



Welsh Joint Education Committee
Cyd-Bwyllgor Addysg Cymru

GCSE English and English Literature

Coursework exemplars

January 2006

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Introduction

This booklet aims to provide an exemplification of tasks and standards and complements other information provided in Inset meetings. It is hoped that the folders at A*, A, C, D and F together with their respective commentaries will inform centres' own standardising processes. In the notes on each folder, I have commented on the nature of the tasks and how some could be improved.

All the folders follow the England version of the English folder and Specification A for Literature except for Folder 1 (A* grade) where the Literature Specification B is attempted and Folder 3 (C grade) which contains work on Welsh Relevance for the Wales version of the English folder. All the work is in typed format to economise on paper use although the Specifications require at least one piece in a dual folder to be in the candidate's own handwriting.

Individual assignments are marked according to the well-established twenty-mark range for which the mark/grade equivalents are as follows:

	Assignment /20	Coursework /80
U	0-3	0-15
G	4-5	16-23
F	6-7	24-31
E	8-9	32-39
D	10-11	40-47
C	12-13	48-55
B	14-15	56-63
A	16-17	64-71
A*	18-20	72-80

A more detailed version of this grid can be found at the back of the booklet. The full version of the assessment criteria can be found in the *English Specifications (2007-2008)* pages 34-43 and in the *English Literature Specifications (2007-2008)* page 23.

I should like to record my gratitude to the staff and students who have permitted their work to be published in this booklet. My thanks also to my colleagues Barry Childs and Margaret Graham for their useful comments and advice.

Stuart H Sage
Principal Coursework Moderator
January 2006

GCSE ENGLISH 2005

Folder 1 (A* Grade)

Title/Brief Description of Stimulus/Background to Assignment	Mark /20
1. Reading: Welsh Relevance (Welsh version)/Shakespeare play (English version). Look closely at Act 3 Scene I of <i>Romeo and Juliet</i> and show how it is dramatically effective for the audience.	18
2. Reading: Different Cultures Compare and contrast <i>Death of a Naturalist</i> and <i>Blackberry Picking</i> by Seamus Heaney	18
3. Writing: Narrative/expressive Short story: Shangri La	18
4. Writing: Analytical/persuasive A speech on the justification for the Iraq War.	20
TOTAL /80	74

Assignment No.

Teacher supervised	1
Poetry	2
Drama	1

*Enter details of oral assignment assessing Reading (if included) overleaf.
N.B. At least one assignment in the English or dual entry folder must be handwritten.*

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments linked to assessment criteria:

Reading: The candidate is able to make a full investigation of the texts displaying insight and sensitivity. The essays are full and well structured.

Writing: An excellent technical accuracy is combined with a good variety of vocabulary and sentence structures. The content is always interesting and, in the case of the Analytic/persuasive piece, thought provoking.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

GCSE ENGLISH LITERATURE 2005
Specification B
Coursework Sample

EL(b) 2

Folder 1 (A* Grade)

Title/Brief Description of Stimulus/Background to Assignment/Teacher Guidance*	Mark /20
Poetry (pre-1914) How differently do Matthew Arnold and Philip Larkin approach their subject and how skilfully do they represent their respective views?	18
Prose (pre-1914) An analysis of the way in which Emily Bronte introduces the character of Heathcliff to the reader in her novel <i>Wuthering Heights</i> .	19
Drama Look closely at Act 3 Scene I of <i>Romeo and Juliet</i> and show how it is dramatically effective for an audience. Text studied for Written Paper: <i>A View from the Bridge</i>	18
Wider Reading Compare and contrast <i>Death of a Naturalist</i> and <i>Blackberry Picking</i> by Seamus Heaney.	18
<i>Centres are reminded of the following specification requirements for period coverage for drama: across coursework and examination, work on texts published before and after 1914 must be submitted for assessment.</i>	Total /80
	73

*Asterisk to be used to indicate piece completed under teacher supervision (one per dual entry folder).

Further details of any oral assignment assessing Reading must be given overleaf.

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments related to assessment criteria

There is considerable detail in the work on the poetry and novel. The candidate is able to move through the texts with ease and select appropriate references. Language usage is investigated fully.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

Folder 1 (A* Grade)

Reading 1: Shakespeare

Look closely at Act 3 Scene 1 of *Romeo and Juliet* and show how it is dramatically effective for an audience.

William Shakespeare's play was adapted from Arthur Brooke's poem *The Tragical History of Romeus and Juliet*. Brooke's poem had originally come from Italy and was extremely popular in Elizabethan England. During his youth, Shakespeare would have seen many retellings in the form of plays and masques before eventually making the story his own in 1595. Many people regard this famous playwright as a genius; he could certainly entertain an audience. In Act 3, Scene 1 of *Romeo and Juliet*, Shakespeare has managed to combine action, drama and tension. I intend to explain how he achieved this in a scene that is a turning point in the play.

Act Three, Scene One is set in a public place on the sweltering streets of Verona. We are immediately reminded of the opening scene of the play where the feuding families are introduced. This repetition of situation is one of Shakespeare's warnings to his audience of the trouble to come. The memories of that first scene would be of chaos, anger and violence. The main difference is that in the first scene the arguments were started by serving men while here they begin with the upper class characters which seems to make the situation more serious. This creates a tense atmosphere by association from the beginning, and captures the attention of the audience immediately.

Some might say that the characters involved in the scene are also a warning of the fierce anger to come. We first see the Montagues. The sensible Benvolio tries persuade Mercutio to get off the streets where if they meet the 'Capels' they will not 'scape a brawl'. Remembering the first scene of the play, there is a strong sense of dramatic irony here. We know exactly what will happen if Tybalt enters. Mercutio teases Benvolio, pointing out that he is 'as full of quarrels as an egg is full of meat' but Benvolio is all too aware of the problems which will ensue if trouble breaks out again between the families and this too reminds us of the other occasion when this happened, increasing the dramatic tension. Even though Mercutio is known as the joker, he is always ready for a fight as his long speech with its central idea 'quarrelling' and his refusal to leave the streets suggest.

Thus when Tybalt enters, we know that tension will come with him. Mercutio does not calm the situation with his reply to Tybalt's apparently polite request for 'a word with one of you'. 'A word and a blow' says Mercutio inviting a fight. The verbal sparring between Tybalt and Mercutio is the prelude to the arrival of Romeo, Tybalt's real target.

Mercutio deliberately misunderstands Tybalt when he says of Romeo, 'Here comes my man,' to mean his servant instead of the intended person he is looking for. This has also been the case when Tybalt said earlier in the scene, 'Thou consortest with Romeo.' Again, Mercutio twists it to mean servant and not friend. Tybalt we know from his behaviour in the first two Acts is a fiery, hot-headed character. The audience will remember how he said that he would not 'endure such a villain' as Romeo being present at the Capulets' ball. On the other hand, Benvolio's sensible suggestion that they all 'withdraw unto some private place' showing that he is a character who would prefer calm on the streets of Verona, is ignored by both Tybalt and Mercutio thus increasing the inevitability of the outcome. In fact, having made this ignored suggestion Benvolio does not make any contribution to the scene until after Mercutio is injured. Shakespeare seems to be suggesting that the voice of reason has been silenced.

The tension present in this scene contrasts greatly to the previous scene. Every time the lovers meet there is an intense and rushed atmosphere. However, in Friar Lawrence's cell, there is no fear of being caught. Romeo and Juliet are married and there is a peaceful and happy atmosphere. The audience feels it can now relax and enjoy this 'dear encounter'. The calmness of this scene with its gentle and loving language makes the harsh reality of the following scene seem worse. However, even in this scene some of the language looks forward to the confrontation between the two families. The consequences of Romeo's love ('These violent delights have violent ends') as seen by the Friar contrast to some extent with the beauty of the imagery elsewhere in the scene reminding us that the lovers unhappily cannot live in a vacuum. The real world must be faced.

Hence Romeo emerges fresh from his marriage and aglow with love just as Mercutio is provoking Tybalt. The real world of the feud is all too present. As we are still thinking about the peaceful and happy scene in Friar Lawrence's cell, Tybalt's use of the word 'love' seems to be horribly ironic. Tybalt goes on to call Romeo 'a villain' but Romeo turns the other cheek and announces his love for all Capulets saying:

'Tybalt, the reason I have to love thee
Doth much excuse the appertaining rage
To such a greeting.'

Being now married to Juliet, Tybalt's cousin, he feels that he has to have a kinship with the rest of her family. His problem is that he cannot explain this to Tybalt who sees his comment as another insult and who still wants to exact revenge for Romeo's gate-crashing actions at the Capulet ball. The audience realise that if Tybalt did know the reason for Romeo's new found love of the Capulets, in all likelihood it would make him even angrier. This again reminds us of the opening scene where there is much joking about the 'taking of maidenheads'. Tybalt would certainly see Romeo's incipient sexual relationship with Juliet as an insult to his family. Also the audience appreciates that Romeo's feelings will be divided between his love for Juliet and his loyalty for his family. Tension is, therefore, running high as Romeo states that he 'loves' Tybalt 'better than he could devise'.

This peace-offering revelation angers both Mercutio and Tybalt, isolating Romeo and creating a three-way struggle. As noted earlier, the peacemaker Benvolio plays no part in this exchange and thus Romeo is unsupported in his attempts to avoid confrontation. Mercutio makes his feelings perfectly clear describing Romeo's behaviour as 'dishonourable' and calling it a 'vile submission.' On the other hand, Tybalt's anger can be felt but not heard. This has a worse effect. The audience know by now that this growing bubble of anger must burst. It is only a matter of when and this adds to the tension. Mercutio, ashamed of Romeo's 'submission' challenges Tybalt on his behalf. At first Tybalt seems to reluctant to react to Mercutio's 'rat-catcher' taunt, saying 'What wouldst thou with me?' His target is still Romeo but he cannot resist rising to Mercutio's challenge. Mercutio must be puzzled as to why Romeo does not draw on his side but instead tries to 'beat down their weapons'. At this point, however, Mercutio is mortally wounded partly as the result of Romeo's interference, thus again displaying the destructive nature of the feud and how it damages both friend and foe. Typically, Mercutio jokes about his injury, leading people to believe that it is 'a scratch.' It soon becomes apparent that it is much worse.

Tybalt leaves the stage and Mercutio dies cursing both families. 'A plague upon both your houses.' Mercutio's curse is repeated three times. This is extremely powerfully dramatic and stays in the audience's minds until the death of the lovers. In the Elizabethan era, the curse would have been doubly effective, as a dying man's curse was considered as most powerful. Rightly so, as the reason for Friar John's failure in delivering the note to Romeo is that he had been in close contact with a 'plague' and was therefore not allowed into Mantua. This ultimately caused Friar Lawrence's plans to collapse, which leads to the couple's death. Mercutio's curse and death mark the turning point in the play. It points the end of a time when things could work out and it is a sign of impending tragedy.

The change seen in Romeo is one of the most unexpected and remarkable events in the scene. Following the death of his best friend, his mood changes completely from being conciliatory and peaceful towards Tybalt, to being wild and enraged by what has happened. He is bound by honour and is moved to fight Tybalt to avenge Mercutio's death. This creates tremendous tension again. The audience are in suspense, as they do not want Romeo to destroy his marriage by killing a Capulet. By saying 'either thou or I or both, must go with him' (referring to Mercutio), Romeo declares war on Tybalt.

As suggested above, Mercutio's death is turning point in the play. On a practical level, if Romeo had not killed Tybalt, he would not have been banished. If he had not been banished, Juliet would not have taken the poison and both may have survived. But more importantly, the killing of Tybalt and the banishment of Romeo deepen the hatred between the two houses making any conciliation even less likely.

Fate plays a large part in Act Three Scene One. If Mercutio had listened to Benvolio, the confrontation, (and thus the tragedy), could possibly have been avoided. Had the lovers announced their marriage, the outcome may also have been different, though Tybalt's reaction to Romeo's offer of friendship ('But love thee better than thou canst devise') does not promise well. Perhaps the two families would have ended their feud as Friar Lawrence had hoped when he unites the couple but the audience probably regards him, quite rightly, as a naïve and possibly foolish observer of the situation. Romeo's couplet:

'This day's black fate on more days doth depend,
This but begins the woe others must end.'

sums up the whole scene, even the whole play. The negative vocabulary ('black', 'woe') reinforces the sense of doom.

The irony too is dark. When Mercutio says, 'Ask for me tomorrow and you will find me a grave man' his black humour underlines the negative language used throughout the scene and much of the rest of the play. More irony is obvious when Romeo describes himself as 'a fortune's fool.' He is fortunate in that he has just married Juliet, the love of his life; however, he is a fool for killing her cousin and putting their marriage in jeopardy.

After learning of the death of her nephew, Tybalt, Lady Capulet also behaves typically. She is furious and demands to know how the feud will ever end. Ironically, unbeknown to her Romeo is her son-in-law and the possibility of the resolution of the feud is within her grasp.

The scene finishes with the banishment of Romeo thus almost ending the marriage before it has begun. The Prince's final words are extremely powerful and dictate the action for the rest of the play. The audience are invited to reflect on the opposition of love and hate, a central theme of the play and how the innocent and private love of the 'star-crossed' pair will be destroyed by the public desire for revenge.

I have come to the conclusion that Act Three Scene One is extremely exciting and tense and is very dramatic and entertaining for an audience. It is the central point in the play, sealing the fates of a number of characters and it leads directly to the final tragedy.

Reading 2: Different Cultures

Task: Compare and contrast *Death of a Naturalist* and *Blackberry Picking* by Seamus Heaney.

Both 'Death of a Naturalist' and 'Blackberry Picking' are written by the contemporary poet, Seamus Heaney. They display a child's curiosity about the natural world and explore the ignorance and imagination present in a child's view of science and nature. From the evidence of the poems, it seems likely that both are based on Heaney's own childhood experiences as they are written in the first person and are extremely vivid.

'Death of a Naturalist' is split into two parts: the first describes the environment where the young Heaney used to collect tadpoles; the second concentrates on one particular day and focuses more on the narrator. Heaney begins by portraying the scene of the 'flax-dam' (a pool in which cut 'flax' can be soaked as part of the process of making linen). He conveys a vivid image of the habitat where the frog spawn was to be found. The adult Heaney is reliving a strong childhood memory about an event that occurred 'every spring'. He remembers how he 'would fill jampots of the jellied Specks' – a memory that most of us can easily relate to. It is obvious from the poem that Heaney had a keen interest in the tadpoles at the time as he quotes 'Miss Walls' telling them about the 'Mammy frog' and the 'Daddy frog'. This is very child-like, as is his statement about telling 'the weather by frogs' – it seems as if this is another of Miss Walls' gems! The 'Mammy frog' and the 'Daddy frog' would appear to be Miss Walls' simplified version of sex education, which could take away some naivety from the children. Certainly, the second theme of the poems is the growing up of Heaney. This loss of innocence could be another factor in the growing up of Heaney, resulting in 'Death of a Naturalist'. Overall, this stanza contains pleasant images, like those of the 'dragon-flies, spotted butterflies'. However, we do get a sense that not everything is quite how it should be, with a scattering of unpleasant words such as 'festered', 'punishing' and 'gargled'.

The second stanza begins anecdotally, 'Then one hot day'. This is again Heaney expressing himself in a childish manner. The sense that things are not as they should be that we felt in the previous stanza is confirmed, when the 'obscene threats' of the 'gross-bellied frogs' succeed in frightening Heaney. The 'strong gauze' changes into 'thick' 'air' and the 'nimble-/ Swimming tadpoles' have turned into 'great slime kings'. The reference to 'mud grenades', and the invasion of the frogs, portray an army encounter, which emphasises the battle going on between nature and the 'Naturalist'. The grotesque idea that the 'spawn' would 'clutch' at his 'dipped' hand gives an extremely unpleasant slimy end to the poem. Nature is getting its revenge; it now poses a threat to Heaney whereas before he was the threat to nature. Nature wins, causing the 'Death of a Naturalist'.

Similarly, 'Blackberry Picking' is split into two parts: the first part describes the 'sweet' blackberries before being picked; the second describes them once nature has had its revenge – 'stinking' and 'sour'. This mirrors the innocent to unpleasant progress of the first poem. At first, Heaney portrays a vivid image the 'glossy, purple clot that is the blackberry. He is reliving a childhood memory as in 'Death of a Naturalist'. The image created is very innocent, of a little boy going out with 'milk-cans, pea tins, jam pots.' This is reminiscent of 'Death of a Naturalist' and similarly there is a scattering of horrid images placed in the middle of all these happy and pleasant ones, 'Where briars scratched and wet grass bleached our boots' to suggest that all is not completely well. The use of the word 'lust' is again referring to the growing up of Heaney and his loss of innocence. It reminds us of the 'Mammy' and 'Daddy frog' in 'Death of a Naturalist'. The first part of both poems ends on a downward note, 'In rain', 'thorn pricks' and 'palms sticky as Bluebeard's' reminding us of the murderer. This prepares the reader for what is to come. As seen in 'Death of a Naturalist', the second section of 'Blackberry Picking' has also lost its innocence, the pleasant images seen at the beginning have turned 'sour'. The last line of the poem is the realisation (from the adult Heaney) that as in 'Death of a Naturalist' nature has won, and always will win.

When the child Heaney comes through, there is a lighter, more innocent tone, which contrasts to the pessimistic tone of the adult. The child's tone emphasises the curiosity and intrigue involved, which allows the reader to enter into the mind of a child when experiencing this magic as if it were the first time, even if it were not. This, of course, is in complete contrast to the adult tone which is more realistic – Heaney has learnt his lesson. There is an element of sadness that he has finally lost his innocence, especially when he says 'I knew' – nature will never seem the same again for him. The exact same use of tone is seen in 'Blackberry Picking'.

Both poems are written in the same form, which is quite simple. The lines are much of the same length with varying patterns of stress. The punctuation markings have no pattern and often a full stop is to be found in the middle of a line. This allows the poem to flow naturally giving it the feel of a conversation. The language shifts from sophisticated, adult perceptions as in the opening six lines of 'Death of a Naturalist', to a childlike voice as in the final six lines of the section. This enables the poet to tell the story from a child's point of view without being restricted. It also makes it more credible to the reader. The two sections succeed in differentiating between the relatively 'good' aspects of the poem with the revengeful, nasty parts. Both poems have a mature but nonetheless sad ending that symbolises the growing up of Heaney and the 'Death of a Naturalist', 'Each year I hoped they'd keep, knew they would not.' These are potent lines that provide an interesting twist to the poems.

Seamus Heaney uses the richness of verbal patterning in both poems to ensure that they are aurally satisfying, for example 'The slap and plop', 'blob' and 'gargled'. Using onomatopoeic diction is one of the best methods of conveying the scene or sound to the reader. The language used is very similar in both poems and is extremely sensuous and tactile. The metaphor 'a glossy purple clot' illustrates exactly how a 'Blackberry' looks; this allows the readers to feel that they can almost touch it themselves. Heaney has used many similes and metaphors to enrich the poems. By comparing his hands to those of 'Bluebeard's', the child Heaney once again comes through (as Bluebeard was a fictional character who murdered his wives). We see a little boy's fascination with blood as well as a wonderful description of the 'Blackberry juice' on his hands. The vivid images that Heaney conveys from a child's perspective, such as the 'warm thick slobber', and the simile describing the blackberries as a 'plate of eyes' shows his exultation in things that adults would not notice.

Unlike 'Blackberry Picking', there are many oxymorons in 'Death of a Naturalist'. The 'Bubbles gargled delicately' depicts this simple image beautifully but in doing so mixes an unpleasant sound 'gargled' with innocent words such as 'Bubbles and 'delicately'! This happens again with the simile 'like clotted water'. 'Water' is a pure substance whereas 'clotted' is not – it is again a displeasing word. It seems that the oxymorons are used to highlight the contrast between the pleasant and unpleasant images in this poem. As I have mentioned earlier, both poems have contrasting beginnings and endings. At the beginning, we see the innocent 'Naturalist' and the content is mostly agreeable although there are a few hints of nastiness. Heaney describes a 'Blackberry' with its 'sweet flesh' in the opening few lines, but by the end, after the twist, 'the sweet flesh would turn sour'. This is done to accentuate the 'Death of a Naturalist' in both poems.

Alliteration is used to emphasise the unpleasant aspects of the poem. In 'Death of a Naturalist', the 'coarse croaking' has a hard sound to it that creates a nasty mood as does the 'big dark blobs burned' in 'Blackberry Picking'. This technique is seen towards the end of both poems where nature is beginning to take its revenge.

One of the most noticeable characteristics in the poem is Heaney's use of the senses. This of course is reminiscent of a child who would notice every minute detail of the surrounding habitat. One extremely potent example of the use of senses is the image of 'bluebottles' weaving 'a strong gauze of sound around the smell'. By using more than one sense, the readers can relate more easily to what the poet is saying because they can relate to all the senses. The use of senses is also present in 'Blackberry Picking', mostly taste, smell and sight. The use of taste is very effective because every one can relate to the 'lust for picking' once one has eaten one blackberry.

Heaney uses many techniques to depict a child's perspective in the poems. Some of the diction used, such as 'Mammy frog' and 'It wasn't fair', is that of a child. There are also other typical features of a child to be seen. 'There were dragonflies, spotted butterflies,' reminiscent of a nursery rhyme and the repetition of the word 'and' succeeds in creating the excitement of a young child and reflects the child's way of telling a story. However, it is mostly adult language given through a child's standpoint with occasional hint of the child's language coming through. The reason for this is that the poet wants us to remember that he is in fact an adult looking back at his childhood.

It is obvious from studying the poems that Seamus Heaney is a sympathetic and enthusiastic observer of nature. Both poems explore the innocence and sense of guilt of the young Heaney as he encountered these everyday things surrounding him. It is ironic that in both poems, nature kills the 'Naturalist'. In my opinion, the poet is trying to teach the readers an important lesson, not to tamper with nature because it always knows best! I thoroughly enjoyed both poems, as I found their lively and enthusiastic attitude towards nature and the everyday things around us extremely refreshing. 'Death of a Naturalist' is full of rich descriptive lines that capture the child's naivety and wonder of nature. However, I personally preferred 'Blackberry Picking' because of the tactile language and the extent to which I could relate to it. Who could not fail to succumb to the tantalizing descriptions of the blackberries?

Writing 1: Narrative/Expressive

Shangri La

Three lone figures, carefully camouflaged by their thick, grey clothes, scrambled over the damp, mossy rocks. The stones were slimy under their feet and occasionally one of them would slip and slide down the gently sloping heap of pebbles. It was hardly surprising. Their muscles ached from days of climbing, and their stomachs rumbled angrily, jaded with stale bread. More than once the hand woven ropes the other monks had made for their journey had snapped and they'd had to find vegetation so they could mend them. On those bare, weathered cliffs though, plants were rare. But the hardship was rewarded every time they conquered a peak or rounded an outcrop by a sight of a landscape so extreme and dangerous that they knew were among the small handful of men ever to have seen it.

The Tsangpo River, from centuries of rushing angrily over the land, has gouged out a huge section of the Earth, and now runs through the valley, proud and treacherous. The rocks have been beaten into submission, and extend smoothly down to the water's edge, although no one would ever walk along that deceptively easy path. One missed footing and the traveller would be swallowed into the churning depths below. Either side of the waterway, sheer cliffs veer up towards the sky. The ancient layers of rock inside the cliff are visible where sections have succumbed to the brutal conditions and broken away, giving them a multicoloured appearance. Randomly distributed along the rock face and ledges where a little soil has settled, bristly shrubs have grown.

It was along these ledges that the three men had been travelling, using woven twine to help them negotiate the more difficult precipices. As they edged along narrow ledges they looked down nervously at the torrent beneath them. At night they settled down amongst the brush, and after a supper of dry bread, and berries, if they could find them, they would meditate on the day's events. One evening, when they had been away for around two weeks, their leader rose from his sheltered position against the cliff and said, "Two days." The others lifted their heads and nodded solemnly, although the youngest of the group couldn't restrain the glint of excitement in his eyes. This was what they'd been anticipating, the arrival at their place of pilgrimage. They'd heard so much about it from their teacher, who was one of the few people who had seen it, and even he, a quiet stooped old man, became animated as he talked about it. He had written his adventures down and stored them with the other sacred scrolls. Now these young men hoped to do the same.

