives in history and also the fact that they get no funeral. These things engender great pity. In 'Disabled', however, the imagery is a lot about colours, for example the main message being that "he's lost his colour very far from here". The colour symbolises hope and love of life, and the loss of it creates huge pity; now he ~~is~~ can only shiver in his "ghastly suit of grey." A homophone is also used in this poem: the phrase "saddening like a hymn" automatically leads to "sad like him" in the reader's minds, and this naturally creates pity for him. Personification is key to both poems - 'Anthem for Doomed Youth' describes the "demented choirs" of guns and shells. This shows the significance of these weapons in the soldiers' lives, and how they are taking over. The personification also makes the weapons sound more menacing.

and pity is created because the soldiers cannot stand much chance against them. Personification is also used in 'Disabled': "Till gathering sleep had mothered them from him", the man had been listening to boys playing in the park. The "mothering" describes a soft tenderness which the soldier cannot experience anymore. He cannot have happy, peaceful rest and so is, in a sense, motherless. This makes him sound like a child and therefore creates pity for helplessness. Finality is also a symbol in both: 'Anthem', "each slow dusk a drawing-down of blinds" creates a sense of mourning, the closing of a day or life, and therefore pathos a pity for those who are being mourned. In 'Disabled', the lines ending with the same word at the end of the poem create finality; there can be no change in his life now. The reader pities him for this inevitability.

In fact all the way through both poems there is a sad tone, and various techniques are used to create this. Firstly, language: 'Anthem' is beautiful and melancholy, for example "bugles calling for them from sad shires." 'Disabled' is also melancholy but more harsh, instead using phrases such as "in the old times, before he threw away his knees." Both of these examples heighten emotion, and therefore lead to pity. Secondly, alliteration is used in both, which is very powerful. In 'Anthem', "stuttering rifles' rapid rattle" is also onomatopoeia and sounds cruel and inhuman, creating pity for mortal soldiers. In 'Disabled' it describes how "Town used to swing so gay / When glow lamps budded... / Girls glanced lovelier as the air grew dim." This use of alliteration paints a picture of a happy time, a

fairy tale memory. Pathos is created, as this scene cannot be recaptured, and therefore so is pity. Contrast, thirdly, is used in 'Disabled', between the last quote and the starkness of "now he is old." This brings pity with its harsh statement that the man's youth is lost to the war. In 'Anthem', the ~~hor~~ horrific, inhumane treatment of the soldiers in war makes the pathos of the thoughts for the loved-ones at home more tender.

Both poems leave pity on their last note, using a distinctive couplet for the last two lines; in the case of 'Anthem for Doomed Youth' this is a rhyming couplet, and in the case of 'Disabled' it is a repeated phrase. In both cases, the couplet slows the rhythm, underlining the finality. In 'Anthem for Doomed Youth' the finality of the ending encourages pity by implanting thoughts of death and mourning, and in 'Disabled', pity is created through the hopelessness of the last couplet, which reaches out to the reader with a desperately repeated question. All in all, throughout both these poems, Owen creates pity by expressing the inhumane pitilessness of war in 'Anthem for Doomed Youth', and ~~the~~ in 'Disabled', the reader's pity is paradoxically invited by the fact that the protagonist wishes he did not need our pity.

Wilfred Owen

Anthem for Doomed Youth

What passing-bells for these who die as cattle?

– Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

5 No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs, –

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?

10 Not in the hands of boys but in their eyes

Shall shine the holy glimmers of goodbyes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of patient minds,

And each slow dusk a drawing-down of blinds.

Conscious

His fingers wake, and flutter; up the bed.

His eyes come open with a pull of will,

Helped by the yellow mayflowers by his head.

The blind-cord drawls across the window-sill . . .

5 What a smooth floor the ward has! What a rug!

Who is that talking somewhere out of sight?

Three flies are creeping round the shiny jug . . .

'Nurse! Doctor!' – 'Yes, all right, all right.'

But sudden evening blurs and fogs the air.

10 There seems no time to want a drink of water.

Nurse looks so far away. And here and there

Music and roses burst through crimson slaughter

He can't remember where he saw blue sky . . .