The next day they passed the first waterfall; they were aiming for the second. It was like nothing they could imagine. Grey, icy water spouted from a cliff that was so far above their heads they mused that it could be higher than some of the Himalayan mountains that loomed about their home. And only yards from where they stood water foamed and spat as it hit the boulders at the foot of the waterfall. The oldest monk went first, as he was the most experienced climber. He stood at the bottom of the vertical face, being drenched with spray. His stomach churned, but he grasped the lowest handhold with determination. He began to climb, slowly since the rocks were covered in damp green algae. His cold fingers sought overhangs, or small ledges he could use to hoist himself upwards, and his feet, though wrapped with thick cloth for warmth and protection, skilfully found holes that could support his weight. However, this was the highest cliff he had ever climbed and when he finally reached the top he could not help but rest for a while. The others soon followed, although they were much slower than him.

That evening they couldn't concentrate on prayer, so the leader allowed them to sleep, but they found this just as hard. The hard stone floor did not encourage rest and their minds were occupied with what awaited them.

The next morning, as they approached their destination the three men began to hurry, desperate to see what they had waited so long to see. They scrambled over the rocks, forgetting all caution, and becoming quite frenzied. Then, in a distance they began to hear a roaring. As they came closer to the source the noise became louder, until, like a continuous thunderclap, the sound filled their ears. As they mounted a large rock, that had until then obscured their view, they saw what it was that they were hearing. A wall of water, that appeared solid, loomed above and to the side of them. It was as wide as it was high, and cascaded from a cliff that put the first one to shame. This was the waterfall of myth, the first thing they had been taught as children. And, as their eyes scanned the rock face, they saw what they had come for. High above their heads was a deep black split in the stone, magnificent in its inaccessibility. They admired it for hours, then turned, and began to make the treacherous journey home.

* * *

"The myth is, that deep in the Tsangpo Gorge are three waterfalls, each one bigger than the last, and beside the second one is the entrance to Shangri-la, supposedly in an entirely unreachable position," read Ian, out loud. His expedition partner laughed. "I thought this was a geological trip, we've got no time for legends."

Ian just raised his eyebrows. "This was never a geological trip. This is a journey that no one has ever taken before, somewhere entirely uncharted." The two men laughed, and as conversation died away, they sat companionably, looking out of the plane window. This trip had taken months of organisation, but finally it was happening. They had got permission from the government, found a guide who would take them and booked the plane tickets. They had gained funding on the grounds that they could provide valuable scientific evidence about the formation of the Himalayas using the striped rocks in the gorge, but for them it was all about the thrill of the unknown.

They started their journey, after meeting their guide, a strong young man with leathery skin, toughened by the elements. They began by abseiling down an easy, sloped cliff onto the path they had planned, with their guide bringing up the rear carrying large sacks full of food. Ian had hidden a bar of Kendal Mint cake in his back pocket, which he nibbled when his partner's back was turned; he like the tradition of explorers eating it as they traversed steep cliffs. However, this was not a difficult trip. The rocks sloped gently to the waters edge, and although they were slimy and wet the explorers were wearing shoes geared for the difficult terrain. Occasionally they would have a break, and the guide would draw water from the river and boil it for tea. As they stopped they took photographs and samples from the cliffs, which were indeed multicoloured. The natural beauty that surrounded them was unmistakable, and the three men would sometimes just stop and watch the landscape around them change. They had plenty of time to spare.

The nights were hard and even inside their thick sleeping bags they were cold. And so were mornings, waking up stiff from a night spent sleeping almost on bare rock, with nothing but camping mats underneath them, made walking hard. But so far Ian was pleased with how quickly they were making progress; they had come across no real challenges in their first three days of climbing. Of course, there was the ever-present danger of the river. As it fiercely spurted and gushed over rocks, it reminded the travellers how easily they could slip.

On the fourth day, they passed the point reached by the last explorers to have travelled down the Tsangpo Gorge in the 1920s. It was marked by the small, carved initials of the leader of the expedition, and the date, although both were faded. The three men stood by it and had their photograph taken, and then, moved on, down the valley, in truly unknown territory. It was during this day that they found the first waterfall. Ian wasn't impressed, "I'd hoped this waterfall would rival Victoria Falls, but it isn't even close." The guide smiled and said under his breath, "You haven't seen the second waterfall yet." They all strapped up in climbing equipment, and began to scale the cliff to one side of the water. They used stakes to create firm handholds and gradually worked their way up the rock face. At the top they decided to camp for the night. They laid their mats on the ground and curled up, watching the stars in the frosty and clear night air.

The second waterfall surged over the edge of the cliff, gallons of water suspended above the explorers' heads. They stood, looking at an un-climbable cliff. It dripped with slime and sloped towards them at an extreme angle.

"Well, I guess that's it then," Ian said. They had reached the end of their journey. His partner was busy carving their initials in the wall. "This is as far as we can ever go." The guide suddenly said, as he pointed at a hole in the wall. It was large, about 8 feet long, and 6 feet wide, and pitch black inside. "In that cave will be an impeccable record of geological movement," Ian breathed, "This is exactly what we've been looking for!" But the harder they looked the more it became obvious that to cross the river to be on the right side would be hard enough, let alone climbing the cliff. Frustrated, Ian turned to his guide and demanded to know how to reach the cave, but he only replied, "You don't."

* * *

It was only when he returned home, and had written a paper on his findings in the Tsangpo Gorge that Ian realised how close he had been, and what he had seen. Suddenly struck with what he had missed, he obtained copies of ancient scrolls describing the Gorge. They described a heaven, a Shangri-la, to be discovered through a portal obscured by the second of three immense waterfalls, each one bigger than the last. Disguised as a cave, the land inside was beautiful, fertile and fragrant. It was somewhere that one could live in perfect happiness. There was no pain or suffering, disease or death. Yet, only the most accomplished men could reach it, after fulfilling ancient tasks and rituals. It was not an achievable goal, but something to strive for. Ian read this in awe, his imagination captured, until he read that other people had reached the point he had, that it was a place of pilgrimage for monks centuries ago. At this he laughed, there were only ten people who had ever conquered the Gorge, and he was one of them. Ian forgot about the cave and the scrolls but they remained in the imagination of the guide forever.

Writing 2: Analytic/persuasive

Task: An article for a national newspaper on the war in Iraq.

As I write, the die is cast. Britain and the US are preparing to launch a massive attack on Iraq. The noose is being tightened around the neck of international pariah Saddam Hussein by the largest mass of forces assembled by western nations since the Second World War. Conflict is set to begin, in the words of President Bush, in 'weeks'. Twelve years ago, the same conflict took place, but at the time, nation building was not on the menu, just retaking Kuwait from Saddam Hussein's forces. Then the highly trained and professional western forces waltzed through the desert, incurring minimal casualties. The conscripts of Saddam's army turned and fled, some even surrendered to a bewildered Italian news crew!

As the UN-backed coalition forces romped through the desert, back in Washington the American administration called a halt to the war. Toppling Saddam would have required taking Baghdad, not the relative walk in the park that had so far been carried out. Mid-term elections were looming, and the last thing that George Bush Sr. needed was the remains of American soldiers flashed instantly around the world on CNN.

Since the days of Vietnam, consecutive US Administrations have shied away from anything that might involve mass casualties or soldiers being captured. Bush was no exception. In hindsight, though it might not have been politically wise to have taken the long road to Baghdad in 1991, it should probably have been done. All the troops needed were in position. Crucially, diplomatically speaking the Americans had full international support to oust Saddam Hussein and his despotic regime.

Full international backing is something which George Bush Jr. would dearly love now, 12 years later, as he picks up where his father left off.

"The nexus of tyrants and terror, of terrorists and weapons of mass terror, is the greatest danger of our age." is how the US Secretary of State summed up the position that post 9/11 America finds itself in.

America has finally decided that Saddam Hussein's flouting of UN resolutions must be stopped. There are four options open to anyone wishing to see an end of the problem man:

1. Leave him be.
2. Hope for an internal coup/send in a team of assassins.
3. Put pressure on his regime and hope that he steps down.
4. Invade Iraq.

The first option, leaving Saddam Hussein be, is something which the 'Stop the War' campaign is asking for. I do not see this as a feasible. To think that the man is suddenly going to stop wanting to develop weapons of mass destruction, or cancel his missile programmes is quite simply absurd.

The second way of getting rid of Saddam is by hoping for an internal coup. This is not a realistic option in my eyes either. For the last 12 years there have been three uprisings. None have been successful, and all have been suppressed in the most cruel ways, with many thousands of Kurds and Shiites being killed. Now the groups who might organise a revolt are too scared to ever try again. To hope for a revolt is not a reliable way of ensuring a leader is removed.

On the third issue, there has been talk recently that Saddam has paid the Libyan leader Colonel Gaddafi should he and his family wish to flee Iraq. This offer is valid at any point in the future, and for \$3 billion Saddam is offered a safe haven. This has given some people reason to deduce that Saddam will flee his country once he feels he is about to be overthrown. I find this unconvincing, and to most qualified observers the deal is just his insurance policy for when Allied troops come knocking on his palace doors. Remember that Robert Mugabe also has the same deal, but it appears that he won't be taking a trip to Tripoli in the near future.

On the final, and seemingly inevitable fourth way, my position on the issue of military action in Iraq is not clear-cut. I don't believe anyone can have absolute ideas one way or the other on the matter. The Iraq issue is a moral maze with many sidetracks and obstacles, but to give a reasoned opinion we must look at the whole situation.

Firstly, though I firmly believe that war is wrong, I think that certain situations can warrant military intervention for the greater good. I think at this point we must all ask ourselves whether a Middle East without Saddam would be more or less stable. The answer must surely and unequivocally be that it would. The means of removing Saddam must be well thought out, however, so as not to set off the powder keg of hostility that the Israel issue has created.

Saddam Hussein is clearly a risk to both his own people and to neighbouring countries. During the last Gulf War he fired many Scud missiles both at Israeli and at Saudi Arabian cities. He has shown a propensity to use chemical and biological weapons against his own people. In a recent speech, Colin Powell pointed out that 'The Iraqis have never accounted for all of the biological weapons they admitted they had'. He said that the UN believed Saddam had 25,000 litres of anthrax, and that 'Saddam Hussein has not verifiably accounted for even one teaspoon-full of this deadly material'.

When attacked and cornered, Saddam will use every trick up his sleeve, which could quite conceivably involve employing banned agents against troops, other nations, or holding his own countrymen to ransom. Is removing Saddam worth this risk? Will the goal of long-term regional stability be ruined during a conflict?

My second worry is over the humanitarian impacts of a war. I fear that a war on Iraq will cause many civilian casualties. Regrettably, it is a fact of life that missiles go off course, bombs fall on badly chosen targets and some unlucky people will just be in the wrong place at the wrong time. Today's conflicts are not sanitised, and deaths are inevitable. In removing Saddam Hussein, we in the west must be sure that the sacrifice that innocent Iraqi civilians will make will be worth their while, and will bring them stability.

Sanctions were brought in after the last Gulf War, intended to stop Saddam Hussein from ever recommencing his programme of developing weapons of mass destruction. The US, through the UN, is a key supporter of these preventative sanctions. It also wholeheartedly believes that Iraq is still manufacturing weapons of mass destruction. Simple logic dictates that these sanctions have failed in their primary task. What the sanctions have caused though, are severe shortages of food and medicines in Iraq. The embargo has also caused a total economic collapse, as Iraq is no longer permitted to trade its vast oil reserves, which were a massive source of revenue for the country. Even the most basic of maladies are life threatening in a country where medicines are banned.

In a recent front-page article, the newspaper *The Independent* reported that 'in the last 10 years the rate of infant mortality in Iraq has doubled.' The journalist directly correlated this figure with UN sanctions on Saddam Hussein's regime. People who are against war with Iraq often cite the tragic results of sanctions as reasons why a war is not justifiable, but to me, the sanctions are a result of Saddam Hussein's regime, and after a war would no longer be necessary.

Finally, I could not support a war that was fought solely for wealth (in the form of oil). Iraq has some of the largest oil reserves in the world. Currently unused, their value is priceless. Many critics of war say that America's motives are imperialist and selfish. The critics side with France and Russia, both sceptical about war. They do not seem to see that France and Russia have much to lose if Iraq is invaded.

The price of oil is currently around \$30 a barrel and rising. When a new government comes into place in Baghdad, it will without question recommence selling oil on the global market. There will be a huge increase in the supply of oil, lowering its price considerably. Experts predict that within 12 months it could fall below \$20 per barrel. This will benefit consumers all around the world.

Both France and Russia have deals with Saddam Hussein's regime for oil. Both countries are also very happy with high oil prices. The Russians, as oil producers, have no problem supplying in a \$30 a barrel market. If Saddam Hussein were ever in a position to export oil, the Russians are contracted to receive a large proportion of it. Saddam also orders his military hardware almost exclusively from Moscow, a substantial source of income for the Russian administration.

The French oil company TotalElfina also enjoys the benefits of a high oil price. It too has deals with Baghdad on oil. The company, one of France's largest, has annual sales of over €100 billion. Much of this, according to a recent (but unrelated) article in 'The Times' is due to 'higher oil prices'. The French government is in no rush to annoy its largest company by entering a war that will lower its sales revenue, and nullify its multi-billion euro contracts.

US Secretary of Defence Donald Rumsfeld recently released a statement on the point of contention – the oil reserves of Iraq. On the record, he confirmed that after a successful campaign, the American government would leave the oil wells untouched until a new administration could take charge of them. He reiterated that America would not commandeer the wells and sell their oil to pay for the war that had occurred. Can we trust that American on this issue? We must, and I am confident that we can.

Make no mistake. Whatever certain groups would have you think, the French and Russian reservations on war are not simply humanitarian. Neither are they a valiant attempt to stop America turning its war machine into a profit-making one.

One final point is the sacrifice of our own servicemen and women in any war. These brave people are trained soldiers. They are volunteers, let us not forget, whose job it is to fight for their country. While it is a tragedy when one soldier dies, I must go back to the issue of the greater sacrifice.

My greatest fear is that we leave Saddam in power, and his menace, and that of terrorism, grows in the East. What then would be the cost of facing Saddam? What would be the price of trying to tackle terror in twenty years time? I daren't think. It would be cowardice to leave it to our children to fight a war that we were too scared to face.

In conclusion, there are three main points to evaluate:

- Will the removal of Saddam create greater regional stability, without destroying the already fragile balance of the Middle East?

- What will the costs be – both for the people of Iraq during a war, and for Britain and the US in terms of dead soldiers? Will the advantages for the Iraqi people and the world outweigh these costs?
- Is the war for real reasons, or just for American money?

I firmly believe that all of the answers to these questions point to a justification for a war. I believe that using such evidence, America should and will attack Iraq, with the prime intention of removing Saddam Hussein, and ensuring that a balanced leader replaces him. I would appeal for Tony Blair to stand beside America in its fight, as America backed Europe up twice in the twentieth century.

Today, we face a huge task in defeating global terror. I do not deny that. There is no assurance of victory, but it is our duty to fight terror now. We cannot take the ostrich's example – there is no third way. We back America, or we surrender to terror. You have the facts – now it is your decision.

English Literature (Specification B)

Pre 1914 Poetry

Task: How differently do Matthew Arnold and Philip Larkin approach their subject, and how skilfully do they present their respective views?

The poems 'Water', by Phillip Larkin, and 'Dover Beach', by Matthew Arnold, are both written expressing the authors' views on religion. The poets seem to view religion in a totally different ways. It appears immediately in Larkin's poem that, although he feels that religions and religious services are empty and dry they can be reconstructed. He approaches religion in a much more upbeat and positive manner. 'Water' is made of four 'water droplet' verses all simple and short. However, Arnold's poem takes several long verses to set the scene before he introduces the reader to the subject of his poem, religion. Also, instead of expressing how religion needs to be changed and mended, Arnold tends to focus more on how religion has let him down personally, as he now feels that there cannot be a 'God'.

When we focus on the way the authors have structured their poems, it is obvious that Larkin's has a pattern to it, being set and regular. This may reflect his feelings towards religious services being strict and orderly like having a dress code and elitism within the church. However, Arnold's poem is written in a random style perhaps portraying his lost feelings and thoughts about his faith and religion, arguing in his own mind whether there is a 'God' or not.

Although both poems are written about religion they are both totally different in the way they express the authors' feelings. 'Dover Beach' is very subjective, personal and formal and the other, Larkin's poem 'Water' is more opinionated, optimistic and energetic and is more informally presented.

The opening verse of 'Dover Beach' does not reveal the true theme of the poem straight away. Arnold starts by setting a scene for the reader. He establishes a very calm, relaxed mood by describing a beautiful, majestic night by the coast. He cleverly soothes the reader by using very soft gentle words such as 'gleams' and 'glimmering'. Arnold portrays the scene to be beautiful but maybe also empty and lifeless. This comes across when he describes to us the 'moon-blanch'd land' and in small words such as 'only from the long line of spray', 'begin and cease' and 'gleams and is gone'. All these phrases portray a lifeless image. This may reflect Arnold's inability to gain any meaning or any hope from his religion. Arnold also uses rhythm and infinity in describing the tide to the reader, 'begin and cease, and then again begin'. This rhythm may sound strong and sturdy but may be to Arnold the 'cease' may drum out the loneliness he feels and emptiness which is lasting for eternity for him, hence 'begin and cease, and the again begin'.

The last line of 'Dover Beach' is very dramatic and depressing. After Arnold setting a very relaxing and beautiful mood at the opening of the verse he completely contrasts this with 'the eternal note of sadness'. Not only does this link back to the infinite grating of the tide, with the 'eternal', but it also makes the readers feeling sullen and depressed thinking about 'the eternal note of sadness'. This suggests that the opening of his poem was there just to procrastinate and distract his mind from confronting his problems with his beliefs and religion.

In Phillip Larkin's poem, water is used as a metaphor for God. Looking at the first verse of the poem water is described as being an essential symbol in religion. Therefore water represents the focal point of a religion, i.e. God or a god. Another example of using water for a metaphor for God is shown in verse three. Phillip Larkin describes a 'furious devout drench'; perhaps portraying a powerful constant flow that completely covers or consumes a person with God's spirit.

Larkin's poem is short in comparison to 'Dover Beach', and it is a lot more concise. 'Water' consists of four simple three lined verses whereas 'Dover Beach' has four long verses. Larkin opens his poem in an informal way 'If I were called' while 'Dover Beach' seems to have a more serious style. 'Dover Beach' also seems a lot more sentimental than 'Water', which is very open and honest as it begins with the line with 'If'. This simple word suggests that Larkin is living the idea of his poem in his imagination. Larkin also uses the phrase 'called in'. These signal that Larkin feels something is desperately wrong and needs desperate attention to be fixed.

The second line of the opening verse introduces the subject of his poem, which is, like Arnold's, religion. However unlike Arnold, Larkin does not set the scene first with three other verses, he introduces his theme in the second line of the first verse. Larkin uses a very specific word in his second line 'to *construct* a religion'. 'Construct' means to build. This suggests that Larkin feels that religion needs to be 'rebuilt' on new foundations that are more orientated around water as he portrays water to have an extremely important role in religions.

The final line of the first verse tells the reader that Larkin would 'make use of water'. This confirms earlier suggestions that water is an important symbol in religion. Looking at 'Dover Beach', a connection between water and religion is also made. Both poets obviously feel that water is the essence of a religion as it pure and clean and simple and is essential to life. This desperate need of water, being clean and pure, in a religion might portray the fact that the authors are perhaps disappointed or have been let down by their faith and therefore feel that they need to be 'cleansed' with water into their own religion.

In the first verse of 'Dover Beach', the last line totally contradicts the emotions formerly portrayed in the verse, with sadness and depression. The second verse continues with this sense of despair and hopelessness, but also in a justifying way, proving to the readers that other people have experienced his emotions. Matthew Arnold introduces to his poem the Greek playwright Sophocles, who wrote tragedies. He may have introduced Sophocles to show that he is not the only person who has discovered the misery he is experiencing. Arnold is trying to defend his misery by showing that Sophocles has been through it, questioning life. Sophocles did indeed write about desperately sad stories and he also expresses these in the form of tide motion, as does Arnold in the previous verse. Arnold tells the reader how Sophocles heard it on the Aegean and realised the 'turbid ebb and flow of human misery'. This relates to Arnold's previous description of the tide and the 'eternal note of sadness'. The tide is eternal, it never leaves. It may go out for a while but it will always return. This could suggest how Arnold feels towards his sadness, his 'eternal note of sadness', how it will never leave him. Sophocles also described it as being 'turbid' meaning not clear or murky, which relates to Arnold's confusion about this world, humanity and the questions he has about life and consequently his faith and religion. Especially as Arnold relates water to religion, the turbid water that Sophocles described could express how unsure and unclear Arnold is about his religion and faith, and all the questions he has about it.

Going to church over recent years, in some cases, has become more of a social event than a personal intimate and religious experience with God. People within some churches have become obsessed with unimportant matters, such as dress code, service traditions and many other things. People have become elitist and hypocritical instead of holy and God centred. This consequently means that sermons, prayers and hymns have lost the meaning and passion that they should have. Phillip Larkin has obviously discovered this hence the construction of a new religion based on water, God, not traditions.

In the second verse of his poem 'Water', Larkin tells the reader that to acquire dry, clean and different clothes requires a fording, 'going to church would entail a fording to dry, different clothes'. This could suggest that leaving this earthly world and going into church, a holy spiritual house of God, would mean a change. We would have to part with our dirty, wet clothes from this world, into dry, clean and different clothes into the safe surroundings of church. Larkin could be expressing how he is forgiven for his sins. Crossing a river fully clothed, weighed down with regret and guilt and reaching the other side safely could be portraying forgiveness. All the old 'baggage' will be washed away in the water. He will wade across the river in his own clothes giving them up for new clothes, 'different clothes'-the church's clothes. This is a traditional representation of baptism, as portrayed in the Bible. Baptism washes away sin and presents you clean of your sin before God. This verse could be showing how and when we go to church we should give ourselves and our sin up to God, changing our old ways for God's ways.

The third verse of 'Dover Beach' finally introduces the true subject of Matthew Arnold's poem. Religion is again introduced as a metaphor as Larkin did in his poem. Arnold also uses water as a metaphor for religion and God. Arnold opens his third verse with 'the sea of faith'. This indicates that, like the sea, faith could be vast, deep, majestic and awesome- full of fascinating things that have never been discovered.

However, it could also be described as turbulent, dangerous, unpredictable and cold. Arnold goes on to describe how 'the sea of faith' used to surround the earth, being constantly at the earth's shore. He then describes the sea lying around the earth like the 'folds of a bright girdle furl'd'. Girdles were often stunningly beautiful and highly decorated in jewels and other expensive materials; this might reflect the idea of an awesome tide surrounding the earth's shore. He uses the girdle to suggest how the 'sea of faith' is to him, beautiful, magnificent, ornate and special. Unfortunately he begins this exquisite metaphor with 'was once' indicating that he no longer feels this way. Instead he can only hear the sea's 'melancholy, long, withdrawing roar' and see it 'retreating to the breath of the night-wind.' This tells the reader that he feels that his faith has left him. He feels that God or his religion has left him, like the tide leaving the shore, never to return. No longer can the 'grating roar of pebbles' be heard being flung ashore by the waves. Similar to the 'moon-blanch'd land' the empty coast seems eerie and lifeless. This absence in spiritual terms could feel, to Arnold, like a vast void in his soul, leaving him feeling lifeless like the empty shore. The last line of this verse tells the reader how the tide retreats from the shores and the 'naked shingles of the world'. This again just reinforces the emptiness and lifelessness of his soul.

The third verse of 'Water' is the complete opposite of Matthew Arnold's third verse of 'Dover Beach' which was described as having vast and empty shores as the tide retreated. In the third verse of Philip Larkin's poem 'Water' more water analogies are used. This verse tells the reader of Larkin's liturgy which 'would employ images of sousing'. These images of water in a prayer could portray the presence of God, in a full, overwhelming experience. As Larkin stated in the opening paragraph that he would 'make use of water', he is indeed fulfilling this statement with images of a 'furious devout drench'. A violent, intense drench would imply that again water, being a metaphor for God, would be the essential for a strong faith and faithful religion.

Matthew Arnold opened his poem with a gentle and calm atmosphere and has a tendency to open each verse with the same soothing, relaxing mood and then bring his reality into view so we can see his harsh and cold emotions. Verse four is no exception to this poetic device. The fourth and final verse of 'Dover Beach' again opens with a comforting and warm line, 'Ah, love, let us be true'. Arnold opens his final verse with honesty. Arnold suggests in the first three lines of this verse that he has been lied to. The world is merely a pretty picture, trying to persuade us to believe that there is joy and love and light, although Arnold points out to the reader in the fifth line that he believes this not to be true. 'For the world which seems to lie before us...hath really neither joy, nor love, nor light'. As the previous verse suggested with the retreating of the tide from the shore, God retreats from Arnold, or is it more Arnold from God? This shows a particular resentment from Arnold, almost as if he does not want anyone to believe that there is anything good in the world. It is as though he is trying to persuade the reader that religion is a bad thing as it, Arnold believes, lies to us and tries to trick us into believing something that isn't true. He tries to influence the reader with these statements in his references to Sophocles. In the closing lines of 'Dover Beach', the reader is bombarded with three lines of confusion, anger and chaos. 'Swept with confused alarms of struggle and flight, Where ignorant armies clash by night'. Arnold tells the reader how he sees the world. Still with the void in his soul after the 'retreat of God', Arnold believes that men turn to one another and use each other as scapegoats for the gap in their lives, causing them pain and anguish, leading therefore into war and destruction hence why his 'ignorant armies clash by night'.

The closing verse of Phillip Larkin's poem 'Water' swells to four lines as opposed to his usual three-lined verses. This may be to stress the powerful finish to his poem. The first line of his final verse states, 'And should I raise in the east?' The East is important in many religions; it is also where the sun rises. He goes on to describe holding up a glass of water where 'any angled light would congregate endlessly'. This could mean that church, (being the glass) would be totally filled with God's spirit, (the water) where any person, no matter what their ethnology or religious background (the any angled light) could come and be in God's presence for eternity.

Light was created on the first day of creation according to the Bible. It is amazing as it can create such magnificent views like rainbows. It can reflect things, illuminate objects and it can be refracted. According to Larkin light illuminates the beauty of the world and magnifies its amazing sights. Larkin believes this beauty to be real and true. However, Arnold believes that this beauty is a fake and just there to trick us. Larkin finishes on a joyful and peaceful note where people could congregate to be with God for eternity. Again, Arnold contradicts this happy scenario by believing only in an 'eternal note of sadness'. Arnold seems to convey a very negative, depressing and quite sad eternity, whereas Larkin describes a more glorious, perfect eternity, where everyone wants to be.

After studying both poems it is extremely obvious that both authors have totally different opinions on religion. Matthew Arnold believes that religion is a hoax to try and make you believe that this world is better than 'confused alarms' and 'ignorant armies' clashing by night. He is very bitter about it and appears to resent how it has lied to him and painted a picture, which is not true. Phillip Larkin, however, is much more optimistic. He believes that religion possibly sets you free from all your hurt and guilt and pain.

Both poets have used water as a metaphor for God or religion, however in opposite terms. Arnold uses the negative side, the danger of 'crashing waves and retreating tide'. Larkin looks towards the good sides of water. It's cleansing, refreshing, it quenches your thirst and is essential for life. For Matthew Arnold, it only fills a void.

Pre-1914 Prose

Task: An analysis of the way in which Emily Bronte introduces the character Heathcliff to the reader in her novel, 'Wuthering Heights'.

Emily Bronte's novel 'Wuthering Heights' is full of atmosphere and mystery, most of which is caused by the protagonist Heathcliff. Powerful and brooding, Heathcliff forms the central pillar of intrigue in this famous story. He unites the fragmented narration by being present throughout, unlike all other characters and is such a potent and intense creation the reader is unable to fail to be moved by him. One either feels repulsion towards him or is seduced by his rather crude and brutish manner.

To emphasise Heathcliff's importance in the novel Bronte introduces him three times, an unusual technique that immediately catches the reader's attention. Even more unusually the introductions of Heathcliff do not happen in chronological order, it is actually the opposite. We first see him as an embittered adult, then as a love struck teenager and finally as a child. This builds the cloud of mystery around the character by not revealing him all at once but rather giving us tantalising snippets of his past which make the reader want to read on to discover who he is. Somewhat frustratingly, we never find out everything about Heathcliff. We never find out where he is from or where he goes during the story. But the writer's method of introduction is undoubtedly effective in engaging and sustaining the interest of the reader.

Bronte uses unimportant and trivial characters to relate the story instead of using her own voice. This colours the narrative with the opinions of the characters being used at the time and adds interest. It also allows the reader to see how the actions of those in the story are judged by those around them instead of getting the self-centred approach that first person narrative would have.

The first narrator in 'Wuthering Heights', Lockwood, is a newcomer to the area who has no impact on the story and no previous knowledge of the drama that has preceded his arrival in Thrushcross Grange, a large house near Wuthering Heights which he rents from Heathcliff. This makes him an impartial narrator. Lockwood is presented as a civilised city man who fancies the solitary life the countryside offers. However, we soon realise that he has exceptionally bad character judgement when he tells the reader that Heathcliff is a 'capital fellow', when his description of Heathcliff's body language in reaction to Lockwood gives the reader a very different picture of his temperament. We are told that when Lockwood introduces himself to Heathcliff his 'black eyes withdraw so suspiciously under their brows' and 'his fingers sheltered themselves, with a jealous resolution, still further in his waistcoat'. This behaviour is defensive and unpleasant. Heathcliff also speaks with 'closed teeth' and when Lockwood attempts to enter Wuthering Heights on his horse, it is only when his horse's breast was 'fairly pushing the barrier' that Heathcliff lets him through, and then he merely walks off leaving Lockwood to make his own way.

Despite all these clear signs that Heathcliff is a disagreeable man, Lockwood still presents him as simply a misanthropist, someone who, like Lockwood, is fed up with the 'stir of society'. Therefore, the reader must come to their own conclusions about Heathcliff's personality, without much regard for Lockwood's judgement.

Lockwood also gives the next introduction we read but instead of Heathcliff, we are introduced to Wuthering Heights the house. It is presented in a rather negative light. The first thing that is commented on is the name of the house, and specifically the word 'wuthering' which we are told is 'descriptive of the atmospheric tumult to which its station is exposed in stormy weather'. This and the continuing descriptions of trees bent in the wind reflect not only the suffering that Heathcliff has been exposed to, and how he, like the trees had been twisted but also the misery he now inflicts on those around him, creating a similar effect. Lockwood also notes the 'narrow windows' and the 'corners defended with large jutting stones'. This gives the house castle like features and echoes Heathcliff's defensive nature. The 'grotesque carving' and name and date above the door, not Heathcliff's name but rather 'Hareton Earnshaw' give an air of unknown mystery to the house.

The unease is added to by the description of the interior of Wuthering Heights. Lockwood talks of a 'clatter of culinary utensils, deep within', meaning that the kitchen, and therefore the life of and nurture of the house, like Heathcliff's warmth and kindness, is confined to the back rooms, while the living room is filled with imposing dark furniture, like Heathcliff's unpleasant front. He describes the chairs as 'primitive structures' and says that they are 'lurking in the shade'. This personification of the chairs to make them threatening seems to reflect Heathcliff's brooding and coarse nature. The guns above the chimney that are described as 'villainous' again introduce violence to the atmosphere that surrounds Heathcliff.

There are only two contrasts to the dark nature of the house. The first is the 'huge fire place' that 'reflected splendidly both light and heat'. This seems a surprising feature of a room that has otherwise been described as fairly bare and cold. The fire symbolises the heated passion in Heathcliff that is hidden under the many layers of coldness and cruelty. It is the first sign we get in 'Wuthering Heights' that he is not simply a villain, but has a depth of character that is yet to be revealed. Secondly, the floor that is made of 'smooth, white stone'. This is peculiar because it does not immediately seem to imitate Heathcliff, who is coarse and certainly not refined and smooth like the floor. However, it is explained later by Lockwood when he remarks that Heathcliff is a, 'dark skinned gypsy in aspect, in dress and manners a gentleman'. The disparity suggested by the polished floor is one that is posed by Heathcliff's character as well, and this adds depth to an already puzzling character. Indeed the whole house gives the reader a sense of foreboding as Heathcliff's unique combination of characteristics is revealed through it.

Emily Bronte has therefore used the house, not only as a backdrop to the story of 'Wuthering Heights', but also as a way of reflecting Heathcliff and introducing parts of his character that we might otherwise not understand. The house, like him, has been subjected to violence which has distorted it and made it bleak and unwelcoming. However, the house is also used to show a flicker of humanity in a soul that could seem simply disagreeable. The kitchen may be confined to the back rooms, but it does exist, as does warmth in Heathcliff, although it may be deeply buried. The fire is a more passionate force, and an introduction to a side of Heathcliff that seems hard to believe exists when we first meet him.

As well as creating a sense of foreboding through the introduction, Emily Bronte also creates a sense of suppressed anger and violence by including a scene with Heathcliff's dogs that has no immediate bearing on the plot. Upon entering Wuthering Heights Lockwood sits down on one of the chairs he has described only to be approached by a growling dog, 'sneaking wolfishly to the back of my legs, her lip curled and her white teeth watering for a snatch.' When Lockwood tries to stroke her the dog 'provoked a long, guttural growl.' This is similar to Heathcliff's unpleasant replies to Lockwood trying to be friendly when they first meet when he spoke through 'closed teeth'. When Heathcliff leaves Lockwood alone with the dogs, he taunts them by pulling faces. This causes all of the dogs, including those who had originally been still, to pounce upon him. The mood and reaction of the dogs externalises Heathcliff's inner anger. Although he is not pleasant, his violence had been contained. However, the scene makes the reader wary, the author makes us wonder if Heathcliff were provoked would he unleash his built up violence like the dogs did by linking them by using the verb growl to describe the way Heathcliff speaks.

The next narrator we meet is not a person, but rather a diary. Despite Lockwood's first visit to Wuthering Heights being unpleasant in many ways, he returns the next day because he says, 'It is astonishing how sociable I feel myself compared with him (Heathcliff).' He receives the same frosty welcome as he did during his first visit, but this time not from Heathcliff, but from the other occupants of Wuthering Heights, Joseph and Catherine Heathcliff both of whom are bitter and rude. However, it is not until a blizzard sets in and Lockwood is unable to go home in the evening that he discovers the diary that reveals more of Heathcliff's past and character. The housekeeper Zillah shows him to a room, and while she leads him upstairs she tells him, 'her master had an odd notion about the chamber she would put me in, and never let anybody lodge there willingly.' This creates suspense and we

wonder what could have caused Heathcliff to be scared. The bed in the room is enclosed in a large oak box. Lockwood gets into bed and begins to look at the 'mildewed books piled up in one corner.' The first thing he reads is a name, or three names, 'Catherine Earnshaw, here and there varied to Catherine Heathcliff, and then again to Catherine Linton.' This establishes the owner of the books, but is also confusing. The reader wonders why the writer's name is written with three different surnames. The narration begins when Lockwood flicks to a page that has been written on and reads. We then discover the teenage Heathcliff.

The narrator we discover is a young girl, and the reader trusts her to some degree because although she is biased towards her friend, Heathcliff, the diary is for her eyes only, so she is being completely honest with herself. She also evokes sympathy when she cries for Heathcliff, and the reader finds her loyalty and love for her companion touching.

The passage that Lockwood reads, one he selects at random, tells of a Sunday at Wuthering Heights some time ago. Within the first few lines he discovers that Heathcliff was badly treated, 'Hindley's conduct to Heathcliff is atrocious', which shows that the subject is important to Catherine because it is one of the first things she writes. The house at this point is under the rule of Hindley, Catherine's brother, and his wife, and we are told that Catherine's father is already dead. This helps the reader develop a sense of chronology, because with the strange order of the narration it is easy to get lost. It soon becomes obvious that there is a close bond between Heathcliff and Catherine and there is a description of them escaping the other people in the house and making a den together, 'We made ourselves as snug as our means allowed in the arch of the dresser.' But they do not stay long because Joseph, the old servant Lockwood had already met, finds them and they get into trouble. We then see a side of Heathcliff that is rather unexpected, a playful, mischievous side. He suggests to Catherine that they should take the dairywoman's cloak and, 'Have a scamper on the moors, under its shelter'. This is the only time we see Heathcliff in such an innocent way.

The next passage Lockwood reads is the most telling about Heathcliff's treatment, and it begins to explain his bitter personality at the beginning of the book. Catherine is distraught and writes, 'Poor Heathcliff! Hindley calls him a vagabond, and won't let him sit with us anymore; and, he says, he and I must not play together, and threatens to turn him out of the house if we break his orders.' This makes readers sympathise with the young Heathcliff whereas until this point they may not have empathised with him. We also wonder why Hindley behaves so badly towards Heathcliff, which leads to the next introduction of him.

The next passage in the book is deliberately rather strange. It creates an atmosphere of the supernatural that leads to the strange events which happen at Wuthering Heights. After reading the section of Catherine's diary Lockwood drifts into sleep, and he dreams. Firstly, a strange dream about a sermon, which is simply related to the book the diary is written in. But secondly, and more importantly, he dreams that a branch is tapping on the window, and when he cannot open it he smashes his hand through the glass. His fingers are clutched at by 'A little, ice-cold hand!' A voice then cries at Lockwood to, 'Let me in'. He is horrified and frightened by the apparition, who calls herself Catherine Linton, so much so that he rubs its arm on the windowpane brutally, before waking in terror. This is used to show that everyone has an internal core of violence. It just needs something to awaken it. It seems as though Emily Bronte is trying to justify Heathcliff's cruelty and also allow the reader to identify with him, so that he is not simply a hated villain.

The next point of interest in Emily Bronte's presentation of Heathcliff is in chapter 4, after Lockwood has returned to Thrushcross Grange. After battling through the snow that had made him stay at Wuthering Heights, he feels ill and weak. But more importantly, he feels curious about Heathcliff and his background, as does the reader. So, when the Housekeeper Mrs. Dean brings him his supper he asks her about the present occupants of the house. This is a way of making the story of 'Wuthering Heights'

more extraordinary, by contrasting it with an ordinary setting. She reels off a list of how they are all related, but this only serves to confuse the reader and inject more mystery into the tale. However, it is not until Lockwood asks the question that is most important about Heathcliff, 'Do you know anything of his history?' Mrs. Dean replies, 'It's a cuckoo's, sir.' This suggests that Heathcliff, a newcomer to the family is like a cuckoo, since their eggs are planted in the nests of other birds and then they take over when they hatch and destroy all the other eggs which makes them the outsider and the usurper. She then goes on to say, 'I know all about it; except where he was born, and who were his parents, and how he got his money.' This prompts a certain disappointment in the reader because we now know that many of our questions will remain unanswered, but it does make Heathcliff more interesting and his mystery adds to the supernatural feel of the novel. Heathcliff could be an 'Imp of Satan', as he is described. Mrs. Dean starts her story with the arrival of Heathcliff at Wuthering Heights. She says that Mr Earnshaw, the father of Catherine and Hindley who were both part of the last piece of main narration, went on a trip to Liverpool, walking the whole way. When he returned several days later he brought with him a little boy, who Mrs Dean describes as, 'A dirty, ragged, black-haired child.' The reaction to him is immediately negative, with Mrs Earnshaw shouting, 'How could he fashion to bring that gypsy brat into the house, when they had their own bairns to feed, and fend for?' Mrs. Dean does not make Mr. Earnshaw's explanation as to where he found Heathcliff clear and we never really know, but we can guess. The first things he says are described as 'Some gibberish that nobody could understand'. This would suggest that he is foreign, and that he was found in Liverpool a big dock seems to corroborate this theory.

During his first night at Wuthering Heights, Heathcliff made himself unpopular with the other children, including Mrs. Dean who worked there as a child. When it came to bedtime she was told to put him to bed with the other children, but they refused to have him in with them, so she just left him on the landing. When he was discovered in the morning, Mrs. Dean was sent out of the house for her, 'cowardice and inhumanity'. This anecdote is used to show two things, firstly Mrs. Dean's central position in the house and the events she is recalling which makes her the most reliable narrator. Secondly, that Heathcliff was a source of conflict as soon as he arrived, which suggests that he will continue this way.

Mrs. Dean goes on to describe how Heathcliff settled into Wuthering Heights. She says that, 'Miss Cathy and he were now very thick; but Hindley hated him.' She also says, 'The mistress never put in a word on his behalf, when she saw him wronged.' Heathcliff accepted this unjust behaviour. 'He would stand Hindley's blows without winking or shedding a tear, and my (Mrs. Dean's) pinches moved him only to draw in a breath.' From this the reader notices that Heathcliff seems to be used to violence and bad treatment. However, Mr. Earnshaw treated him far better than he treated the other children and we are told he, 'Took to Heathcliff strangely. Believing all he said.' Mrs. Dean then goes on to explain why in the diary entry Hindley was malicious towards Heathcliff, 'In less than two years after, the young master had learnt to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his parent's affections, and his privileges, and he grew bitter with brooding over these injuries.' It is unsurprising that Hindley was angry; someone he saw only as an orphaned gypsy had replaced him completely in his father's affections.

The narrative is at this time fragmented as Mrs. Dean gives various accounts of things that give us a better idea of the politics within the house and Heathcliff's character. She tells the reader how she came to sympathise with Heathcliff, and therefore leave Hindley with no one supporting him. She is swayed by the behaviour of the children when they all fell ill with measles, Heathcliff very severely. She says, 'Cathy and her brother harassed me terribly: he (Heathcliff) was as uncomplaining as a lamb.' Although she has no illusions about him and realises that it was through, 'hardness not gentleness, made him give little trouble,' Emily Bronte by combining the descriptions of being a 'lamb' and hardness to describe Heathcliff furthers the ambiguity which surrounds him.

The next tale is one that shows Heathcliff's stubbornness and cut throat business instincts, which may explain how he managed to get his money and how he managed to get the house from Hindley effortlessly later in 'Wuthering Heights'. Mr. Earnshaw bought two colts at a fair and brought them back, one for Hindley and one for Heathcliff. Since Heathcliff was the favourite, he got the most handsome but it soon fell lame, so he demanded Hindley should swap with him. He threatened, 'If you won't I shall tell your father of the three thrashings you've given me this week, and show him my arm which is black to the shoulder.' He persisted in blackmailing Hindley until he lashed out and threw an iron weight at his chest and then gave in and shouted, 'Take him and be damned, you beggarly interloper! And wheedle my father out of all he has: only afterwards, show him what you are, imp of Satan.' This outburst sums up everything Hindley feels about Heathcliff, but he is unaffected. Indeed even after Hindley kicks his feet from under him, he just gets up and continues moving saddles. This shows his determination that he will achieve what he wants to.

Mrs. Dean's narration forms the rest of 'Wuthering Heights' as she tells Lockwood what has happened before his arrival at Thrushcross Grange. She is the most reliable of all the narrators as commented on by Lockwood who calls her a, 'worthy woman'. She was also there at the time of the events she is talking about, but wasn't directly involved in them so isn't biased like Catherine's diary which was in favour of Heathcliff. As a servant Mrs. Dean's opinions are also down to earth and trustworthy, though she does reveal an alliance with the Lintons gradually through 'Wuthering Heights'.

In conclusion, I think that the beginning of 'Wuthering Heights' and the introduction of Heathcliff by Emily Bronte are successful. The use of different narrators adds interest and gives several opinions of the characters, so that the reader can form their own opinions. By introducing Heathcliff backwards, first as an adult, then as a teenager and finally as a child she creates a mysterious air around him, and not revealing his entire history just adds to this. The use of Wuthering Heights to reflect him is another technique she uses and gives us a real idea of the depth of his personality and the many layers that make up his character. Finally, by using voices to tell the story and using the speech that they would use she gives the narration a warm, trustful feel, all of which amount to a very successful opening to the book that brims with passion and mystery.

Commentary on Folder 1 (A* Grade)

Reading 1: Shakespeare

Look closely at Act 3 Scene 1 of *Romeo and Juliet* and show how it is dramatically effective for an audience.

This candidate has chosen to examine one scene in detail in order to consider its dramatic effectiveness. Act 3 Scene I of *Romeo and Juliet* is central to the play in more ways than one and thus is an excellent choice for this type of task. The student begins with some useful background material before launching into her analysis. Here she selectively picks up ideas and language detail which focus clearly on her task and she does not fall into the trap of simply rehearsing the scene's content. The link back to the beginning of the play is sensible as is the contrast with the previous scene. Characters are carefully introduced with good attention to the text and it is clear that the student clearly understands how Shakespeare is operating in the scene. The essay fades a little towards the end and is worth 18.

Reading 2: Different Cultures

Task: Compare and contrast *Death of a Naturalist* and *Blackberry Picking* by Seamus Heaney.

This candidate is attempting the Specification B in English Literature so there is actually no need for her to compare poems in her Different Cultures essay. However, she chooses to do so and her essay on the two Heaney poems is detailed and thoughtful. After a relatively short section on the two poems individually, she goes on to make detailed comments on the stylistic and thematic aspects. Frequently, students' responses to poetry tend towards brevity when discussing style and it is refreshing to read the work of a candidate who is prepared to address the issue in detail. Again the essay is worth 18 marks. To gain a higher mark I would have expected the poems to be looked at in a little more detail. Nevertheless, this is a considerable achievement from an able student. In passing, it is worth reminding centres that I do not recommend comparing poems by the same poet. Choosing poems by different poets gives the candidate much more opportunity to compare stylistic aspects.

Writing 1: Narrative/Expressive

Shangri La

The narrative/expressive writing is very accomplished. The student maintains the credibility through the careful selection of detail and the double time structure, handling each aspect with an assured skill. The descriptive aspects are convincing and the approach original. Technically, it is without fault and contains a combination of different sentence types and a wide vocabulary, carefully chosen for the effect she wishes to achieve. The story fulfils all the criteria for Band 4 in both aspects of the assessment with a split mark of 6/12.

Writing 2: Analytic/persuasive

Task: An article for a national newspaper on the war in Iraq.

The analytic/persuasive essay on the Iraq war (written just before the war commenced) may seem dated in its arguments today but still represents a considerable achievement. The arguments are marshalled sensibly, the tone is suited to the audience (broadsheet newspaper reader) and stylistically it is very strong. Technically it is perfect and I can see no reason why it should not gain full marks. This gives a total for the English folder of 74. This cannot be considered an exceptional A* folder but it represents solid and consistent achievement coupled with a mature prose style and careful thought.

Additional essays for the Literature folder

Pre 1914 Poetry

Task: How differently do Matthew Arnold and Philip Larkin approach their subject, and how skilfully do they present their respective views?

This candidate is attempting the English Literature Specification B course. The structure of the coursework component for this course is as follows: Pre-1914 poetry; Pre-1914 prose; Drama; Wider Reading (which may be taken from any period and genre). In this student's folder, the Pre-1914 poetry requirement is covered by the Arnold/Larkin essay; Pre-1914 prose by the *Wuthering Heights* assignment; the Shakespeare essay from the English folder fulfils the drama requirement and the Heaney essay displays Wider Reading. It must be noted that in the Specification B course, comparison is not required although this candidate has attempted two.

The poems chosen for the Pre-1914 essay are quite challenging and this candidate in her long essay manages to analyse the verse quite well. I am not convinced by her approach to the task and feel that she would have been better advised to look at the poems separately before drawing her comparative conclusions. Also I feel that there are occasional misinterpretations. Nevertheless, she handles each text with confidence, makes assured analyses of stylistic features and investigates in depth. A mark of 18, just into the A* range is fair.

Pre-1914 Prose

Task: An analysis of the way in which Emily Bronte introduces the character Heathcliff to the reader in her novel, *Wuthering Heights*.

The final essay on Heathcliff is an assured consideration of the methods Bronte uses to introduce her character. This type of task, which requires careful selection and the ability to range over much of the novel, is very demanding but this candidate manages to write a thoughtful and convincing response which deserves a very high mark. The A* criteria of 'handling the text with confidence', employing 'cogent and sustained arguments' are clearly apparent in this piece and it deserves a mark of 19. To gain full marks, I would expect a little more investigation of the key images. However, this is a very good piece of work. The total for the Literature folder is 73.