The trench is narrower. Cold, he's cold; yet hot –

15 And there's no light to see the voices by . . .

There is no time to ask . . . he knows not what.

Disabled

He sat in a wheeled chair, waiting for dark,
 And shivered in his ghastly suit of grey,
 Legless, sewn short at elbow. Through the park
 Voices of boys rang saddening like a hymn,
 5 Voices of play and pleasure after day,
 Till gathering sleep had mothered them from him.

* * *

About this time Town used to swing so gay
 When glow-lamps budded in the light blue trees,
 And girls glanced lovelier as the air grew dim, –
 10 In the old times, before he threw away his knees.
 Now he will never feel again how slim
 Girls' waists are, or how warm their subtle hands.
 All of them touch him like some queer disease.

* * *

There was an artist silly for his face,
 15 For it was younger than his youth, last year.
 Now, he is old; his back will never brace;
 He's lost his colour very far from here,
 Poured it down shell-holes till the veins ran dry,
 And half his lifetime lapsed in the hot race
 20 And leap of purple spurted from his thigh.

* * *

One time he liked a blood-smear down his leg,
 After the matches, carried shoulder-high.
 It was after football, when he'd drunk a peg,
 He thought he'd better join. – He wonders why.
 25 Someone had said he'd look a god in kilts,
 That's why; and maybe, too, to please his Meg,
 Aye, that was it, to please the giddy jilts
 He asked to join. He didn't have to beg;
 Smiling they wrote his lie: aged nineteen years.
 30 Germans he scarcely thought of; all their guilt,
 And Austria's, did not move him. And no fears
 Of Fear came yet. He thought of jewelled hilts

AG61 - B

29th September 21

The Dead Beat and The chances.

Compare the ways in which Owen strikingly presents the effects of the war on the soldiers in these 2 poems.

You should consider:

- The situations Owen depicts.
- The feelings the speakers convey.
- The language Owen uses and its effects.

I am going to explore The chances and The Dead-Beat. These are world war 1 poems by Wilfred Owen. I am going to compare the ways in which Owen conveys the pity of war in these two poems. Additionally, I will be evaluating his use of language, the feelings of which are presented and the situations depicted within these poems.

In The chances, it explains the horrific circumstances of war and what effect it can have on the rest of your life. Five soldiers were talking about what could happen to them in the duration of war. One of them, Jimmy, says you could end up with a 'cushy' wound, although bad enough to be sent home. In the end of the poem it explains that he goes mad. He has the unfortunate mishap of having psychological problems. In the Dead-Beat Wilfred Owen writes about a man that gets bombed. It seems as though this man has just had enough of war, he can't take it anymore. It says 'just blinked at my revolver.' This means the officer is having to point a gun at one of his men. This man seem

traumatised and maybe the officer really doesn't feel comfortable with this situation. But he has to do it. This officer could quite possibly be Wilfred Owen and he's expressing his own experience. If not, Owen would almost certainly have been personally in this situation before which must have a massive effect on his life. I think in both these poems it refers to fateality. Some people were destined to die fighting for their country whereas some just weren't cut out to be at war.

In 'The Dead-Beat', the feelings Wilfred Owen is presenting could be neglect. This man clearly doesn't feel he has control of his actions and there is an element of helplessness. He feels he has no hope and that maybe fate has brought this upon him. The 'stretcher-bearers' seem as though they're relieved about his death. I think the feelings that are conveyed is that it's one less person for them to look after and care for. Maybe they are so familiar to men dying at war to the extent of this situation becoming tedious. But now, this situation could seem quite astonishing and unrealistic. In 'The Chances' the feelings conveyed could maybe be regret. These 5 lads were discussing what could happen and what were the chances of it happening to them? They chose to go to war and they realised that their outcome was very unfortunate.

I am going to explore Wilfred Owen's use of

well
sustained
relevant

good.

language. In both poems slang is used to show how the soldiers actually spoke. For example 'I'll do 'em in' in The Dead-Beat. Owen structures his sentences and uses words to help you feel and understand the horrific time men had at war and the effects on their lives. In The Chances at the end it says 'Jim's mad.' Wilfred Owen wrote this for exaggeration so it stands out and seems authentic. His language shows the seriousness of these situations and helps your understanding of the awful conditions at war. In The Chances it focuses on partly the after-math of the war and what happened to the men. One got blown up, one lost his legs, one got taken by the German and one went mad. It shows that going mad is worse than any of the other things happening to you. You may be better off dead.

I am going to compare the obvious differences between The Chances and The Dead-Beat. Both of these poems contain feeling to help you understand the physical and emotional effects of war. A lot of men would have ended up quite traumatised making them have a different perspective of life. A large number of soldiers would have lied about their age and said they were older than they actually are to sign up for war. It seems as though they gave in to peer pressure and now maybe feel a lot of regret. In The Chances these men seem happy before the battle, referring to it as 'that show'. At the end, it describes the man that lived

had turned to God and became very religious. A lot of soldiers did because they had no hope left and their lives maybe became unbearable.

To conclude, I am going to state that I prefer the poem *The Chances*. I think this because it has a certain sense of authenticity to it. It actually puts into perspective the effects that war had on the men. That some of them would rather die even though they came out alive. 1.5 million men had died by the end of the war. Wilfred Owen was killed a week before the end of the war was announced. This must have a massive effect on their families.

The Dead-Beat

He dropped, - more sullenly than wearily,
Lay stupid like a cod, heavy like meat,
And none of us could kick him to his feet;
- Just blinked at my revolver, blearily;
5 - Didn't appear to know a war was on,
Or see the blasted trench at which he stared.
'I'll do 'em in,' he whined. 'If this hand's spared,
I'll murder them, I will.'

A low voice said,
'It's Blighty, p'raps, he sees; his pluck's all gone,
10 Dreaming of all the valiant, that *aren't* dead:
Bold uncles, smiling ministerially;
Maybe his brave young wife, getting her fun
In some new home, improved materially.
It's not these stiffs have crazed him; nor the Hun.'

15 We sent him down at last, out of the way.
Unwounded; - stout lad, too, before that strafe.
Malingering? Stretcher-bearers winked, 'Not half!'

Next day I heard the Doc's well-whiskied laugh:
'That scum you sent last night soon died. Hooray!'

The Chances

I 'mind as how the night before that show
Us five got talkin'; we was in the know.
'Ah well,' says Jimmy, and he's seen some scrappin',
'There ain't no more than five things as can happen, –
5 You get knocked out; else wounded, bad or cushy;
Scuppered; or nowt except you're feelin' mushy.'

One of us got the knock-out, blown to chops;
One lad was hurt, like, losin' both his props;
And one – to use the word of hypocrites –
10 Had the misfortune to be took by Fritz.
Now me, I wasn't scratched, praise God Almighty,
Though next time please I'll thank Him for a blighty.
But poor old Jim, he's livin' and he's not;
He reckoned he'd five chances, and he had:
15 He's wounded, killed, and pris'ner, all the lot,
The flamin' lot all rolled in one. Jim's mad.

The Letter

With B.E.F. June 10. Dear Wife,
(Oh blast this pencil. 'Ere, Bill, lend's a knife.)
I'm in the pink at present, dear.
I think the war will end this year.
5 We don't see much of them square-headed 'Uns.
We're out of harm's way, not bad fed.
I'm longing for a taste of your old buns.
(Say, Jimmie, spare's a bite of bread.)
There don't seem much to say just now.
10 (Yer what? Then don't, yer ruddy cow!
And give us back me cigarette!)
I'll soon be 'ome. You mustn't fret.
My feet's improvin', as I told you of.
We're out in rest now. Never fear.
15 (VRACH! By crumbs, but that was near.)
Mother might spare you half a sov.
Kiss Nell and Bert. When me and you –
(Eh? What the 'ell! Stand to? Stand to!
Jim, give's a hand with pack on, lad.
20 Guh! Christ! I'm hit. Take 'old. Aye, bad.
No damn your iodine. Jim? 'Ere!
Write my old girl, Jim, there's a dear.)