GCSE ENGLISH 2005

Folder 2 (A Grade)

Title/Brief Description of Stimulus/Background to Assignment	Mark /20
5. Reading: Welsh Relevance (Welsh version)/Shakespeare play (English version) Shylock: Villain or Victim?	17
6. Reading: Different Cultures Compare and contrast <i>Still I Rise</i> (Angelou) and <i>Taint</i> (Nichols)	16
7. Writing: Narrative/expressive Description: The Forgotten Beach	16
4. Writing: Analytical/persuasive A speech to teenagers on equal rights for homosexuals.	16
TOTAL /80	65

Assignment No.

Teacher supervised	1
Poetry	2
Drama	1

*Enter details of oral assignment assessing Reading (if included) overleaf.
N.B. At least one assignment in the English or dual entry folder must be handwritten.*

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments linked to assessment criteria:

Reading: The student is able to consider in detail the ways in which writers achieve their effects and Displays analytic and interpretative skill when evaluating the texts.

Writing: Technical accuracy and clarity of purpose are apparent in the writing. The choice of tasks is interesting and pace and organisation are well-considered.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

GCSE ENGLISH LITERATURE 2005
Specification A

EL(a) 2

Folder 2 (A Grade)

Title/Brief Description of Stimulus/Background to Assignment/Teacher Guidance*	Mark /20
1. Poetry (pre-1914) A Comparison of Wordsworth's <i>On Westminster Bridge</i> and Blake's <i>London</i> .	16
2. Poetry (post-1914) See English folder	16
3. Prose To what extent is Wells' <i>The Red Room</i> a typical ghost story? Text studied for Written Paper: <i>To Kill a Mockingbird</i>	15
4. Drama See English folder Text studied for Written Paper: <i>A View from a Bridge</i>	17
<p><i>Centres are reminded of the following specification requirements for period coverage and for comparative work:</i></p> <p>The first poetry assignment must cover a pre-1914 text, the second a post-1914 text. Across coursework and examination, work on texts published before and after 1914 in prose and drama must be submitted for assessment. At least two assignments must show evidence of ability to make comparisons between texts. Please complete the grid overleaf to indicate coverage of this requirement.</p>	<p>Total /80</p> <p style="text-align: right;">64</p>

*Asterisk to be used to indicate piece completed under teacher supervision (one per dual entry folder).

Further details of any oral assignment assessing Reading must be given overleaf.

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments related to assessment criteria

The candidate investigates the poems in some depth and there is pleasing reference to the way the language is used. The prose essay where the investigation of language is thinner seems less confident.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

Folder 2 (A Grade)

Reading 1: Shakespeare

Task: Shylock – Villain or Victim?

Possibly Shakespeare's most controversial play, *The Merchant of Venice* poses some of the most challenging literary questions about Shakespeare's motives and ideas behind writing such a play as well as about the characters who feature in it.

As the name suggests, the play was set in Venice in the Elizabethan times. Venice was, and still is, considered a romantic and prosperous city. Venice was a rich trading area where for a long time Jews and Christians lived in peace. However, as more and more rumours were spread, the once friendly atmosphere between the two races, started to disintegrate. Christians became ever more resentful of the wealth of the Jewish merchants and eventually, Jews were confined to the Ghetto, a poor and undignified area of the city.

There has always been an ongoing dispute over the answer to the question: 'Is Shylock a Victim or a Villain?' Some may say that Shylock plays the villain, the cold merciless, vindictive character that creates the drama and the tension in the play. However, some would say that Shylock is a victim, the character that falls prey to the villainous Christians, and the character who is made to feel small and unwanted and worthless.

One can see the religious and social hatred between the Jews and the Christian at this time played a huge part in the play. This sense of prejudice allowed Shylock to be seen in the light of a victim due to the incessant verbal abuse and mockeries from the other characters. From this perspective, one may feel that Shylock's actions are justified due to the maltreatment he has endured. However, one may see that Shylock's actions are disgusting and unjustifiable, and the way he has been treated is no excuse for the way his greed consumes him and how he hurts everyone around him.

There are several points in the play where Shylock can be seen as a villain. Throughout, Shylock makes no attempt to hide his hatred for the other characters. An example of this is when he says of Antonio:

'...I hate him for he is a Christian.'

These feelings are understandable because of the political and religious unrest between the Jews and the Christians for many reasons, one being the fact that Christians thought that it was wrong that the Jews asked for interest on the money borrowed. This is demonstrated further on, in Shylock's aside, when he says:

'He hates our sacred nation, and he rails
Even there where merchants most do congregate
On me, my bargains, and my well-won thrift,
Which he calls interest.'

The words 'our sacred nation' refers to the Jewish people, Shylock's religion, and it shows that Antonio hates the Jews. The quotation then goes on to say 'my bargains and the well-won thrift', which means Shylock's deals with people and 'well-won thrift' means his caution with money. Both these phrases could imply that Shylock is very clever and makes careful decisions about his money, which Shylock himself may see as legitimate, innocent and business-like but Antonio doesn't. He thinks that Shylock is dishonest and that he cheats people so that he is the one that benefits from the deals that occur. This quotation also reflects Shylock's hatred of Antonio and the way that he passes judgement on him where it is not wanted, especially in front of the other merchants.

Another example of Shylock's hatred for other characters in the play, is whilst the 'trial' scene takes place. He says:

'...So can I give no reason, nor will I not,
More than lodged hate and a certain loathing,
I bear Antonio...'

In this scene Shylock is asked to give a reason as to why he would prefer a pound of Antonio's flesh rather than ducats. This is the end of his response to this question and illustrates his hatred when he uses words such as 'lodged hate', obviously meaning a hate that will be stuck forever, and 'certain loathing' meaning that he positively detests Antonio, and his hatred is the only reason why he does this to Antonio.

The next way Shylock could be seen as a villain is when he behaves in a cruel and revengeful way. An example of this is when he says:

'If it will feed nothing else, it will
Feed my revenge...'

This is where Shylock explains why he wants Antonio's flesh if Antonio cannot pay for his bond. This quotation conveys that Shylock wants the flesh because it will mean that he will get his revenge over Antonio, even through it will not achieve anything else. Again in Act 4 Scene 1 Shylock states he only wants the flesh because he hates Antonio and wants revenge.

Similarly, Shylock's villainous character is shown when he is portrayed as a greedy and avaricious man. This is demonstrated at many points in the play, especially after he finds that his daughter has run away with his money. His claim that he would have preferred that his daughter were dead rather than lose his ducats strikes us as very unfatherly.

'... I would my daughter
Were dead at my foot, and the jewels in her ear,
Would she be hearsed at my foot, and the ducats,
In her coffin...'

This shows how obsessed with money and greedy he is, to the point he would rather be rich than have his daughter.

Furthermore, in Act 2 Scene 8, another example of Shylock's greediness is conveyed. It is where Solanio and Salarino are having a conversation about Shylock, more specifically, about his money. This reveals that Shylock's obsession with money is a well-known fact.

'My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! The Law! My ducats and my daughter!'

This speech, made by Solanio, is a mocking and exaggerated picture of how Shylock reacted. Solanio often repeats the word 'O', which suggests that he is making Shylock sound over-dramatic and that these are the things that are most important to Shylock. He also puts the words 'O my ducats!' before his daughter re-emphasising the fact that Shylock sees his money as more important than his daughter. He also then goes into great detail about what was stolen showing that Shylock was obviously very aware about all his possessions again showing his obsession with money.

The final trait of Shylock's villainous side is that he is shown to be sly and dislikeable. This is illustrated in many ways throughout the play. It is shown, firstly, when Antonio says to Bassanio:

'The devil can cite scripture for his purpose
An evil soul producing holy witness
Is like an evil villain with a smiling cheek,
A goodly apple rotten at the heart.
O what a goodly outside falsehood hath.'

Here, Antonio suggests that Shylock is like the 'devil', as Shylock keeps quoting from the Bible, for his own benefit, trying to justify his actions. To Antonio, this is misuse of the scriptures. Moreover, Antonio implies that Shylock is pretending when he makes the 'goodly apple...' comment. This shows that other characters are wary of Shylock, as they believe him to be false.

As the play progresses, the audience become aware that Shylock is renowned for his coldness. This becomes apparent when the Duke consoles Antonio before the trial begins in Act 4 Scene 1 saying that Shylock is inhumane and lacking any emotion.

A stony adversary, an inhumane wretch,
Uncapable of pity, void and empty
From any dram of mercy.'

Words such as 'void' and 'empty' create this impression of hard-heartedness suggesting Shylock has no mercy and how he has a stone heart, which fits the criteria of a stereotypical villain.

On the other hand there are points throughout the play where one feels sympathy for Shylock and can empathise with him.

Firstly, there is the open admittance from many other characters in the play that they hate Shylock. In the following speech, one can see that Solanio compares Shylock to the devil.

'Let me say 'amen' betimes, lest the devil crossing
Prayer, for here he comes, in the likeness of the Jew.'

This quotation shows how the characters think he is like the devil; evil, corrupt and nefarious. The fact that they call him a 'Jew' singles him out and emphasises their racist feelings. Here, the audience can really empathise with Shylock. Not only is he out numbered, the derogatory language is very offensive and prejudiced. Immediately the audience feels pity for Shylock, seeing him as the underdog.

As well as being hated, Shylock is also mocked and mistreated by many of the characters. For instance, in Shylock's 'Hath a dog money...' speech (Lines 104 – 126, Act 1 Scene 3) one can see how he has been mistreated as he says:

'You call me misbeliever,
Cut-throat dog,
And spit upon my Jewish Gabardine'

This reveals some of the things he has had to endure. 'Misbeliever' indicates how the Christians consider the Jewish faith to be incorrect and slanderous comments such as 'Cut-throat dog' refers to the fact that the Christians compared Shylock to what was/is considered a lowly animal. Finally, 'You spit upon my Jewish Gabardine' shows the physical abuse he has had to bear, due to the spite of the Christian merchants hating him because of his faith.

Shylock is mocked when Solanio re-enacts Shylock's so called reaction to finding out his daughter had fled with a Christian and with his money. He does this by continually repeating the phrase, 'O my ducats!'

Finally Shylock is often verbally abused, called 'cur' reinforcing the view of him as a 'dog' by Solanio and Antonio as well as the discrimination against him because of his religion.

'...He hates our sacred nation...'

This speech illustrates how Shylock perceives Antonio's intolerance of himself and of the Jewish nation. When analysed closely, we see that a lot of the belligerent and intolerant behaviour comes from the Christian characters incapability of accepting the Jewish race.

Throughout the play, the audience is completely aware of Shylock's devotion to the Jewish faith. It is portrayed when he says:

'And by our holy Sabbath have I sworn'

The Christian characters show no tolerance towards his faith and this could gain him some sympathy from an audience though probably more today than in Elizabethan times.

In other parts of the play I feel that Shylock is just trying to get what he is entitled to and what was agreed in the bond. This is shown when he says:

'I'll have my bond, speak not against my bond,
I have sworn an oath that I will have my bond,'

Antonio was not forced to accept the bond and Shylock fairly says that he 'won't speak against it' showing his determination to get what is rightfully his. After all, the Christians have not shown much charity so why should he? This attitude is reiterated when he says:

'...Let him look to his bond. He was
Wont to call me a usurer, let him look to his bond.'

This reflects that he is not trying to be dishonest or unfair as he is referring to a previous agreement. Antonio knew the terms before he accepted it.

Finally, I feel that Jessica's departure left Shylock feeling confused and disorientated as although harsh and sometimes over bearing, he loved his daughter and cared for her. He is surprised and can't believe it when Jessica leaves and this is illustrated when he says;

'My own flesh and blood to rebel'

Here the audience can really empathise with Shylock, as despite all his faults, he loved his daughter and had a companion in her, but now he is just a lonely old man. It is this point I feel that Shakespeare purposely has Shylock knocked down because it creates more dramatic tension. We do not necessarily accept Solanio's biased picture of Shylock when he discovers his loss.

Overall, I would say that Shylock is more of a victim than a villain, but I still question whether it was Shakespeare's aim to have the audience to decide on just one role. I think that Shakespeare wanted Shylock to be a character with the two halves; therefore I feel that it is wrong to completely identify Shylock as either a victim or a villain.

In my opinion, Shakespeare wanted to play with the audience's sympathy for dramatic effect. I believe this because it made the play unpredictable, and different to anything ever written at that time. It allowed for the character of Shylock, who, if real, would have been hated, just because he was Jewish and because he was a wealthy money lender, but this way Shylock could be seen in a different light, so that the Elizabethan audience at that time, who would have been predominantly anti-Semitic, could see both sides of a Jewish person's life.

Maybe Shakespeare's aim was to change opinion of that time. He wrote some remarkable speeches for Shylock, especially the speech where Shylock lists the similarities between Christians and Jews, which could be considered as very open-minded. This speech seems to signal to us that Shakespeare felt we should accept that there is more that draws humanity together than separates it. Shakespeare's aim was to show how both nations had many similarities. Both have failings and weaknesses as is shown when he builds them both up then knocks their reputations again and again throughout the play. Although Shylock has faults, he falls prey to the prejudices and ignorant views of people who, at the time, could not judge a person properly because the matter of faith was too large. We may be able to criticise Shylock but really the Christians are not very pleasant either. Their prejudices perhaps make Shylock a victim.

Reading 2: Different Cultures poetry

Task: A comparison of 'Still I Rise' by Maya Angelou and 'Taint' by Grace Nichols.

I am going to compare two poems called 'Still I Rise', by Maya Angelou and 'Taint' by Grace Nichols. Both of these poems are about the slave trade and how it affected the poets and their ancestors. However, each poet has a different perspective on her experiences, one a positive view and the other a more negative view.

I am going to start by analysing, 'Still I Rise' by Maya Angelou. In this poem Maya Angelou talks about the way her race has been treated differently and discriminated against in the past, and how people do not like the way she acts because of her race. It gives an insight into how Angelou overcomes this trial. This poem addresses the people who have discriminated against her particularly white men.

The first thing that hits you about the poem is the title. For such terrible times, one would have thought that black people, like Angelou and her ancestors, would have given up hope, but this title contradicts that belief. The words 'rise' and 'still' create a positive and persevering slant. These words are repeated throughout the poem emphasising this upbeat view.

The opening lines:

You may write me down in History
With your bitter twisted lies...'

indicate that she feels people have lied about her and her race. The words 'bitter' and 'twisted', create a negative view of the people who have done this to her. She goes on to say:

'You may trod me in the very dirt
But still like dust I rise.'

These two lines are very different. The first is very negative; it creates images of cruel faceless men treading innocent people into the dirt, like worthless animals and shows how inhumanely their people were treated. The word 'dirt' emphasises the worthlessness and low status that these people were given. However, the next line shows how Angelou triumphs over this harsh treatment. The word 'still' denotes that even though this is happening to her she keeps going and persevering. In the next stanza, Angelou, uses rhetorical questions and they have a sarcastic tone. She wants to show she is happy and content and how the offenders are always gloomy. She says:

'Does my sassiness upset you?'

This quotation reveals Angelou's true personality and the word 'sassiness', meaning feisty and confident, shows after all that has happened to her, she is still strong and confident. She then wants to show that although she hasn't got much in terms of money, riches and jewels, she still has her dignity and still holds her head up high. She says:

'Cause I walk like I've got oil wells
Pumping in my living room...'

The word 'oil' instantly indicates wealth, as oil is a very valuable substance vital to the future of the world. The whole first sentence reveals how she holds her head up high and walks as if she has riches.

In the third stanza, Angelou, uses nature to prove her point. She uses the moon and the sun as her first point and the tides after that.

'Just like moons and like suns
With the certainty of tides...
Still I rise'.

Angelou uses the moon and sun because everyday they rise into the sky and never stop, just as she will keep rising. She then uses the tide because tides are very strong and no-one can prevent them or stop them, like her, as she won't stop rising above the evil.

In the fourth stanza, Angelou goes back to using rhetorical questions. In this stanza she has an angry tone as she is showing what the people wanted her to be like and how to act. She says:

'Did you want to see me broken
Bowed head and lowered eyes...?'

This shows that the people who were doing this to her wanted her to be depressed and 'broken'. The language she uses is very emotive and her description suggests how white men would expect slaves to behave. Therefore this gives the impression that she doesn't listen to what the oppressors want her to look like. She doesn't let them belittle her as they did to the slaves and she does not succumb to their evil.

The next stanza is very similar to the second stanza. She points out one of her characteristics and then uses sarcasm to suggest her strength and that she is above these people. She says:

'Does my haughtiness offend you?
Don't you take it awful hard...'

The word 'haughtiness' is her characteristic, and means pride. She still doesn't believe herself to be inferior to anybody. In the second line she is sarcastic as she doesn't really care what they think because they have hurt her and her race. The tone here is patronising as well. She is showing them fake pity. In the last two lines she then acts, once again, as if she is richer than them.

'Cause I laugh like I've got gold mines
Diggin' in my back yard.'

In the next stanza, Angelou wants to show that the oppressors can try as hard as they like but nothing will make her feel low or worthless and that she will always rise above their evil. She says:

'You may shoot me with your words
You may cut me with your eyes
You may kill me with your hatefulness.

All three active verbs are very strong and they may denote the evil she has seen and felt herself. Using the words 'You may' gives the impression that they can do all these things to her, yet it still won't affect her. It also reflects on the way that these people used to harm the Black race by shooting, cutting and killing them but now they can't do that anymore and the only way of harming Angelou and her race now is by saying things or giving looks of disapproval. In Maya Angelou's case, this doesn't affect her at all and makes the oppressors seem weak and Angelou strong.

The words in this verse evoke images of men trying to harm her in everyway possible, but still nothing touches her, not even the spite of their words. After these lines, she says: 'But still, like air, I rise' which proves that nothing can affect her, no matter what they do, she will survive.

In the penultimate stanza she, again, goes back to her character and how the white people don't like it yet she doesn't care and she still feels rich anyway. Another example of this is:

'Does my sexiness upset you?
Does it come as a surprise?'

The second line indicates that the evil people didn't expect her to be sexy or confident after what they did to her ancestors. They expected submissiveness in black women but she is not prepared to be like this. This shows how strong she is and this makes her seem very confident as well as sassy.

In the final stanza, after every one or two lines, Angelou writes 'I rise'. In the first line the words, 'History's shame' may refer to the fact that history wasn't very proud of what they did to the black people. The word 'out' shows she is moving forward. The word 'huts' refers to the kind of place the slaves lived in or may represent an enclosed, dark place.

Angelou then says 'I rise, Up from the past rooted in pain.' Here, she wants to show that she has moved onward and upwards from the bad past. The word 'up' creates positivity, as it means moving forwards and upwards or rising to something new. The words 'rooted in pain' give an impression of a plant's roots which are rooted deep in the soil and cannot be pulled up or changed. I think here Angelou is referring to the fact that although she cannot change the past she can change the future, and although the pain will always be there, she will try and move on with a positive outlook.

After this, again, she repeats 'I rise'. She then uses a metaphor:

'I'm a black ocean leaping and wide
Welling and swelling I bear in the tide'

I think she calls herself a 'black ocean' because oceans are big and cannot be controlled and black people are not prepared to be controlled any longer. The word 'leaping' suggests that she is alive and is leaping forwards or upwards. The words 'welling' and 'swelling' denote her increasing confidence and strength. In the next line, Angelou wants to show her transition from something dark and evil to something new and fresh. She says: 'Into a daybreak that's wondrously clear.' The word 'daybreak' suggests a new start. The word 'clear' represents something that is without evil or oppressors or something that is flawless. Angelou then says:

'Bringing the gifts that my ancestors gave
I am the dream and the hope of the slave.'

I think that the gift that she talks about is life as well as strength and courage and so she thinks she should use these gifts rather than fade away or be beaten.

In the next sentence where she says the 'hope of the slave', it shows that she is like an example to others and she has stepped out and stood up for herself and so the other slaves would look up to her and try to become like her.

The re-emphasis of her confidence in the last three lines ('I rise') shows how she is liberated and how she has literally risen above the evil.

I think the main message of this poem is to overcome evil in a passive way. Also, it is to have faith in yourself and to persevere through all the evil. And finally, it is to have the freedom of mind, body and soul. Angelou breaks all the stereotypes and is able to contradict all the preconceptions of this historical time.

The poem I am going to compare is 'Taint' by Grace Nichols. This is also about the slave trade, however, in this poem, Grace Nichols is writing about someone else's experience rather than her own, although her poem is in first person.

'Taint' comes from a completely different perspective compared to 'Still I Rise'. It has a much more negative outlook on the whole experience.

The first thing that hits you about this poem is the title. 'Taint' is a very negative word meaning spoil or tarnish. You instantly go from a positive atmosphere in 'Still I Rise' to a negative atmosphere when you switch to reading 'Taint'. The title is an introduction of what is to come. Grace Nichols starts off her first stanza with 'But'. This would usually suggest a response to a previously asked question, so it gives the reader the impression that she may have been having a conversation with someone. She goes on to say:

'But I was stolen by men
The colour of my own skin.'

Here I think she wants to show what happened to her. The word 'stolen' gives the impression that she was a possession. She also mentions the fact that she was not only stolen, but she was stolen by men of her own skin. She resents the fact that she was betrayed by men of her own skin because she would have thought they would have had more loyalty seeing as they were the same race. It also sounds as if she may have found it less painful if white men had stolen her as she could have dealt with it more easily, but because it wasn't she feels betrayed.

This is different to 'Still I Rise', because in that poem it is clear that the abusers were white, and that they were more bothered by Angelou's personality rather than Angelou being bothered by them, whereas in 'Taint', Nichols seems completely concerned and affected about the fact that they were of the same race rather than opposite colours in race.

She then goes on to say:

'Borne away by men whose heels
Had become hoofs
Whose hands had turned to talons'

Here I think that Nichols wants to show how the men acted like animals. The language evokes images of devils tearing away at her skin and grabbing her like she was a piece of meat. Also the word 'borne', which means carried, emphasises her helplessness as it shows she was taken and carried away.

The last two lines of the stanza are to show that she was being held against her own will and that she was being taken to places that she didn't want to go to. The lines state:

'Bearing me down
To the trail of darkness'

The first line signifies that she was held against her own will because 'bearing me down' may reflect that she may have been struggling to get away because she had to be restrained. In the second line, the word 'darkness' signifies the unknown. This is very different to Angelou's poem because in her poem she talks about daybreaks that are wondrously clear but Nichols talks about darkness. This reflects on the mood of the poem as Angelou's is more positive and optimistic as well as more pure where as Nichols' poem reflects a more pessimistic and impure place.

In the second stanza Nichols talks about how she was traded and sold away for petty little things, really quite worthless in value. This shows how she was considered very low in value.

'But I was traded by men
The colour of my own skin'

In these two lines, she repeats two things shown in the opening two lines. She repeats the 'but' and she repeats 'The colour of my own skin'. This shows that these two points are very important to her and the fact that she re-unites them, shows she wants to re-emphasise these points. She then goes on to show how worthless and inhuman she felt:

'Traded like a fowl, like a goat,
Like a sack of kernels I was traded
for beads for pans
for trinkets?'

She compares herself to animals, which are considered to be 'lower' in status than humans, and the animals she compares herself with (fowls and goats) were often traded in these places for small amounts of money. She then compares herself to small, cheap objects like trinkets and kernels and this reflects on her worthlessness and low status.

Also, the fact that she uses a question mark at the end of the sentence may reflect her disbelief at these things and at how they treated her. This is all very different to 'Still I Rise' where Angelou feels rich and powerful. On the contrary, Nichols' character feels worthless and weak as well as low in status. This shows how they both coped differently with what was happening to them. In Angelou's poem, she became stronger and in Nichols' poem she became weaker.

In the last two lines of the poem, Grace Nichols, wants to show how she feels betrayed and how she cannot move on with her life.

'Daily I rinse the taint
Of treachery from my mouth.'

The fact that she uses the word 'daily' shows that the treachery of her own people is still very much in her mind. She also uses the word 'taint' which may imply that she and her people will never be free of the stain.

This is different to Angelou's poem which ends very positively. Here, Nichols, ends in a negative way and there doesn't seem to be any positivity. Angelou talks about moving on whereas Nichols shows no sign of moving on. You can pity Nichols more than Angelou.

After looking at both poems I preferred 'Still I Rise' by Maya Angelou. The reason for this is that Angelou proves that it doesn't matter who you are, you can still be strong and overcome your problems. These poems both show two extremes of coping with what has happened to them. One shows a much more positive view where the reader is drawn to this positivity and the other has a much more negative view where the reader is able to sympathise with the person in the poem.

Writing 1: Narrative/Expressive

Task: The Forgotten Beach

It was night time. The sky was an indigo colour, deeper than anything I had ever seen. It would captivate me every time. At a glance one would only see thick, sweeping layers of indigo, each a slightly different shade, and it would manage to create the sensation that you were falling into space. However, once you looked closer, you could see the minuscule but numerous glistening of stars. As I lay on my back on the snow, which covered the sand on the beach, the sky seemed like a huge patchwork quilt, with frosty white stars as sequins.

Even so, I could not gaze up at the sky forever or I would have frozen to death. A gust of breeze blew around me, frostily interrogating my already numb neck. It was winter, with snow everywhere, even on the beach where I was. The wind was unforgiving; although light, it managed to chill me to the bone.

I scanned the world around me. I say world because it was completely isolated from anything or anyone else. All I could see for miles and miles was a blanket of pure, heavenly, white snow, covering the rough, grey grains of sand. Framing this was the milky, silvery-blue sea.

In my mind, this was no normal beach. The sea was different. It had different characters, often changing from one to another. One moment, it would be so calm, you could not believe that it was moving at all, except for the slight sigh of the wind as waves gently lapped the shore. When it was like this, you could see for miles and the sky was reflected to perfection. It was almost as if the sky and sea were the same thing and that you were in a completely different place altogether.

This was also when the sea was most tempting. It would seem so calm and serene and in a strange way, as the moonlight shone its silvery, ghost like beams over the translucent depths, it almost felt sacred. The light created this illusion. It caught the sea at different points, refracting the light on to more areas of the sea, giving it the look of a milky white pureness. You almost felt a magnetic pull towards it, as if it were calling you. It was so perfect, so heavenly and so peaceful that you wanted to be engulfed by such purity and innocence. The wind, mellow and gentle, caressed my face as though it were the messenger of the sea, as if it were enticing me into the frozen, icy fingers of nature. It roused my hair, especially on the back of my neck, as if awakening and encouraging me to explore forgotten depths of the sea. Its icy clutches played around my lips chapping them. It danced on my eyes making them sting and numbed my body, but not only my body, my mind also. I was almost oblivious to the cold, just captivated by the beauty of the salt-watery expanses before me.

I was, however, jolted out of this trance as a stronger gust of wind quite penetrated me to the bones. This reminded me of the other character that the sea could assume in an instant.

The inevitable roar of the sea coming to life would follow the huge gust of wind. It would feel as if the whole earth was moving. The sky would darken even more and the horizon would disappear as the first in the long succession of waves came speeding towards the shore. It seemed as though the waves had a life of their own. Waves toppled over one another, bringing with them hoards of shells, seaweed, and other debris. The sound was deafening, a cacophony of rushing water and howling winds. The sea had become a mouth that would swallow anything or anyone that got in its way. The crest of the immense waves looked like galloping stallions, white, powerful, speeding towards me. The smell of the sea rocketed and engulfed everything in the sickly stench of seaweed. And then, as suddenly as it began, it would stop, and it would be still and tranquil once more.

The snow beneath me was powdery; it had just fallen. I put it to my lips. It instantly turned to icy water. It was thick enough though and as I stood up, it crunched under my feet, reminding me of the fallen leaves of autumn. Snow is at its best when it is fresh. This was untouched and perfect. I ran through it looking back occasionally to see the pressed pattern on my footprints. I knew that by morning they would have gone, and nobody but myself would have realised that I was here. Until then this was my fantasy, I could be anyone I wanted, do anything I wanted.

Tufts of green grass were poking out of the ground. They looked so out of place. The green against the white was like a shock of colour. Further ahead I saw three stumps of a rickety old fence poking out of the ground. There was barbed wire hanging off them carelessly. Only the tops of them could be seen now, the snow and sand had accumulated and covered nearly all of it.

I started to walk slowly by the shore, where I was close enough for the sea to lap at my feet. I breathed out deeply; my breath was like wisps of smoke, the spirit of me being injected into the atmosphere. I watched closely as the shapes curved and cavorted with each other, each intertwining with one another, like battling contortionists. At that moment, on my empty beach, I felt content. As the cold waves passed over my feet, and the wind whipped my hair, with the stars twinkling gracefully in the sky, I can honestly say, I had never felt more alive.

Writing 2: Analytic/Persuasive

Task: A Speech to Teenagers on Equal Rights for Homosexuals

Gay, Lesbian, queer, faggot, bent, homo, poofa, dike, fairy, queen, camp, bitch, invert, Sapphic.

The words could go on and on. All those words for one group of people that some of society still can't accept. It seems a bit of a waste, doesn't it, to spend so much time teasing and ridiculing one type of person just because they are different?

Basically, I am here to talk to you about equal rights for homosexuals and to make you try and understand that they are not really very different from other people.

Right, let's start at the beginning with a few home truths. One of the biggest myths about homosexuals is that they choose to be gay. A homosexual doesn't wake up one morning and choose to be gay. A homosexual doesn't wake up one morning and say 'Today, I have decided I will be gay.' Homosexuals can't choose whether or not they want to be gay. It is built into their genes. If you spoke to any homosexual, I guarantee that they would say that they felt different during puberty or whilst they were growing up. You'll probably discover that a lot of them realised they were gay before they were 15 years old. Research also shows that children as young as nine years old know they are gay. For all the critics out there, are you telling me that a nine year old chooses to be gay? I don't think so. Nine year olds can't decide what to have in their sandwiches, let alone what sexuality they are. Being a homosexual is a natural process for them and if you don't believe me, just ask them.

Then there's history. Throughout history, homosexuals have been persecuted. Why? Because they were different. The Nazi's killed homosexuals in their thousands – just because they were different. Gays were barred from going to places that heterosexual people went to just because they were different. It even used to be illegal to be gay – just because they were different. Does this seem just?

Next, religion. This is where most people get their opinions on gay people. Catholics, Protestants, Jews, Muslims and Hindus all believe that homosexuality is wrong. Catholics believe it is sinful as do Muslims who also believe it goes against their holy scripture. Jews and Hindu's disapprove. But why? Does God not say that everyone is created equal and if that is so, what gave us the right to judge a gay person? If religion is important to you, I can understand that you would want to be as true to it as possible, but can't you see that homosexuals are just normal people in a messed up world, which can't accept a woman unless she wears designer clothes and is size eight and a man unless he is macho and can down ten pints on a Saturday night? Shouldn't we try to rise above that? Isn't religion about forgiveness and acceptance? It seems pointless if it keeps creating stigmas for people just because they are different.

Homosexuals are becoming more and more apparent in the media. Put your hand up if you watch Graham Norton. He's gay. Put your hands up if you have seen 'The Lord of the Rings'. The person who plays Gandalf, Sir Ian McKellen, is gay. Finally tell me if you watch 'Coronation Street', have you noticed that there is a gay story line going on at the moment? Even if you are homophobic I am pretty sure that you have watched one gay person on T.V. in the last week without even realising it. But my question is this, did it ruin the experience? And if you had known that the actor was gay, would you have watched it?

My point is that homosexuals are all around us, whether they are on T.V. or just walking down the street, and they don't affect us – so what's the big deal? Did you know that one in 10 people is gay, that means, in this class there could potentially be three gay people. On the basis that we are all friends, does it really matter if someone is gay or not?

When it comes down to marriage, gay people are only just beginning to get the laws they should be entitled to. You may have heard in the news recently that gay people were given the right to 'marry' but they still do not get the benefits that heterosexual couples receive. This seems terribly unfair. After all gay people pay the same taxes and contribute to society through their work in the same way as heterosexual couples do.

Let me ask you some questions. Do you have the right to love? Yes? Well, do you have the right to be loved by whomever you want? Yes? Finally, do you want to get married in the future? So let me ask you, why do some people think that just because a person is gay, they wouldn't want these things? If you were gay, wouldn't you still want to marry, still want to love someone and be loved in return? So why do we see the joining of homosexuals as disgusting, impure, dirty? Marriage is the joining of two people that love each other and just because someone is homosexual doesn't mean this changes.

The same goes for parenting. Would it bother you if it were two homosexual parents raising a child rather than two heterosexual people? If you were gay, would you not still love your own child? Of course you would. Your sexuality does not affect this kind of love in any way. But still, ignorant people cannot see past the fact that some people are just different. They want to be able to get married and they want to be able to have children of their own, or adopt them or to have surrogate mothers or fathers. And why shouldn't they?

Once upon a time, homosexuals would have taken this abuse, but not today. They have come out of their shells and they are proud to tell the world about their sexuality. They are now fighting for the rights everybody else has.

Gay people want to lead a normal life and not to be looked at as if they are from a different planet. We try to tolerate people of different faiths and cultures in our society. Shouldn't gay people be treated to the same courtesy? Is that too much to ask?

English Literature (Specification A)

Pre-1914 Poetry comparison

Task: Poetry Comparison of 'Upon Westminster Bridge' and 'London'

'Upon Westminster Bridge' and 'London' are both poems written about the city of London, as the names suggest. 'Upon Westminster Bridge' was written by William Wordsworth, a romantic poet, who compares London to a natural scene. 'London' was written by William Blake, also a romantic poet who believed in Rousseau's ideas about how, 'Man is born free, but everywhere he is in chains.' This idea is conveyed in Blake's poem as it focuses on the corruption of the people in London at that time and the loss of innocence of the society. While both poets are writing about the same subject, they take very different views of London. 'Upon Westminster Bridge' praises London, describing the beauty and the purity of it, whereas Blake conveys a stark, dark and brooding outlook on 'London', criticising it in many ways. This essay is going to explore and compare the presentation of both poems.

The first thing that strikes you about both poems is the major difference in the mood and tone. Starting with 'Upon Westminster Bridge', the reader instantly notices the positive and praising attitude that William Wordsworth opens with.

'Earth has not anything to show more fair'

This line is a major compliment, as Wordsworth is saying that London is the epitome of beauty; it is the best of the best in other words. With an opening line like that, the reader feels in awe of the city and there is a sense of excited anticipation as they wait to discover what else London has to offer. The next two lines re-emphasise the greatness of the city:

'...Dull would he be of soul who could pass by
A sight so touching in its majesty...'

These two lines evoke images of grandeur and royalty. This is the first example of Wordsworth's romantic views. The word 'majesty' also portrays a very royal, grand and rich city. It also gives the impression that the city is big, and imposing, like royalty.

Compared to the opening of 'London', 'Upon Westminster Bridge' is extremely positive. 'London' opens with the lines:

'I wander through each chartered street
Near where the chartered Thames does flow...'

In Wordsworth's poem there is a sense of freedom and space and a feeling of light and airiness. However, in Blake's poem, he uses the word 'chartered', which has two meanings, the first of which is 'narrow'. Therefore it is the complete opposite to the image that Wordsworth is trying to create, it makes the reader feel claustrophobic and closed in, where as in the other poem there was a sense of being in the open. The second meaning of 'chartered' is a sort of power given to rich and powerful people, allowing them to control and make decisions. In the context of the poem, Blake is effectively saying that the powerful and influential people can control the streets and even the river Thames, which, because of it is nature, should not really be controlled and so this line is like a metaphor for injustice and the sheer power of the controllers. Even from the beginning of the poem, Blake uses words that have a double meaning all reflecting the injustices of society. This creates a very dark and sinister tone, and makes the reader feel insecure and apprehensive about what is to follow, a huge contrast from the first poem where the reader felt comfortable and calm.

The tone in 'Upon Westminster Bridge' maintains the positive and dream-like atmosphere that it opens with. He uses personification and similes to compare the city to nature, a common approach for Wordsworth. Examples of this are:

'...This city now doth, like a garment wear
The beauty of the morning; silent; bare.'

This simile shows another example of Wordsworth's romantic influences as he uses a reference to nature, 'morning', as the garment that the city wears. These words create a sense of innocence as it gives the impression of something new born, being morning and a new day, like a new start, therefore emphasising the purity of the city – another romantic idea that Wordsworth believed in, that everyone was born pure and innocent.

Personification is used in the poem where he writes about the sun.

'...Never did the sun more beautifully steep
In his first splendour, valley, rock or hill.'

This personification adds to the praise of the city. Wordsworth uses the sun because it is big, strong and powerful and in terms of nature, it is the bringer of life. In these lines, it is saying that the sunrise was more beautiful here than anywhere in the countryside. It again, is very positive and brings a sense of light and life to the poem. The fact that it talks about a sunrise again gives the impression of a new beginning. Purity and innocence are themes here once more.

Where 'Upon Westminster Bridge' progresses positively, 'London' seems to become more dark and brooding. Blake uses lots of metaphors, describing the corrupt authorities that seem to rule the city.

'...The mind forged manacles I hear.'

...

Runs in blood down palace walls.'

Both of these lines show the hold that the corrupt authorities had over people. 'Mind Forged Manacles' suggest images of oppression and chains, like faceless people chained to the buildings of the authorities. 'Manacles' literally means handcuffs or chains, which create a sinister atmosphere. People are oppressed and it has got to the stage where they cannot even think freely. The other two lines are also a metaphor for the corrupt authorities. These lines are criticising the Royalty of the country. It says that there is blood running down the palace walls, which means that there is a lot of corruption as there have been many deaths because of the Royal authority.

In 'Upon Westminster Bridge' there is much imagery to convey the magnitude of the city and also to show the richness of London.

'...Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.'

The fact that the poet lists the buildings bombards the reader and makes a greater impact. The buildings are also evidence of the romantic era as you have domes and temples and theatres which are all very creative and elaborate examples of buildings and architecture.

The imagery in 'London' is very stark and gives a sense of reality, showing what lives were really like. It says:

'...And mark in every face I meet
Marks of weakness, marks of woe.'

These lines evoke images of haggard people in patchy, torn and dishevelled clothes walking around with big solemn eyes, gazing sadly at everything around them. These lines reveal how unhappy the people of London are. 'Weakness' and 'Woe' are both very negative words that show the harsh reality of people's lives at that time. This is a very different view of how we see people's lives in London compared to that of 'Upon Westminster Bridge'.

Also in 'London' it mentions all the people who have been politically oppressed and also all the oppressors. It mentions the church, using a pun to show how it works. It goes:

'...Every blackening church appals...'

This pun concerns the corruption of the church. The word 'blackening' symbolises the oppression of the church. 'Appals' means to go pale with fear but in this context it would be contradicted by the 'blackening' of the church. However, Blake has made it so it is a pun. He is saying that the church likes people to be afraid, especially within the Catholic Church where they are obliged to repent their sins and are afraid of displeasing God. Instead of people, the church is going black with corruption because it takes money from the poor. Here, it shows that there is a loss of innocence because Churches are supposed to be pure and sacred and yet there is all this corruption.

The types of people that are politically oppressed are mentioned, one by one, getting worse as the poem progresses. The first are the Chimney Sweepers, then the Soldiers and then the Harlots. All carry a theme of loss of innocence and loss of childhood as well as the fact that they have been the victims of societies injustices.

'How the chimney-sweepers cry...'

...

'And the hapless soldiers sigh...'

...

'...How the youthful harlot's curse...'

Chimney-sweepers at this time were young children who were sent to large houses to clean the chimneys. It was a dangerous job because the children had to climb the inside of the chimneys and they got covered in soot and ash, often getting diseases. They were paid a pitiful amount. Blake includes the Chimney-sweepers because they were young children sent to do the dirty jobs for the rich and they were being exploited. The word 'Cry' at the end re-emphasises the unhappiness that these poor children went through and the different lifestyles of society and the harsh times that the lowest classes had to endure. The 'hapless soldiers sigh' just adds to the already sombre mood. Blake is saying that even the soldiers who are fighting for the country are unhappy. The word 'Hapless' means unfortunate or sad, which makes the soldiers sound deeply troubled. At this point Blake may have been hinting that if things did not change, a similar event to the French Revolution, which happened only three years prior to this poem being written, could occur. This is a very 'romantic' idea, as both Blake and Wordsworth believed in the idea of freedom and the rejection of suppression or repression. At the same time, Blake creates a sense of injustice, as it seems unfair that the soldiers must lose their lives and fight for a country that treats them like worthless beings. This is reflected in the line that comes after this one where it says:

'...Runs in blood down palace walls.'

It is also saying that the lives of the 'unfortunate' soldiers are being lost so that royalty can have more palaces and live in more luxury and maintain their empire, whilst everyone starves and becomes more and more depressed.

The final victims of political oppression are the Harlots. They are possibly the most shocking of the three victims, as it was a subject not often mentioned during these times and everybody thought that these people deserved everything they got, because they were 'whores' and the 'creatures of the underground' that sinned and stole husbands. However, in this poem, Blake shows them to be the victims of rich men's greed and filthy desire. He leaves it to the end because it is the ultimate loss of innocence and shows how unjust society has become. The word 'youthful' shows that the prostitutes were young, suggesting that the only way for some women to live was to sell their bodies. In the build up, it reaches a climax when it talks about the harlots because the reader feels such a sorrow and sense of loss for them as they had no life and probably ended up catching a disease or becoming pregnant and having children at ridiculously young ages. It is the epitome of the injustice that society had created. They had lost their innocence, the freedom and their youth. This brings the mood of the poem to a completely new level. Not only are readers ashamed of London, they feel ashamed because they could have stopped something or helped. It is almost as if the whole of the last stanza is a cry for help, even though the reader knows that they cannot do anything. It is just the stark reality of what the children go through.

The last lines of 'London' are:

'Blasts the new-born infant's tear,
And blights with plagues the marriage hearse.'

These two lines end the poem in a very sombre way. The 'new-born' part is referring to the fact that many prostitutes did end up having children as there wasn't any contraception used, and many of these children ended up becoming prostitutes as well because the mothers couldn't afford to bring them up- a vicious circle. The 'plague' that is being talked about is Sexually Transmitted Disease, and how it destroyed the prostitutes. 'Marriage Hearse' is an oxymoron and in this context, I think that Blake uses these words to show the death of innocence. Blake's direct confrontation of these issues is not only very stark but also very effective as it gets the readers involved and make them emphasise with what is occurring in the poem, making the poem like an emotional roller coaster.

Both poets use very different language. Whilst Wordsworth maintains serene, simple and calming tones, Blake uses harsh, strong language, and words with different and hidden meanings. Wordsworth uses some very romantic sounding language such as:

'...Ne'er I felt a calm so deep!
The river glideth at its own sweet will.'

This language is very romanticised as the first line is almost spiritual and philosophical, talking about feeling inner 'calm' and 'peace' giving a very soft and tranquil atmosphere. The word 'glideth' is smooth and soft. It also rolls off the tongue well, and is almost onomatopoeic. It fits into the context of describing a river that is flowing how it likes because it seems very free.

On the other hand, the language that Blake uses is not so cheerful or so calm. He uses harsh words to powerfully direct the reader's attention to the injustices of the city at this time. Examples of this harsh language are as follows:

'Marks of weakness, marks of woe.'
'In every cry of every man,
In every infant's cry of fear...'
...
'The mind-forged manacles I hear...'
...
'Blasts the new-born infants tear...'

All these examples contain very dark and frightening meanings. For example: 'Blasts' and 'Manacles' suggests repression as well as a sort of pressure and pain at the same time. 'Blast' is a very strong verb that hits the reader when they read it, creating an impact; something that Blake likes to do. The words 'Weakness', 'Woe', 'Cry' and 'Fear' all imply deep unhappiness and a sort of desperate plea for help, especially, 'Weakness' and 'Cry'. The words 'Woe' and 'Fear' add to the horror and shed a sinister and evil light over the poem.

The poems both have different structures. In 'London' every alternative line rhymes. This scheme is slightly ironic as the rest of the poem is so sinister and depressing, yet the rhyming structure is like that of a children's nursery rhyme, which again emphasises the loss of innocence and children and the loss of childhood. This poem is very satirical in its content and structure. Wordsworth's poem is written in sonnet form.

In conclusion, I found these poems both intriguing and highly interesting. I especially liked the way that both came from completely different perspectives and hardly agreed on anything. I preferred 'London' by William Blake because I found it more emotional, and when I read it, I felt a sadness and resentment against the upper classes and society as it opened my eyes up to certain issues. However, I thoroughly enjoyed 'Upon Westminster Bridge' as it was so fresh and clean and beautiful, but it didn't give me the same emotional link that 'London' did. These poems are very different in content, but they are based around similar themes: Innocence, Childhood, Nature and Freedom.

Pre-1914 Prose

Task: To what extent is 'The Red Room' a typical ghost story?

A typical ghost story contains certain things, such as an old Victorian house, the distorted face of terrifying villains, the dark eerie black of the night and, of course, the full moon.

'The Red Room' takes place during the night, in a huge castle. The narrator investigates 'The Red Room', a room which is notorious for ghosts. The three custodians warn him about this, but he doesn't take heed of their warnings and experiences the full terror of 'The Red Room' – or does he? This essay is going to explore and decipher which factors of 'The Red Room' make it a typical ghost story.

'The Red Room' only consists of four characters, which is one thing it has in common with a typical ghost story as ghost stories only ever consist of a small number of characters, to avoid confusion. The narrator who is a key character in the story introduces the reader to the story. He is a sceptical man, who is very sure of himself and completely dismisses any ideas of a ghost scaring him. This instantly indicates that the narrator is the person who will be attacked by the ghost because he is the person who is sceptical of its existence. This creates suspense again reflecting a typical ghost story.

The next characters that the reader is introduced to are the three custodians. These characters are the closest that the story comes to having a villain. The characters are distorted, decaying, inhuman creatures that create tension in the story because the reader may anticipate that something bad is going to happen when they are around. In the story, one of the custodians is described like this: "...a second old man entered, more bent, more wrinkled, more aged than the first...his eyes were covered by a shade and his lower lip, half averted, hung pale and pink from his decaying yellow teeth".

Words such as 'more bent', 'more wrinkled', 'hung pale and pink', and 'decaying' all evoke the reader's feelings of discomfort and apprehension, as these words create tension. The words, 'hung, pale and pink' makes the reader aware of the physical appearance of the custodian as 'hung' gives an impression something lifeless, as does the word 'pale'. 'Decaying' means to fall away from a state of health, which adds to the impression of old age and of rotting. All these words add to the sinister atmosphere and the reader can't help but feel slightly uneasy and suspicious when the custodians are in the scene. This use of language corresponds with a typical ghost story as usually the descriptions of characteristics adds to the atmosphere and create tension.

Including the custodians not only adds to the tension and the building of suspense in the story, it also makes the reader more drawn to the story and adds anticipation. To have not included them would have ruined the story as there would have been no pace and it would have become lifeless.

The structure of 'The Red Room' is similar to that of a typical ghost story. The first similarity is that 'The Red Room' is quite short. This is typical of a ghost story as ghost stories are usually not long, in order to keep the attention of the audience and so that the story is fast moving and doesn't become boring and complicated.

Another similarity between the structure of 'The Red Room' and a typical ghost story is the number of important or significant events that build up to the climax. In this story, there are five. They are, in order: a mention that the Red Room is scary; a description of the house; a repeated suggestion that the room will be scary; the narrator's entrance into the room; and the narrator becoming anxious. As ghost stories are usually short, there are only a few main events until the climax and 'The Red Room' follows this criterion.

The climax comes towards the end of the story. This also follows a typical structure of a typical ghost story. The climax lasts for a short amount of time and this is when the tension is at its peak. The events that lead up to the climax are when the narrator becomes desperate and is knocked unconscious. This is like a typical ghost story because the climax ends quite abruptly, and usually, all becomes well again. The author benefits from placing these events in such a way to both keep the audience's attention and create maximum suspense and tension.

The setting of a ghost story is very important for the overall effect of the story on the reader. The typical settings and era for a ghost story is around the Victorian era, in a big, old mansion or castle. 'The Red Room' is set in a large, dark, old castle. Descriptions such as, 'The long, draughty, subterranean passage, was chilling and dusty...The echoes rang up and down the spiral staircase' give the reader the impression of the darkness, age and scale of the castle. From these quotations, words and phrases such as 'long', 'echoes rang' and 'dusty' all evoke images of age and scale. This has quite an effect on the reader. The reader is able to comprehend the isolation of the narrator from the rest of the world and it also creates atmosphere and tension. It also makes the reader anticipate that something may happen.

The typical atmosphere in a ghost story is tense and spooky, often created by factors such as cold, dank weather or events occurring at night- especially at midnight. 'The Red Room' is no exception. The story takes place at night as is clear when we read, 'moonlight coming in picked out everything in vivid black shadow.' This quotation instantly creates an eerie atmosphere because it is often in the dark when things lurk in the shadows and therefore this creates anticipation once again.

In 'The Red Room', the author uses language such as, 'My hands trembled so much...' and 'I was almost frantic with the horror of the coming darkness and my self-possession deserted me. I leapt panting and dishevelled.' These quotations both use strong active verbs which create urgency. This adds to the tension and pace of the story. Other words in those quotations, such as 'frantic', 'panting' and 'dishevelled', also create that sense of urgency and prepares the reader for something interesting or exciting to happen. These quotations also reflect how the narrator feels. It shows that he is scared and nervous. The reader gets this impression from words such as, 'trembled' and 'dishevelled' and 'leapt'.

Some words that the author uses are relevant to the time it was written in. Some examples of this are; 'sconce' and 'carriage'. This language adds to the authenticity of the story and helps the reader to imagine and create an image of what the castle and the people would have looked like and helps the reader to understand the setting and the custodians more vividly. It also adds to the atmosphere.

Language that describes the settings and atmosphere is usually very effective in ghost stories. Some descriptions that I mentioned earlier really create the tension that you need in the story. Without these descriptions, the story would have no life and would become boring. 'The Red Room' contains thorough descriptions of everything, i.e. the Red Room itself, the characters and the setting. It creates a very effective atmosphere and makes the events that occur more enhanced.

'The Red Room' has a lot of factors of a typical ghost story. It contains the eerie setting, the full moon, innocent character, a climax and emotive language. It would seem to be a typical ghost story in everyway except for one thing.

In a typical ghost story you can normally have a definite outcome and the reader finds out who has been behind all the evil ploys or the ghost finally gets discovered and is dealt with. However, in 'The Red Room', the 'ghost' isn't actually a ghost. It is actually fear which ends up engulfing the person who enters the Red Room and this was what scared people. Although this is a very clever concept, the reader can't help but feel slightly let down by the ending. If 'The Red Room' was to be called a typical ghost story then the reader would expect to find a 'ghost' in the story. Overall I would classify 'The Red Room' as a typical ghost story. It has most of the key factors and that is what one would call it until one discovers what haunts 'The Red Room'. When the reader does find out what is in 'The Red Room', they are left on a very clever and spooky, yet quite ambiguous cliffhanger, which is another typical ghost story trait.

Commentary on Folder 2 (A Grade)

English

Reading 1: Shakespeare

Shylock- villain or victim?

This popular Shakespeare task is demanding, requiring as it does a response which ranges through the text. Appropriate selection of detail will be important. The first three paragraphs of this young lady's answer introduce the subject, stating briefly the main arguments before setting the play in its religious and social background. She then logically addresses those aspects of Shylock's character which could be regarded as villainous using appropriate textual support. In doing so the candidate moves through the play easily, confidently choosing and investigating detail. The section relating to Jessica is less securely handled but does reinforce Shylock's obsession with money. The part on Solanio's comments on Shylock's reactions to the loss of his daughter and ducats could have been used as evidence of the way he is victimised and perhaps does not quite fit her argument. Similarly the hearsay evidence of Antonio and the Duke is slightly questionable. All in all, her points in this part of the essay rest rather too heavily on what others say about Shylock rather than his own actions and comments and this weakens her case. The development of her arguments for seeing Shylock as a victim is better and here she uses Solanio's comments appropriately. Her conclusion is strong. This is an A grade essay (17) but it does not reach A* standard. Some important evidence is missed, most obviously the outcome of the trial. Nevertheless it displays a sound approach and a good use of textual support.

Reading 2: Different Cultures Poetry

A Comparison of *Still I Rise* (Angelou) and *Taint* (Nichols).

The task is pleasingly straightforward and the choice of poetry suitable for a candidate of this ability. The opening is sound and the candidate begins to investigate the first poem. Despite a tendency to paraphrase on occasion, textual references are examined in some detail and the essay strengthens as it proceeds. Her analysis of the first poem is sound despite one or two doubtful interpretations ('history's shame'). The second poem is not looked at in so much detail but the main ideas are considered and comparisons are made implicitly. The essay concludes with a personal opinion. The candidate knows and understands her material well and although the essay could be written more economically it just gains an A grade with a mark of 16.

Writing 1: Narrative/expressive

The Forgotten Beach

This candidate chooses to write a description for her Narrative/expressive essay. Technically it is very sound with a secure control of spelling and punctuation. The content could be regarded as a little self-indulgent but she makes an honest attempt to describe the moods of the sea and their effect upon her. The vocabulary is varied and reasonably ambitious while the sentence structures are varied. She fulfils all the relevant criteria in Band 3 for content and organisation and there are traces of the Band 4 criteria giving her a mark of 11 while her sentence structure, punctuation and spelling clearly reach Band 4 with a mark of 5 giving her a total of 16 for the piece as a whole.

Writing 2: Analytic/persuasive

A speech to teenagers on equal rights for homosexuals.

An impassioned speech on gay rights fills the Analytic/persuasive section of the folder. This is a brave choice and the student clearly feels very strongly about the subject. Rhetorical devices are used to the full and the sense of audience is strong. The speech could be rather more carefully organised but it fulfils the A grade criteria with its clear understanding of purpose, sustained awareness of the audience, reasonable content coverage and confident use of stylistic techniques. The mechanical aspects are sound though the range of vocabulary could be wider. The speech represents low Band 4 achievement with a split mark of 11/5 giving a total of 16.

This candidate has produced an English folder which just reaches A grade with mark of 65.

Additional essays for the Literature folder

Pre 1914 poetry Comparison

A comparison of Wordsworth's *On Westminster Bridge* and Blake's *London*.

The first of the two additional pieces is based on the popular 'London' poems. This is a good choice of task given that the two poets are describing the location in very different ways and styles. This candidate makes some detailed commentary on Blake's poem but the Wordsworth sonnet is less well explored. This may be the result of the approach she has taken. After the good introduction, she tries to compare the two pieces as she progresses and clearly she is more involved with Blake's harsh criticism than she is in Wordsworth's lyricism. Thus she loses sight of the latter poem and it never really gets the critical attention it deserves. However, careful points are made in the comparison of styles and language and the essay as a whole just deserves to gain an A grade with a mark of 16. She might have been better advised to look at each poem separately before drawing her comparative conclusion.

Pre 1914 Prose

To what extent is *The Red Room* (Wells) a typical ghost story?

Sensibly before embarking upon her Prose essay the student defines her understanding of 'ghost story'. However, this definition is very limited. Happily as the essay progresses she begins to point out stylistic and narrative techniques which link her writing back to the task. Her analysis of language is sound, if a little limited in depth, and she looks in some detail at the structure of the story. The last part of the essay becomes repetitive and the final paragraphs are rather generalised. Nevertheless, she avoids the obvious trap of retelling the story and the focus of the essay remains secure throughout. There is sufficient close attention to the way the effects are produced to deserve a B grade for this piece and it gains a mark of 15. This gives a total for the Literature folder of 64, again putting it just into A grade.

GCSE ENGLISH 2005

Folder 3 (C Grade)

Title/Brief Description of Stimulus/Background to Assignment	Mark /20
1. Reading: Welsh Relevance (Welsh version)/Shakespeare play (English version) How does Thomas describe the different types of love and marriage in <i>Under Milk Wood</i> ?	13
2. Reading: Different Cultures A Comparison of <i>Out, out...</i> and <i>Mid-Term Break</i> . How can you deduce the culture and heritage of the poets?	10
3. Writing: Narrative/expressive Accident or Fate?	14
4. Writing: Analytical/persuasive Two letters on the subject of Animal Experimentation	14
TOTAL /80	51

Assignment No.

Teacher supervised	1
Poetry	2
Drama	1

*Enter details of oral assignment assessing Reading (if included) overleaf.
N.B. At least one assignment in the English or dual entry folder must be handwritten.*

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments linked to assessment criteria:

Reading: The candidate displays a firm understanding of the texts and uses textual references to support the views. The work on the poetry is less secure and here investigation of detail is weaker.

Writing: The narrative writing is generally accurate and has a reasonable structure. Language is deliberately used for effect. The letters are rather too over-reliant on the source material but adopt an appropriate style and have a good sense of audience.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

**GCSE ENGLISH LITERATURE 2005
Specification A**

EL(a) 2

Coursework Sample

Folder 3 (C Grade)

Title/Brief Description of Stimulus/Background to Assignment/Teacher Guidance*	Mark /20
1 Poetry (pre-1914) Comparison of two Shakespearian sonnets	11
2. Poetry (post-1914) See English Folder	10
3. Prose <i>Of Mice and Men</i> is about two basic needs: the need for friendship and to have something to look forward to. Comment on this statement referring to character and incident in the novel. Text studied for Written Paper: <i>Hard Times</i>	14
4. Drama * See English folder Text studied for Written Paper: <i>The Tempest</i>	13
<i>Centres are reminded of the following specification requirements for period coverage and for comparative work:</i> The first poetry assignment must cover a pre-1914 text, the second a post-1914 text. Across coursework and examination, work on texts published before and after 1914 in prose and drama must be submitted for assessment. At least two assignments must show evidence of ability to make comparisons between texts. Please complete the grid overleaf to indicate coverage of this requirement.	Total /80 48

*Asterisk to be used to indicate piece completed under teacher supervision (one per dual entry folder).

Further details of any oral assignment assessing Reading must be given overleaf.

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments related to assessment criteria

The additional pieces again display a grasp of the content and general themes of the literature but less security is apparent in the poetry work. The prose piece is well structured and shows that the candidate is able to select appropriately and investigate sub text.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

Folder 3 (C Grade)

Reading 1: Welsh Relevance

A study of Love and Marriage in *Under Milk Wood*.

Under Milk Wood is a radio play set in Llareggub an imaginary village based on New Quay. We see a number of marriages and relationships in the play.

Mr. and Mrs. Pughs' marriage isn't a happy one. Anything he does for her is never good enough. He is scared of her and wants to kill her. When we first meet him he is taking her a cup of tea and while he is walking to her room he says "Here's your arsenic, dear." "And your weedkiller biscuit." "[Door creaks open] . . . nice tea, dear." She is nosy and she spies on Polly Garter cleaning the step. She says, "She's tucked her dress in her bloomers oh, the baggage!" She nags everybody even "the salt-cellar" and she is never happy. There are probably a lot of marriages like theirs. She is very selfish and she doesn't think of her husband's feelings.

Mr. Pugh buys a book of "Lives of the Great Poisoners." He doesn't really want to kill his wife and there is a contrast between what he says and what he does. He enjoys thinking about it and imagining what he could do with his "murdering herbs" and "venomous porridge". Dylan Thomas uses the noun "viper" and turns it into a verb which, implies that the poison would be fast and deadly. Dylan Thomas also uses alliteration "big and black as balloons". This suggests that the poison is working in a forceful way. Mrs. Pugh says "What's that book by your trough, Mr. Pugh?" Using the word "trough" implies that she thinks of him as a pig. Dylan Thomas refers to Mrs. Pugh as "sweet as a razor" implying that she is sharp and deadly, if you get on the wrong side of her. This marriage is not very successful as both partners seem to dislike each other.

Dai Bread's marriage is balanced. He has two completely opposite wives but loves them equally. Mrs. Dai Bread one and two are friends with each other. Neither of them mind the situation in the marriage. Dai Bread doesn't know lucky he is. He doesn't appreciate them and expects them to do everything for him which is shown when he says "Ping goes a button, why can't they sew them on." "There's wives for you." He could sew his buttons himself. Mrs. Dai Bread one is a homely woman "nice to be comfy, nice to be nice." She doesn't wear clothes for fashion she wears them to be comfortable. Mrs. Dai Bread two dresses like a tart "gypsied to kill in a silky scarlet petticoat above my knees." She is completely opposite to Mrs. Dai Bread one. She dresses in a sexy way. She is a woman of the night "scowling at the sunshine." Dylan Thomas portrays this marriage as what some men would like in a marriage, a woman who will make a home and look after him but also a sexual woman, for the night. This is probably every man's dream marriage.

Mrs. Dai Bread two reads Mrs. Dai Bread one's fortune. She gets money from her for doing this. She tells her Dai Bread is in bed with two women meaning the two of them but Dai Bread chooses one of the women. Then Mrs. Dai Bread two pretends that the clouds have got in the way, not wanting to hurt Mrs. Dai Bread one's feelings knowing he would choose her, a woman of the night. Mrs. Dai Bread one hopes it is her. This is shown when she says "Ach, the mean old clouds!" She is probably secretly jealous of Mrs. Dai Bread two with her "Hard dark thighs". She never shows that she is, which is probably why they get on so well together. Mrs. Dai Bread two is disgusted when Nogood Boyo offers her a wet corset, the only thing he has caught all day. She says "No, I won't!" She is obsessed by the way she looks. Dylan Thomas uses Welsh patterns such as "There's wives for you". This is an odd relationship but it seems to work quite well.

Mr. and Mrs. Cherry Owen completely accept each other. They have a very happy marriage. They haven't got much money or a very big house but they have each other's love. He comes home completely drunk and messes up their house and she laughs about it. When we first meet Cherry Owen he says "And then?" Mrs. Cherry Owen says "And then I got you into bed and you breathed all night like a brewery." This suggests that she accepts everything he does and loves him for it. When we next meet Cherry Owen he is off down to the pub to get "drunk as a deacon" as he does every night. He says "I always say she's got two husbands" "one drunk and one sober." And Mrs. Cherry Owen says "And aren't I a lucky woman? Because I love them both." Unlike most women who don't like their husbands getting drunk every night, she doesn't mind. She loves him either way sober or drunk.

Dylan Thomas portrays some of the marriages positive and some negative. By the way he describes the marriages it is as if he doesn't like women. Dylan Thomas was known for his drinking reminding us of Mr. and Mrs. Cherry Owen's marriage. Dylan Thomas' wife probably never liked him getting drunk and probably left him, so this is how he probably would have liked his wife to be like. He describes Mr. and Mrs. Dai Bread one and two and Mr. and Mrs. Cherry Owens' marriages to be how every man would love their marriage to be. They would have a homely wife for the daytime and a sexy woman for the night and also be able to go out drinking every night and the wife not minding. These marriages are described completely opposite to the reality but they all include love except Mr. and Mrs. Pughs' marriage. Mr. Pugh likes to fantasise about poisoning Mrs. Pugh and she is never happy with anything he does for her. I think secretly they love each other but they certainly don't show it. In Under Milk Wood sexual innuendo is everywhere and Dylan Thomas is suggesting that sex is an important part of marriage. For this reason, the Owens and Dai bread's marriage seem happy while the Pughs are miserable.

Reading 2: Different Cultures

Compare and contrast the poems *Out, out...* (Frost) and *Mid Term Break* (Heaney). How can you deduce the culture and heritage of the poets?

There are many similarities and differences in the two poems, "Out, out..." and "Mid-term Break". Obvious similarities are that in both poems someone is dead or dies and each death is caused by an accident. The death in the poem "Out, out ..." is caused by an accident with a buzzsaw, and the accident in the second poem "Mid-term Break" might have been caused by a car. I think this because of the line: 'No gaudy scars, the bumper knocked him clear.'

Robert Frost, the writer of the poem "Out, out..." treats the subject of his poem in a totally different manner compared to Seamus Heaney. Robert Frost treats it as if it is an everyday occurrence and Seamus Heaney treats the subject of death with emotion and feeling.

To show that in the poem "Out, out ..." that death happens all the time in that area, Robert Frost ends the poem with:

*'Little-less-nothing-and that ended it.
No more to build on there. And they, since they
Were not the one dead, turned to their affairs.'*

The last few words of this quotation show that the death in this poem is just 'matter of fact' and that the people left have to get on with their lives.

The second poem 'Mid-term Break' ends with a very emotional line. It reads:

'A four foot box, a foot for every year.'

This line stresses the sadness of the four-year-old boy fitting into his small coffin.

After reading the poem "Out, out...", I can deduce that Robert Frost probably comes from America. He probably lived in an area like Vermont. There are many clues about this in the poem. The poet is able to describe what happened in great detail, it is as if he knows exactly what happens in this area and has knowledge of the country industry.

The culture of this poem is American. It is probably set in the 20th Century. I think this because of things mentioned in the poem such as 'The buzzsaw', and '. . . in the dark of ether.' These were only around in this area during the 20th Century. I believe the area to be a quiet, rural and mountainous area, this is because there are only a few people mentioned in the poem: the boy; the observer of the situation; the boy's sister and the doctor.

After reading the poem 'Mid-term break', I can deduce that Seamus Heaney is Irish, because he writes in the poem:

*'Next morning I went up into the room. Snowdrops
And candles soothed the bedside; I saw him . . .*

Firstly I noticed that there were candles and snowdrops around the bed which is an Irish tradition. Next I noticed that the boy was allowed to go and see the corpse, which is also an Irish tradition. Also I noticed that he was sat in a college sick bay "counting bells". This indicates that it is probably a catholic school which also indicates that the narrator is male because mainly sons were sent away to school.

This poem is probably set in the 20th century. This is because of the mentioning of a 'bumper', which suggests a vehicle of some sort which was only invented at this period. The area where this poem took place is a close community - I know this because there are many people mentioned in the poem. Such as: the narrator; the mother; the father; the neighbours; Big Jim Evans and the old men. I imagine the area to be an urban town.

The two writers use different language. Robert Frost, the writer of 'Out, out -', uses onomatopoeia quite often, such as: buzz; snarled; rattled.

The writer repeats the words rattled and snarled, throughout the poem when describing the buzzsaw. This gives an effect of the buzzsaw being a fierce and untamed animal.

*'To tell them 'supper'. At the word, the saw,
As if to prove saws knew what supper meant,
Leaped out at the boy's hand, or seemed to leap -.'*

In the beginning the poet uses language and vocabulary to describe the image of the place and not the people. He uses words such as 'yard' and 'mountain ranges'.

In the second poem you get a feeling of death or some kind of accident before you are told. The poet creates this feeling by using words such as 'knelling' which usually is associated with bells ringing at a funeral.

Time is very noticeable in this poem. In the first stanza it says 'I sat all morning' and 'counting bells knelling classes to a close'.

Firstly there is a passage of time between the first line of the first stanza and the last line of it (which says 'At two o'clock'), The second line shows that there was no way that the narrator could find out the time except for counting the bells ending and starting the classes.

In the second stanza of the poem 'Mid-term Break', Heaney writes:

*'In the porch I met my father crying -
He had always taken funerals in his stride -
And Big Jim Evans saying it was a hard blow.'*

The effect of the lines is to separate what the boy is seeing from what the boy is thinking. He sees his father crying and Big Jim Evans, but he thinks 'He had always taken funerals in his stride'.

Seamus Heaney uses a few words with ambiguous meanings. In the last line of the second stanza he writes:

' . . . Big Jim Evans saying it was a hard blow.'

The words 'hard blow' could mean that it was a hard blow when the vehicle hit the small boy, or, it could mean that it is hard for the family.

In the first line of the seventh stanza the writer puts:

'wearing a poppy bruise on his left temple',

The word poppy could mean that the child had a large black bruise with red around it, or, it could mean that it was a deadly bruise because poppies are related to death.

Writing 1: Narrative/expressive

Accident or Fate?

A glum mountain of cloud hung in the muggy morning sky. The waking of the dawn was disturbed by the cool wispy wind rustling through the trees. The faint songs of the birds were drowned by the high pitched droaning rhythm. The flash of electric blue ambulance lights silhouetted the sleeping houses. A rush of white flew down the streets moving to the mesh of screwed up cars.

The door flew open as Connie rushed to the nearest crushed vehicle, thrown like a stone onto the pavement. The overturned car was barely recognisable as the roof was caved in. A feeble voice coughed out a plea for help from the interior of the red metal. She ducked down with a yell of, "Don't move, we are going to get you."

"You and w-what army?" the feeble voice said with a failed attempt to smile.

The sound of the fire siren rang out through the frosty air justifying his answer.

"You are going to be okay, the fire crew are here. They are going to cut you out. It is going to be very loud!" yelled the inexperienced paramedic, her voice drowned by the screeching sound of metal cutting metal. The sparks fountained from the blade, catching light on Connie's troubled face, analysing the condition of her patient. The underbelly of the car was soon removed and as Connie sprang into action, she had a gut feeling that she knew the young man lying crumpled on the stretcher.

But her mind had to be clear, she had to put the thoughts and feelings behind her to rescue her patient.

"He's losing blood from a side puncture wound and his right leg looks fractured. He also has a large wound below his knee," Connie cried out to her colleague. She looked down at his brown eyes, wondering overcome with shock and pain. The white world around him hazed and the sound of bustle turned to distant murmur. He felt he was falling, deeper, deeper into the earth, but then, the atmosphere changed. He was enclosed. He couldn't escape.

"Can you tell me your name? You have got to stay awake!" The voice drifted through his mind, but awakened his senses, and he snapped back to reality. His mind slowly awakening. "Tell me your name," Connie urged again.

"Joey," he stuttered out, overcoming pain, attempting conversation, to stay awake, to stay alive. "Joey," he breathed out again making sure, she had heard. His heart beat echoing around him, a slow continuous beep, but some how comforting.

That name. It forced out memories in Connie's head, gently touching her heart.

"I knew a Joey once," she spluttered out, not knowing why she had said even mentioned it. Her emotions were high, under stress of working hard and the revelation.

"Tell me about him," Joey longed trying to keep her voice in his drowsy mind, soothing and relaxing his pain, a light in his darkness of pain, somehow reassuring, almost distinctive. Connie choked out a sigh, wondering, questioning whether she could ever retell the story. Those warm days in the sun, that only she knew but what now was a fading memory of a holiday to most, but it was as clear as day in Connie's mind.

"It was just another holiday, just another day, travelling on the plane. I was looking forward to being completely relaxed under the sun. But soon the smell of the plane and my stomach got the better of me. There's no need to know what happened next. But as we landed my sickness seemed to lift. We travelled again for a while but this time on foot. The salty air was stinging my face and the dry ground cracking under my boots.

"The smell of the fresh sea air seemed to awaken my senses to the reality of life. I felt I'd been living in a world of my own and stuck in a dream of what I imagined life to be. Now turning fifteen my life started to change, for the better.

"By evening we had reached our destination a quiet, isolated youth hostel over looking the deep blue ocean. Perched upon a cliff, freedom seemed to have no end. We checked in and me being so inquisitive at that age decided to look around, I had to just stroll along the beach, releasing my worries. And there I met him.

"The dusk was drawing near and before me a large rock arose, sitting in the middle of the sand, at the water's edge on the waded beach. So, being adventurous as well as inquisitive, I climbed it, finding all the right footholes as if I'd been climbing all my life. The immense feeling as I reached the top stayed within me, a feeling of complete freedom, a rush of adrenalin, my mind seemed to fly. The view took my breath away.

" 'Hi.' The voice made me nearly jump out of my skin. My heart seemed to skip a beat, so much so I felt myself slipping. Falling. A hand stretched out just in time to pull me back to safety on the rock.

" 'Sorry to scare you,' the voice spoke softly again. 'Are you okay?' it asked anxiously.

" 'Yes, I'm fine,' I breathed, trying to catch my breath only to lose it again when I turned around.

"Standing before me, still holding my hand, was this guy. Deep brown eyes. Deep brown hair. Wearing the kindest smile. From that moment began the holiday I'll never forget, the holiday that changed my life. Standing on the rock, on that waded-washed beach, we talked and laughed until the sun set on us.

"To my family, I was the same as always, same daughter, same sister, on the day trips hiking over cliffs and taking in the views. But with Joey I was a different person, more care-free to the world, not having to live up to any expectation in life."

Connie was automatically checking Joey's blood pressure and condition in the ambulance every few minutes, reluctantly stopping her story to carry out those procedures.

"Don't stop. What happened next?" Joey sort of pleaded, wanting to know more about her holiday through her eyes.

"Well, after meeting on that first night we became close. We would share chips and secrets as we walked along the beach and he would show me the caves and tunnels that had gradually been worn away by the returning tides. By chance he was staying at the same Youth hostel so we saw each other everyday. There was also a day where we spent the whole time by each other's sides.

"We were sunbathing under the golden orb in the sky; he even taught me how to surf. We played endless beach games with some of the young people also at the Youth Hostel and all of us became friends but me and Joey were special.

"We had been together since day one, and the first time we set eyes on each other, the first time his lips touched mine, I knew we were meant to be together. I felt what ever happened we would be together, brought to each other in mind and soul.

"But to every good story there is an end . . . to every holiday romance a goodbye. Even though we could have written to each other, a fortnight would turn into a month, which would turn into a year until we faded away from each other until it was just a memory. On that last day, after only being together for two weeks, we knew it was the end and we had to part. My eyes swelled up like the deep blue ocean and my heart had a thousand needles, aching it and the final words that Joey ever said to me was . . ."

Connie stopped abruptly as her patient made an attempt to speak.

She waited . . . her mind must have been playing tricks on her, surely. Surely he didn't know those words echoing in her past. "Connie," Joey coughed. How did he know her name? What does he know? Surely there is more than one Joey in this world.

"Connie, don't cry because it's over, smile because it happened." The same deep brown eyes looked up at her from the stretcher, in the ambulance. The same deep brown eyes ruffled upon his head, the same kind, heart-warming smile still worn upon his face. They were both speechless, speaking only with eyes and smile, the beep of his heart still ringing out as music, in the silent ambulance turning swiftly round the corner the hospital. But Joey and Connie's gaze was broken as the deep brown eyes began to close and the beat of the music became dry.

"Joey. Joey. No, don't, don't go, stay with me, Joey," Connie cried out. The doors flung open, her eyes swelling up with tears. Hysterical with emotion, she trembled along with the trolley, forgetting everything else but Joey, caught up with feelings the hospital staff dragged her from the trolley. It disappeared through the double doors as she broke down in the middle of the floor.

How did he come back? Why does he have to go? How? Why? How . . . why? The questions troubled her as she sat silently at his bedside, once again his hand in hers. She had only just found him, she couldn't bear to let him go a second time. The motionless body lay before her, the same young man she had met years before and the same memory. She looked at him, wishing to see the deep brown eyes which had, which still, took her breath away. Belonging to one person she had fallen in love with again.

The words ran through her head, those final words, punishing her for letting go, she spoke once again,

"Don't cry because it's over," but she still did, and found it even harder to say, so hard to do. Her mind a mist and the echoing words spoke again.

"Connie, smile because it happened." The deep brown eyes returned her gaze.

Writing 2: Analytic/Persuasive

Two letters to a local newspaper on the topic of animal experimentation.

Address
22nd November 2004

The Editor,
The Western Times,
39, Haverford Street,
Cardiff.

Dear Sir,

I am a member of an Animal Help group and I have recently read an article published in your newspaper by The Association of the British Pharmaceutical Industry. The advertisement argued that animal testing is a vital part in research and must be carried out. The article did not consider the consequences that are endured by the animals involved and totally rejected the rights that they should have. I completely disagree with this argument, as I believe that animals have rights just as people do.

The argument put forward by the article included a suggestion that although we have treatments for many diseases and illnesses further research is needed to provide cures for them. However, for years scientists have spent millions of pounds on torturing and killing animals for the benefit of research without coming up with any cures or conclusions. I also disagree that it is right that we use these animals to provide us with treatments for illnesses caused by our own vices, smoking for example,

The advertisement claimed that scientists care about the animals used and not only does the research provide us with solutions and aids to our illnesses but it also provides animals with treatments for theirs. If scientists and researchers really care about these animals they would not put them through such torture and endurance. It is also ridiculous to say that research and testing on animals helps them too. Killing one animal to save another makes no sense at all. We do not kill one human being to save another.

The article also claimed that we are now able to live well into our seventies and eighties because of treatments provided by animal research for polio, tuberculosis etc. It forgot to mention, however, that this is largely the result of improvements in sanitation and personal hygiene over the years.

The article summed up its argument by saying that it is a matter of animal rights or human ills. This is not necessarily the case. If we did not indulge ourselves with cigarettes, alcohol and other such vices there would be no need to test on anything, as many illnesses that need animal torture to provide cures would not exist. I don't see why animals should suffer for our benefit and I will never agree with such animal research.

Yours sincerely,
Miss

Address
22nd November 2004

The Editor,
The Western Times,
39, Haverford Street,
Cardiff.

Dear Sir,

I am a member of the Association of the British Pharmaceutical Industry and I have recently read a leaflet that you published written by an organisation that called themselves "Animal Help". The leaflet argued against vivisection and totally rejected the idea of animal research without taking into account the facts about the testing and the benefits that the research provides. It is for this reason that I am writing to you a letter of complaint.

The leaflet argued that thousands of pounds are spent each year on animal testing that is yet to produce any cures for illness. I admit that scientists who use animals for research purposes are yet to find cures for diseases such as cancer, for example. However, the testing so far has produced us with treatments for many of these illnesses and now allows millions of people who suffer with them to lead normal, everyday lives. I regret that animals often die as a result of this testing but I also believe that the fact that we have not yet found cures for these deadly diseases gives all the more reason to continue with the testing.

The "Animal Help" advertisement also said that the drugs produced with the help of animal research produce side effects that often cause more people to become ill. I would like to point out that very often those people in hospital with illnesses triggered by the side effects of drugs have often been taking the drugs for many years and in doing so have lengthened their lives. I would also like to mention that there is only usually a small amount of people who suffer the side effects of treatments. Many do not react at all to the drugs.

The advertisement also suggested that scientists and researchers are only interested in money and profits. They argued that no conclusions have been made and still the government and huge tobacco companies are employing scientists to do nothing but con the public into believing that they care about people's health. They said, "If they really care, they would not make cigarettes!" I believe that this is a very unfair judgement that is coming from people who have no idea of what is involved in research. It is not the tobacco companies' fault if the public want to weaken their health by smoking. Warnings are clearly printed on cigarette packets and it is entirely the choice of the purchaser whether to smoke cigarettes. It is not only lung cancer, which is mainly caused by those who indulge themselves in smoking, which is researched. Scientists do not waste their time and money finding a cure for nothing. They are working to provide cures for those who are ill, through no choice of their own, with things such as breast cancer, diabetes and asthma not those who pathetically indulge in cigarettes.

I think that organisations such as "Animal Help" have no right to argue on matters that they do not have facts to back up their arguments with. If there were any alternatives to animal testing they would be used. Scientists do not enjoy using animals for research but they have no other choice if they want to succeed in finding cures for deadly diseases that will save millions of lives.

Yours sincerely,

Miss

English Literature (Specification A)

Pre 1914 Poetry

Consider how Shakespeare dealt with the theme of love in Sonnets 116 and 131.

Shakespeare (1564-1616) was an English dramatist and poet and is considered to be the greatest English playwright. Shakespeare began by writing plays but in his late 20's his sonnets, of which two will be discussed here, were written. Shakespeare uses the power of words and language to capture the essence of different types of love which I will analyse within this written piece of work.

I think it is significant that Shakespeare did not begin writing about love until his late 20's. By this age the different emotions of love have been experienced or talked about. The Collins dictionary describes love as having a great attachment to and affection for, to have a passionate desire, longing and feelings for, these different types of love can be seen. The love could be for a friend who has changed your life, or love for your family or love for your life-long partner. The last type of love can also be confused with lust. Many relationships tend to start with a physical attraction to someone rather than attraction to someone's personality. Although this type of love may begin with lust it can, of course, develop into true love. These are some aspects shown in the Shakespeare's sonnets which look into the theme of love.

I have chosen two of Shakespeare's sonnets which I will discuss and analyse in order to describe how Shakespeare writes about love. The first sonnet I will look at is sonnet 116 which is about the idealistic true love.

This poem tries to define the word 'love' and the feelings which come with it. It is one person, William Shakespeare's view. The first line 'Let me not to the marriage of true minds admit impediments' means that the type of love experienced in a marriage is a love that overrides the faults or 'impediments' that there are in any marriage and that true love is greater than these faults. 'Love is not love which alters when it alteration finds' means that it isn't true love if you find small faults in your love or annoying habits that you can't live with.

Shakespeare goes on to say 'Or bends with the remover to remove' which describes how you work with the person you love, you do not block out the infidelity or wrong-doing but the love you have allows you, or gives you the opportunity to forgive and forget. 'O no!' is a sharp sentence creating an atmosphere to say that this isn't right and you should love this person whatever happens. The use of punctuation emphasises this. 'It is an ever-fixed mark' suggests love is permanent if it is true love and you keep it for the rest of your life.

William Shakespeare uses the analogy that love is like a tempest 'That looks on tempests and is never shaken', in order to suggest that love is like a tempest, it is solid, it is immovable and is unchanging, regardless of what is happening. Love overcomes arguments and storms and is not lost.

'It is the star to every wand'ring bark' is a really powerful line to me. It's a comfort and a guide to anyone who is lonely, in doubt or searching. Love is such an individual thing that 'whose worth's unknown' shows that you cannot quantify love, you cannot fully describe it, the full extent of love cannot be labelled. 'Although his height be taken' as people do try and measure up love, not knowing it from experience.

'Love is not Time's fool' suggests is that love is everlasting and does not change when you grow old and outwardly you are not seen to be beautiful or perfect. 'though rosy lips and cheeks within his bending sickle's compass come' is saying that rosy lips and cheeks fade as you grow older and nearer to death but that shouldn't make a difference.

'Love alters not with his brief hours or weeks' suggests if you are in love you don't just 'fall out of love' or change your feelings for someone whenever you feel like it 'But bears it out even to the edge of doom'. Love is something that stays with you until death separates you as identified in the marriage vows 'until death do us part'.

Next Shakespeare challenges his readers that his words of love are correct by saying 'If this be error and upon me prov'd, I never writ, nor no man ever lov'd.' Shakespeare is so certain of his understanding of love that if he is wrong then love does not exist, this is very powerful. The use of language in this poem is made to be confusing but it is also descriptive of our understanding of love. Shakespeare attempts to describe all levels of love and our lack of fully understanding it by saying it is a guiding star and a world unknown.

It seems to be forceful at the end because he's so determined that this is love that he is willing to say if it is wrong no man ever loved. The use of half rhyme, which is typical in Shakespeare's sonnets, gives it the flowing and calm effect and a definite end.

The other sonnet I will consider is Sonnet 131 which shows the power of love that keeps people together. It shows the greater depth of love that supersedes the outward appearances of people whether they are beautiful or ugly, faithful or unfaithful.

He's saying in the first line that the woman has a power over him even though she isn't as pretty as other women. 'As those whose beauties proudly make them cruel' suggests that beautiful women can be cruel as they are in a position to be loved by many and so pick and chose at the expense of men, suggesting a cruelty that affects the man. That is not love.

'For well thou know'st to my dear dotting heart, thou art the fairest and most precious jewel' is saying that she knows that in his heart she is the most precious possession to him, prettier than the most precious jewel. The following two lines suggest that her physical features do not attract someone to her, but her love shines to him.

'To say they err I dare not be so bold, although I swear it to myself alone' states that he does not stand up to other men that mock her, so suggesting that he does not confess his love for her, but when he is alone he declares and swears that he loves her with all his heart, in stating 'and to be sure that is not false I swear' that he truly loves her, even if she is not pretty, and that is so even if other men are not attracted to her. 'Thy black is fairest in my judgement's place' suggests that prettiness is denoted by people with fair skin and hair colour. He suggests this is not the case and she is pretty also. The last lines state that it is her unfaithfulness that is wrong, not her physical features.

By discussing and breaking down the two sonnets I have been able to explore Shakespeare's work to describe different descriptions of love by the writer. As I stated in my introduction, Shakespeare was considered to be the greatest English playwright. Lines such as 'If this be error and upon me proved, I never writ nor no man ever loved'. 'In lust in action; and till action, lust' and 'For well thou know'st to my dear dotting heart thou art the fairest and most precious jewel' are favourites of mine from the sonnets and describe how complex the theme of love is. The Collins dictionary goes on to state that love is 'an intense emotion of affection, warmth, fondness and regard to a person or thing', 'a deep feeling of sexual attraction and desire' and 'a wholehearted liking for or pleasure in something'. I believe the use of these sonnets reinforces these dictionary definitions and have helped shape our understanding of love in its greatest depth.

Post 1914 Prose

***Of Mice and Men* is about the two basic needs: the need for friendship and to have something to look forward to. Comment on this statement referring to character and incident in the novel.**

Of Mice and Men by John Steinbeck is set in the 1930s, the years of the depression. This was a time when you needed friendship and dreams to keep you going. The depression, however, meant people were lonely and isolated and true friendship was hard to come by. The author lived through the times described in the book and was able to write using personal experiences. America in theory was the land of opportunity where every man was for himself.

We are introduced straight away to George and Lennie, the two main characters in the book. They are typical of American workers of this time who travelled from ranch to ranch searching for work. They develop a close relationship and develop the dream of all Americans to be free in life. Their dream is to work until they can earn enough money to buy a house "an' live off the fatta the lan' " which was their vision of freedom. The dream is a comfort to Lennie as he has been told it so many times. This is shown in chapter one when he pleads like a child to George to tell him the story. Even though Lennie knows the dream off by heart he insists on it being told again. I think the element of the dream being brought up cheers both Lennie and George up and keeps the reader on that main idea.

Lennie's poor memory is significant to this retelling of events. Lennie always remembers the rabbits as it is HIS responsibility in the dream, his own part. George uses this responsibility to influence Lennie's behaviour and this is something Lennie does remember.

When you first hear about this dream you realise it could only be a dream, something in their heads that can't be achieved. You recognise how many obstacles will stand in their way to fulfilling this dream, with Lennie's disability and confusion restricting the chance of it happening.

They are lower class working men who have little chance of ever being free. What with Lennie and George moving from ranch to ranch and jobs being hard to come by you feel they will never earn enough money to break free from the working life. But even more problems arise when you figure out that they have no actual place in mind, just a fantasy, like a distant place far away that can never be reached. But you still keep following them with this dreaming mind being retold it every time Lennie forgets. When Candy becomes part of this dream it becomes more real. While George retells the dream again to Lennie, Candy is listening to all their plans. Then when Candy cuts into the conversation both Lennie and George are shocked and suspicious of him.

But as Candy speaks George realises that having Candy join them in their dream may not be such a bad idea. Although Candy only has one hand and therefore cannot work as well as the others, he has received compensation for the injury. With a month's work from each and with Candy's savings, George and Lennie could really achieve their dream especially as George and Lennie stood to inherit the savings if anything happened to Candy.

George agrees to Candy being part of the plan as he will benefit from it. In his determination to achieve the dream he does not think about the problems which may arise.

They have all their plans laid out and decide to keep this dream to themselves. This meant no more people could interfere or try to stop them. This point in the novel makes you think that the dream is possible. It is no longer a fantasy. It's a future. But you also realise in novels where there is a dream there are also obstacles blocking the way and this keeps you doubting the dream as well.

Then the business with Curley's hand arises, which is when Lennie was still fantasising about the dream and Curley thinks he is laughing at him. This causes the fight between them which ends with Curley's hand being crushed. This could have jeopardised the dream as Curley could have had them sacked. But this does not happen as Slim forces Curley to keep quiet. So the incident holds no immediate threat to the dream. This is shown in the book by Lennie saying, "I can still tend the rabbits, George?" and George replying with, "Sure. You ain't done nothing wrong."

Then comes the chapter which is set in Crook's little room. This is where Lennie mentions the dream to Crooks, forgetting he wasn't meant to talk to anybody about it. But this subject is bypassed and Crooks begins to tell Lennie about his own lonely life as Lennie is the only person he has had a conversation with for a long time.

From Crooks' speech I have come to the conclusion that his dream is to be accepted as a person. Everyone treats him as an outsider because he is black. Ever since he was little he felt a difference as his father didn't like him mixing with the white kids. They were also the only coloured family for miles. Now he wishes he could mix with the other men, play cards with them, do the things they do and not be singled out as being different. But Crooks' dream is ruled out as unimportant by all the men. He only gets to play a game of pitching horseshoes with them. This causes his dream to have little mention in the book.

The book goes back to George and Lennie's dream at a mention of an alfalfa patch by Crooks and Candy coming in. This is another stumbling point in the dream as Candy breaks his promise and also tells Crooks about the dream.

Thankfully Crooks isn't willing to ruin the dream completely but instead doubts them. He tells Lennie and Candy that he has seen so many men have the same dream as them and have failed to achieve it. He immediately suggests George, Lennie and Candy will fail as well. But as he hears about the plans they have made he begins to think that the dream could come true. He also figures that this is a chance for him to get away from the farm and help George and Lennie with the small jobs and live a normal life with them. But as George returns, he is annoyed at the dream being told to Crooks and I think this makes Crooks feel unwanted. This causes him to take his offer back of lending a hand. The author then cleverly shows nothing has changed or mattered to the men in this chapter. He does this by repeating Crooks' action of rubbing his back with liniment has happened at the beginning of the chapter.

The next chapter begins the confrontation between Lennie and Curley's wife. This brings to life the dream Curley's wife possesses. In this scene Lennie and Curley's wife are talking about their dreams but not listening to each other. Curley's wife's dream is to become an actress and to live in luxury. She brings up twice how she thought she had a chance to become one. Each time she supposedly had these chances she felt her mother ruined it. She said that she once met a man from a show who said he could get her a part in it but her mother wouldn't let her. Another time she met a man who said he was from Hollywood and could put her in the movies. Being as silly as she was, she foolishly fell for this chat-up line which was only used so the man could sleep with her. But she didn't see it like that. She thought her mother had stolen the letter this man had sent to her. This caused her, in spite of her mother to marry Curley even though she didn't even like him.

Lennie is not worried about this failed dream as he is still worrying about the puppy he has killed. This angers Curley's wife as Lennie wasn't listening to her. Lennie then describes his dream with George to her. That leads to Lennie saying he likes to pet nice soft things. This leads to the ultimate obstacle to the dream, the one that ends it. Curley's wife encourages Lennie to pet her hair and, therefore, gets annoyed when he messes it up. This panics Lennie as she starts to shout and struggle. This causes him to shake her but with his strength he breaks her neck, which signifies the breaking apart of Lennie and George's dream.

I have described in detail the need for two people George and Lennie to have something to look forward to. The book describes their experiences with the other workers of how the dream developed and almost became a reality and of how the dream ended. George and Lennie's friendship is the key to the development of the novel and the strength of the storyline. To emphasise the basic need of friendship John Steinbeck uses examples of loneliness to show how important friendship is.

Within the first paragraph of the book the place of loneliness 'Soledad' mentioned. This already conveys what the book will be about, the need for friendship of all people. No matter who you are, you need friends, someone to confide in. Without friends you would be lonely. But, in the case of George, he feels lonely because he has Lennie as a friend. This is because he is more of a guardian to Lennie than a friend. Their friendship was forced upon them as, when Aunt Clara died, George had to look after him. Lennie acts like a child which is hard for George as you can't have a proper conversation with George. George feels that life would be so much easier without Lennie. He would be free, maybe get a girl and go out for drinks. He wouldn't have to worry about Lennie. But by the end of the book, George realises without Lennie his life will be worse and harder.

Another example of a lonely life is Crooks. His loneliness is of a different type to George's as Crooks has nobody. This is because he is coloured and the farm labourers are not. The history of racism forces them to be prejudiced and ignore him. They refer to him as the 'stable buck' and a 'nigger' except for Slim who calls him by his name. Crooks' loneliness is emphasised as he refers back to his childhood when he felt an outsider from the 'white' families. Then he had four brothers for company, now he has nobody. Now that he has been alone for so long he likes to test friendships of people. He does this to Lennie when he suggests 'What if George didn't come back?' This frightens Lennie and brings great distress to him. The depth of Lennie's helplessness is shown.

The last example of the need for friendship is Curley's wife. She is always treated as a toy by the men but she is too stupid to realise it. Now she flirts with the ranchmen even though she is married. However, her marriage took place in spite of her mother's feelings and she just feels like Curley's possession. All through the book she is referred to as 'Curley's wife', his property. According to class, Curley's wife and the farm hands are equal socially but she feels the need to be abusive and dominate the men.

Having explored the basic needs of friendship and having something to look forward to within the story line of "Of Mice and Men", I have realised that the two things are linked. George and Lennie's friendship was really strong in the novel as they both need each other. George stays with Lennie because of his own loneliness and Lennie stays with George because of his own need for protection. The climax of George and Lennie's friendship is when George kills Lennie to save him from a brutal death. This is the ultimate act of friendship.

Commentary on Folder 3 (C Grade) (Welsh Version)

English

Reading 1: Welsh Relevance

How does Dylan Thomas describe the different types of love and marriage in *Under Milk Wood*?

This candidate is attempting the 'Welsh' version of the English Specification. The Welsh Relevance essay is based on *Under Milk Wood* and focuses upon the topics of love and marriage within the radio play. It is clear from the outset that the student takes a descriptive approach considering a few of the characters' relationships in detail starting with the Pughs. The ideas are well supported by textual reference and occasionally the student begins to analyse the language in a rudimentary fashion. ('Dylan Thomas uses the noun viper and turns it into a verb...fast and deadly.') However, such cases are rare and the essay mostly relies on describing the characters. The work on Dai Bread is well handled with another brief comment on language while the part of the essay devoted to Mr. and Mrs Cherry Owen is again appropriately supported by selected textual reference. The concluding paragraph gives a brief oversight of the relationships but does not add greatly to the essay as a whole. 'Analytic skill' (B grade criteria) is only rarely seen in this essay but the C grade criteria of 'insight' when considering the 'characters' is fulfilled. The essay goes beyond the D grade criteria of 'understanding'. A thorough knowledge of the play is apparent and the strength of the essay lies in the student's ability to integrate appropriate quotations into a basically descriptive framework. A mark of 13 seems to be appropriate for the achievement here.

Reading 2: Different Cultures

A comparison of *Out, out...* and *Mid-Term Break*. How can you deduce the culture and heritage of the poets?

The study of Different Cultures literature is common to both the English and Welsh versions of the specifications and this candidate chooses to write about the popular Frost/Heaney combination of poems on sudden accidental death. The second part of the task referring to culture and heritage is not necessary and, as will be seen, leads the student away from the study of the language and style of the poems. The essay first considers the simple and explicit links focusing on the final lines of each poem. There follows a section on the American culture which does not advance the consideration of *Out, out...* greatly. The student seems to have lost contact with the poem as literature in this section of the essay and this is one of the problems of building into the question the additional cultural aspect. A similar treatment of the cultural background of *Mid-Term Break* ensues, again making reasonable points about the 'Irishness' of the poem but in the early part having little contact with the poem itself. After this the candidate returns to a more literary approach to the poem with some useful comments on the imagery. There is some reasonable consideration of the onomatopoeia in *Out, out...* ('a fierce and untamed animal') and relevant comments on 'knelling' and 'a hard blow' in the Heaney poem. The student might have been better advised to look at each poem separately before writing a comparative conclusion rather than attempting to move between the poems throughout the essay, an approach she has found difficult. The essay ends rather abruptly and the comparative aspect required by the task has not been thoroughly considered. Throughout the work a simple approach is taken and it seems to hover between displaying 'familiarity' (E grade criteria) and 'understanding' (D grade criteria). There are some occasions when understanding is apparent, however, so it deserves a mark of 10.

Writing 1: Narrative/expressive

Accident or Fate?

The Narrative/expressive Writing is a much more competent piece in which the candidate constructs an ambitious and sustained narrative albeit one that strains credibility on occasion. She sensibly limits the number of characters involved and the sequencing is purposeful. Control and coherence are apparent and the direct speech is competently handled. The conversational flashback is reasonably convincing and works as a stylistic device while the story engages the reader's interest and has shape and pace. It easily reaches Band 3 in both sections of the Writing Criteria, displaying an engaging style with a range of vocabulary and imagery combined with a general accuracy and a deliberate use of language to create effect. This puts the story into B grade with a split mark of 10/4.

Writing 2: Analytic/persuasive

Two letters on the subject of animal experimentation

The Analytic/Persuasive section of the folder consists of two letters regarding animal experimentation. In the originals the format was accurate but has been reduced for the purposes of this booklet and to protect the anonymity of the student. There is a clear understanding of purpose and format. The sense of audience, essential in this type of writing, is strong. The range of vocabulary is good and both letters adopt the appropriate tone and are mechanically accurate. The arguments are coherent. Teachers familiar with past papers from the WJEC will recognise that some of the content of these letters has been adapted from material presented to students in a Paper 2. Allowing for the reliance on this source material, the letters achieve Band 3 in both aspects with a split mark of 10/4. This gives a total for the English folder of 51, safely into C grade.

Additional essays for the Literature folders

Pre 1914 poetry

Comparison of two Shakespearian sonnets

This candidate has chosen to write about two Shakespearean sonnets for the Pre 1914 section of the Literature folder. Here the poems are considered separately unlike the poetry in the English folder and the essay is sustained. However, there is a tendency to write about what the lines 'mean' and hence the work only really covers the superficial aspects of the sonnets. Added to this there are one or two misreadings. The comparative aspects are very thin and the lack of any real analysis of language keeps the essay out of C grade. Nevertheless, there is a basic understanding of two relatively difficult texts and a mark of 11 would seem to be appropriate. Here the student is displaying the D grade criteria of 'echoing' or paraphrasing and is reliant on the 'narrative mode'.

Pre 1914 Prose

***Of Mice and Men* is about two basic needs: the need for friendship and to have something to look forward to. Comment on this statement referring to character and incident in the novel.**

The final piece on *Of Mice and Men* is considerably stronger and here there is some thorough investigation of the characters and motivations. The title is demanding but the candidate relatively successfully covers a large number of aspects. The essay gains in strength when it moves to a consideration of the characters but becomes rather repetitive towards the end. It would have benefited from a little more direct textual reference. However, a secure knowledge and understanding is apparent which takes it into B grade with a mark of 14 fulfilling the criteria of 'assured selection and incorporation of relevant material' with some grasp of the sub-text'. The total for the English Literature folder is 48 and thus achieves a C grade albeit with rather uneven work.

GCSE ENGLISH 2005

Folder 4 (D Grade)

Title/Brief Description of Stimulus/Background to Assignment	Mark /20
1. Reading: Welsh Relevance (Welsh version)/Shakespeare play (English version) Who is responsible for the deaths of Romeo and Juliet?	10
2. Reading: Different Cultures Compare and contrast <i>Phenomenal Woman</i> and <i>Still I Rise</i> by Maya Angelou	10
3. Writing: Narrative/expressive The Accident	10
4. Writing: Analytical/persuasive A Speech on Kosovo	10
TOTAL /80	40

Assignment No.

Teacher supervised	1
Poetry	2
Drama	1

*Enter details of oral assignment assessing Reading (if included) overleaf.
N.B. At least one assignment in the English or dual entry folder must be handwritten.*

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments linked to assessment criteria:

Reading

The student attempts to focus on the tasks and use supporting textual evidence in both the Reading essays. She displays a thorough enthusiasm for the texts studied and there is a high degree of personal response. Investigation of language detail is less secure.

Writing

She engages the interest of the reader in the narrative piece and provides some informative material in her speech. Her technical skills are mostly secure though she does make some basic errors in punctuation and spelling.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

**GCSE ENGLISH LITERATURE 2005
Specification A**

EL(a) 2

Coursework Sample

Folder 4 (D Grade)

Title/Brief Description of Stimulus/Background to Assignment/Teacher Guidance*	Mark /20
1. Poetry (pre-1914) From the poems studied on 'Love and Relationships', compare one poem written before 1914 with another written post 1914, in terms of the ideas presented and the ways in which each poet has chosen to express his/her ideas effectively.	10
2. Poetry (post-1914) See English folder	10
3. Prose Discuss the techniques Conan Doyle uses to create tension in <i>The Speckled Band</i> . Text studied for Written Paper: <i>Of Mice and Men</i>	10
4. Drama See English folder Text studied for Written Paper: <i>A View from the Bridge</i>	10
<i>Centres are reminded of the following specification requirements for period coverage and for comparative work:</i> The first poetry assignment must cover a pre-1914 text, the second a post-1914 text. Across coursework and examination, work on texts published before and after 1914 in prose and drama must be submitted for assessment. At least two assignments must show evidence of ability to make comparisons between texts. Please complete the grid overleaf to indicate coverage of this requirement.	Total /80 40

*Asterisk to be used to indicate piece completed under teacher supervision (one per dual entry folder).

Further details of any oral assignment assessing Reading must be given overleaf.

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments related to assessment criteria

The poetry work makes reference to the texts reasonably well and the comparative aspects are firmly considered. More detail on each text could have been included.
In the Conan Doyle essay, the student tries hard to relate her points about tension and suspense back to the text though there is little thorough investigation of the language.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

Folder 4 (D Grade)

English

Reading 1: Shakespeare

Who is responsible for the deaths of Romeo and Juliet?

Romeo and Juliet is one of Shakespeare's best plays. In the play of Romeo and Juliet, two star crossed lovers took their own lives in order to be together, their love was so strong the one could not bare to live another day without the other. Their families were enemies. This caused many feuds. Their families had so much hate and anger towards each other but the love that Romeo and Juliet had for each other still managed to shine through. I will be investigating the play to find out who was to blame for the death of Romeo and Juliet.

The two families at war, the Montagues and the Capulets, show so much hate towards each other that they have caused three brawls on the streets of Verona. This caused the citizens of Verona to get involved and try to stop these outbreaks. These two families at war this put the whole town at a stand still and innocent lives at risk. In the play the prince is our modern day police and he shows the power he has when he said,

Three civil brawls bred of an airy word,
By thee old Capulet and Montague,
Have thrice disturb'd the quiet of our streets
And made Verona ancient citizens.
Cast by their grave benefiting ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate.
If ever you disturb our streets again
Your lives shall pay the forfeit of the peace.

From the start of the play William Shakespeare shows the audience that the two families had a major effect on the people of Verona.

Lord and lady Capulet are partly responsible for the death of Romeo and Juliet. The Capulet family is responsible because they kept the feud going when they could have stopped it if they wanted to. They should have paid more attention to Juliet's wishes and listened to her opinions. Also the Capulet family should not have forced Juliet to get married to Paris a kinsman to the prince.

Equally to blame for the star crossed lover deaths are lord and lady Montague. The Montague family is to blame because like the Capulets they also kept the feud going on when they could have stopped it. If they had been more understanding then Romeo wouldn't have felt he had to keep such an important secret from his family. The Capulet family are responsible because they did not stop the feud with the Montagues.

Benvolio said to Tybalt "I do but keep the peace, put up thy sword, or manage it to part these men with me." Benvolio was saying his sword was drawn to stop the fighting and he asked Tybalt to help him if Tybalt did help the feud of these two families would no longer be foes but Tybalt's reply was "What drawn and talk of peace? I hate the word, as I hate hell, all Montague and thee." Tybalt was saying there couldn't be any peace when your sword is drawn. So that reply kept the feud going when it could have been stopped.

Lord Capulet did not listen to Juliet when she said that she does want to get married to Paris and Lord Capulet then gave an order, which was "I tell thee what, get thee to the church a Thursday, or never after look me in the face." So Juliet was left with two choices to get married to Paris but she couldn't because she's already married to Romeo or not talk to her family again because her father cast her out.

Juliet was in a corner and she couldn't get out so she turned to Friar Lawrence. Friar Lawrence was to blame for the deaths of Romeo and Juliet because he should never have agreed to marry Romeo and Juliet in secret. He also gave Juliet the sleeping drug; he was also responsible for not getting the letter explaining their plan to Romeo to him.

Friar Lawrence was partly to blame because he should have said no but he agreed to marry Romeo and Juliet as he said "in one respect I'll be thy assistant be for this alliance may so happy prove to turn your household's rancour to pure love." He also gave an illegal substance to Juliet in order to make her fall into a deep sleep for forty-two hours so she will seem dead as Friar Lawrence explains "Take thou this vial being then in bed and this distilling liquor drink thou off when presently through all thy veins shall run a cold and drowsy humour; for no pulse shall keep his native progress, but surcease;" and "In the mean time, against thou shalt awake, shall Romeo by my letters know our drift." But this letter did not get to him in time and Friar Lawrence's perfect plan came to cause a horrible catastrophe and lead up to the death of these two star-crossed lovers.

As well as these two families and Friar Lawrence, Tybalt is also to be held responsible because he carried on winding Romeo up plus all Tybalt wanted to do was fight even when Romeo wanted peace. "I do protest I never injur'd thee, but love thee both than thou canst devise. Till thou shalt know the reasons for my love, and so good Capulet, which name I tender as dearly as mine own, be satisfied." Romeo said he can't fight him and he loves him and his name like his own name. Tybalt was still angry and wanted to fight.

Romeo is also responsible because all the way through the play Romeo acted in haste. Romeo asked Juliet to marry him to fast, even though Tybalt carried on pushing him to fight he still acted irrational and killed Tybalt. This caused him to be cast out. His hasty action is caused him to take own life. This scene came to be the tragic end of Romeo and Juliet.

In conclusion, it can be seen that the two families and Friar Lawrence are mostly to blame for the death of Romeo and Juliet. Tybalt is to blame because of the anger and hate he had in his heart, which he couldn't let go of and forgive the Montague family.

Romeo is also at fault because of his irrational behaviour and hasty actions. If not for these characters and their actions Romeo and Juliet's lives may not of ended so suddenly and the play might have been very different to how we now know it.

Reading 2: Different Cultures

Compare And Contrast 'Phenomenal Woman' And 'Still I Rise' By Maya Angelou

'Phenomenal Woman' and 'Still I Rise' are two poems written by Maya Angelou. Maya Angelou is now a Professor of American Studies at Wake College, North Carolina. She was born in St. Louis, Missouri in 1928. 'Phenomenal Woman' is a poem which explains how people are around her and what she is like to them. She says that it is all about her inner-mystery when people ask what they see in her. 'Still I Rise' is also a poem of Maya Angelou. It is about Racism towards black people.

'Phenomenal Woman' is a really good poem that Maya Angelou wrote; it describes how men react towards her. 'Phenomenal Woman' means a remarkable, miraculous woman. The title of this poem makes me think of a woman who is remarkable, amazing and fantastic and that people look up to her. "The sun of my smile" is one of my favourite quotes as she describes how she smiles. I also like how she rhymed "They try so much, but they can't touch" She describes how hard men try but she just won't let them touch her. Maya Angelou tries to tell women in her poem "Phenomenal Woman" that they shouldn't let men love them who only like them because of their size and beauty. The men should love them for who they are.

'Still I Rise' is also a poem of Maya Angelou. She describes what racists are like and how she will still rise above that no matter what. "You may trod me in the very dirt". They put her down and treat her very badly. "Shoulders falling down like tear drops", she describes her reaction to sadness. She describes herself as rich but not as rich in money but for who she is. "You may shoot me with your words" words as weapons instead of using real weapons. "But still, like air, I'll rise," She says that she will rise above purer and cleaner than dust. "That I dance like I've got diamonds", she is proud to be a woman. "Out of the huts of history's shame", she says rising out of all the racism, it was shameful of racists to do that. "Up from a past that rooted in pain", she emphasises that she's ready to move on.

She describes in the poem "Still I Rise" that it was history's shame what they did to black people and that people still haven't forgotten the nights of terror and fear. People shouldn't judge by colour she says it's not the body it's your inner mystery. Maya Angelou says in the poem 'Still I Rise', "Bringing the gift that my ancestors gave, I am the dream and the hope of the slave", she is proud of who she is and by 'gift' she means that the kind of person she is, is the gift that comes from her ancestors. No matter what she says she won't let them put her down she will "rise".

I think that Maya Angelou has explained the feelings properly in her poems. She explains how she feels and how she is proud of everything she is and has. I like the way she ends her stanzas in 'Phenomenal Woman', "phenomenal, Phenomenal woman, that's me." I also like how she repeats "I rise" in her stanzas in the poem 'Still I Rise'. It shows how strong she is no matter what.

She has explained herself in the poem 'Phenomenal Woman' how it is not because of her beauty or size but because of her arms, her lips, hips, steps. It is also about her inner mystery which makes men run after her. She explains how man worship her "A hive of honey bees. She believes in herself and her inner-beauty "My inner-mystery". "Cause I'm a woman" she says in her last stanzas, she emphasises that she has all these qualities because she is a woman.

I really like this poem 'Phenomenal Woman' because it relates to us woman that we shouldn't let men like us because of our beauty or size but of who we are and our inner-mystery. I think that a lot of woman would read this poem and feel proud of themselves because it is not all about beauty and size it is because of who we are: our personalities.

I think she wrote the poem 'Still I Rise' because I think she has suffered racism in her past life and she wants to let people know how she felt and how shameful racists should be of themselves. I think that she went through a lot in her life. She is still proud of who she is even if some people don't like her because of her colour she doesn't care because she likes who she is it's not about outer-beauty it's about inner-beauty.

I think that both poems are really fully explained and I understand them. I really like both poems; they are so interesting.

Writing 1: Narrative Expressive

The Accident

She was at home waiting for everybody to come home. There was a knock on the door and it was her friend Sandra. She asked if she could sleep over for the night. "Yes" she said closing the front door. "What's wrong?" said Hayley, Sandra took her time to answer. "I had a row with my family."

"What for?" said Hayley.

"My boyfriend, my boyfriend, they are trying to split us up." She let her sleep over but she began to worry about her family they weren't home and it was getting late.

The sky was getting darker and darker. As she went to bed she heard the phone buzz, by the time she got to the phone it had stopped ringing. She dialled 1471 but they withheld the number. As she put the phone down, it rang again. It was the police. "Is that Hayley Smith"?

"Yes," she said.

"We have got some awful and terrifying news for you."

"What" as she cried "What tell me."

"Your parents and brother have had an accident."

"Oh my god, where are they?"

"In the hospital."

"When can I see them"?

"Any time you want to," she put the phone down.

"Quick, Quick wake up and get dressed Sandra."

Hayley and her friend Sandra went to hospital and she asked where her family were. They said she had to wait until they are able to talk because they were badly unconscious because of their big car crash. The police told Hayley what happened as she cried. They said that her parents and her brother were in a crash which involved two other cars and a bus. The doctor said they are going to be okay but they needed to do some tests and her parents would have to stay in hospital for a few weeks or so.

After a few hours waiting in the corridors she was allowed to see them. As she went in she cried uncontrollably. She saw her mum she was asleep. Her face was a dark colour as if it had been burnt "Mum, Mum, are you okay?" The doctor told her that if she talked to her mum she might wake up. "Mum, Mum" she called out. Five minutes later her mum woke up "Oh Hayley" she said. They were talking and talking but then she wanted to go and see her Dad and little brother so she told her mum she'll come back later.

She saw her dad's face it was dark as if he was tanned. Then she saw her brother. He was next to her dad. Her dad had broken his hand. She was crying and telling her dad and brother that she's sorry but they told her it wasn't her fault. The doctor said her brother was fine just a broken hand so he could go home but he had to come back after two weeks to take his plaster off but her dad needed to stay for a week or so like her mum.

They were affected more than her brother because they were sitting at the front seat in the car and her brother was at the back. She went out and was really upset. Her friend Sandra was there to lend her a shoulder to cry on but Sandra had her own problems. She couldn't go home because she had a row with her parents but Hayley told her to go home to her loving parents and love them because there is nothing like loving parents and if something happened to them like it had to her parents it would be the hurtful thing that she'd not be there. Even if they argued with you they'll still love you.

Sandra went home and Hayley was at her mum's bedside. Her mum told her that she loved her and everything was going to be okay. Hayley stopped crying and her mum went to sleep. She stayed in the hospital all night. She was going to see her dad and brother for a couple of minutes then she was going back to her mum for a couple of minutes. After ten days in hospital her mum and dad were allowed to leave; they got better and better but the accident had left them devastated.

Her friend Sandra came over to see how Hayley and her family were doing. She thanked Hayley for the advice she gave her at the hospital. Sandra had sorted everything out with her family. Hayley was really happy for her but her family was still devastated about the accident and they said they would never forget this tragic accident that happened to them ever.

Writing 2: Analytic/Persuasive

Speech on Kosovo

My essay is on Kosovo the country I come from. Kosovo is surrounded by four other countries which are Serbia, Montenegro, Albania and Macedonia. The last time I saw my country it was a beautiful place with beautiful buildings but that was then in 1997.

In 1998 war started. Serbia wanted war with Kosovo because it wanted to make Kosovo part of Serbia and have Serbian people living in Kosovo. Kosovan people were forced to move out but they didn't have anywhere to go.

In 1998, Milosevic president of Serbia started the war. They burned houses and killed Kosovan people. Some escaped but some didn't, they died. Kosovan people took refuge in Macedonia and Albania. They walked through the forests until they reached these places. They were filled with Kosovan people so they had to start giving Visas out so people could go to other countries such as the U.K and USA. My family came to Britain.

Some people stayed in Kosovo, they didn't take refuge anywhere but they were starving with no food. All the shops were closed or burned down and people were dying because they didn't have food. They were living in tents. It was raining and they were starving. Some could not sleep because they were so scared although they were hiding in the forests. They still got killed some of them because the Serbian people were told by the commands of the Serbian army to go and search the forests because Kosovan people were in hiding.

Serbia had been bombed by NATO in 1999 November and it was forced to stop the war because people were dying. Milosevic, President of Serbia, had been asked to attend a meeting abroad including the Kosovan prime minister but Milosevic didn't attend. It took days for the Kosovan prime minister to agree to sign the letter which meant they had to stop the war. The Kosovan prime minister didn't want to sign the letter because he received a phone call from the Kosovo liberation Army Commander which said he didn't want the prime minister to agree to stop the war because he thought that Serbia was lying just so Kosovo would agree and Serbia could still kill people because Serbia didn't sign but Kosovo did.

The Kosovan prime minister had to sign because if he didn't NATO wouldn't help. Five months had gone and Milosevic still didn't sign the letter. NATO was forced to bomb because Milosevic wouldn't stop the war neither would he sign the letter. Weeks went by and Milosevic still didn't agree to stop the war.

In 2000, NATO sent their soldiers to Serbia so they could arrest Milosevic. Milosevic was arrested. His family was devastated and ashamed of him. His daughter nearly shot herself but the Serbian soldiers saw her picking up the gun so they rushed to her and took the gun out of her hands. She was so ashamed of what her father had done.

The trial started in 2001. He had to go to court and there were lots of witnesses. The Milosevic trial is going to last two years then he will be given a sentence, for how long nobody knows. Lots of people have come forward with evidence but Milosevic denies all of it.

Milosevic was waiting for his trial to be finished 2002. His trial is supposed to be finished in mid 2003 but if new evidence keeps coming it will last longer. Now at last there's peace in Kosovo and freedom. Kosovo has now improved but still needs a bit more help.

People are now happy in Kosovo and have built their houses. Some people are now going on holidays to other countries to see their families who ran away when the war started but some are still grieving because they lost their loved ones and no-one will bring them back no matter what happens.

English Literature (Specification A)

Pre 1914 Poetry

From the poems studied on the theme of 'Love and Relationships' compare one poem written pre-1914 with another written post-1914, in terms of the ideas presented and the ways in which each poet has chosen to express his/her ideas effectively.

I have chosen to study two poems: they are 'Let me not to the Marriage of true minds' (sonnet) written by William Shakespeare and 'Valentine' which was written by Carol Ann Duffy. They are both different types of poems as 'Marriage of true minds' is a sonnet and Valentine is written in free verse.

The thing that links these two poems together is that they are both about Love and Relationships. There is quite a difference in time periods as the sonnet was written in 1593 or early 1600's. You can tell this because when you read the poem you notice that the sentences were written in an order we would not use today. For example, "If this be error and upon me prove". We might say something like if I have done something wrong then prove it. Valentine is a much more recent poem, written within the past twenty years. This is obvious as the poet explains her love as being an onion and that she doesn't want 'a cute card or a kissogram' for Valentine's day.

The content in the William Shakespeare sonnet 'Marriage of True Minds' is about how love cannot change even if the person does. The content in the Carol Ann Duffy poem 'Valentine' is also about love and relationships but the poet puts across the point that she doesn't want commercial products like flowers and hearts for Valentine's day but she wants something more meaningful, something from the heart.

The poet in 'The Marriage of True Minds' has a very strong view about love and that it is more than just a word and it is a strong feeling so even if someone has changed or got old that's no reason to want to leave them, because that would not be true love. I think in 'Marriage of True Minds' William Shakespeare seems to be saying that nothing can get in the way of real love.

He introduces the sentence 'It is the star to every wandering bark'. I think he said this because bark means sea vessel and the star stood for the north star which guided sailors. He is saying this because he feels that 'love' is ever constant and will never go away.

He also says at the end of the poem: 'If this be error and upon me prov'd, I never writ, nor no man ever lov'd'. I think this means: If I'm wrong about the way I feel about love then I've never written a poem and don't call me a writer. He is being very sarcastic in saying this because he knows that he is right.

This poem is quite similar to Valentine as the poet in Valentine also argues that love is more than it is made out to be and that love isn't a cute card or a kissogram but at the same time her poem is different in that she is being more realistic because she is saying our love may not last forever but for as long as it does it will be fun and pleasant.

The image/picture that I get when I read Valentine is a picture of an onion and the layers inside it but as the poet goes on an image of the onion wrapped in brown paper appears but when I read Marriage I can imagine a big boat in the night only being guided by this big bright shining North Star in the sky when Shakespeare writes: 'It is the star to every wandering bark'.

Both poets use a repetition of words/sentence's in their poems. William Shakespeare uses the word 'LOVE' in his poem he has done this a lot. I think he has done this to drum his feelings into the head of who ever he wrote the poem for. Also, Carol Ann Duffy use the sentence; 'I give you an onion' quite a bit to prove that she isn't just saying it and she hasn't just thought of something off the top of her head. She says it a lot because she wants the reader to know how serious her love is for this person and that she has really thought about the words she uses in that sentence and compares them to how she feels about love.

I like the layout of the sonnet because it has fourteen lines. It is very formal but I think that the layout of Valentine is much better as it is written in free verse and it is much easier to read. It is set out in seven verses which to me makes it much more enjoyable to read.

Out of both poems that I have studied, I found the ideas used in 'Valentine' particularly interesting because the poet uses things that we can relate to, for example, an onion, kissogram and cute cards to compare to her love. This is interesting because not many poets use this kind of language to write their poem and it is nice to read one once in while. If I had to choose my favourite poem out of the two I would choose 'Valentine' because it is a nice poem to read because of the language used and the way it is set out. I can also relate to it as it was written much more recently.

Pre 1914 Prose

Discuss the techniques Sir Arthur Conan Doyle uses to create tension in *The Speckled Band*.

Dr Watson is the Narrator and he gets us interested in the story by the "widespread rumours as to the death of Dr Grimesby Roylott." He creates suspense by not knowing what is going to happen next and you are kept anxiously waiting for something to happen.

When we first seen Helen Stoner she is "shivering" and "she is wearing a black suit and a veil." Suspense is created when she is shivering and because she comes so early in the morning and she is frightened. Also she says, "It is not cold which makes me shiver, it is fear, Mr Holmes, it is fear." She also raises her veil as she spoke. She was in a "pitiabale state of agitation." She also gave a "violent start and stared in bewilderment of my companion."

My feelings about the character of Dr Grimesby Roylott are that he is like "a fierce old bird of prey". Also he is evil inside. He went to Calcutta to get a medical degree and while he was out there, there were robberies so he killed his butler and he returned to England a "morose and disappointed man". This suggests that he is an evil man. We want to read on after meeting him because he is a very scary man because he is capable of murder.

The house that Helen Stoner lives in is like "two curving wings, like the claws of a crab thrown out on each side. The house of Stoke Moran looks very frightening and eerie. Where the blue smoke curling up from the chimneys, showed that this was where the family lived. The house also was in ruins and needed repairs.

No one can get in or out of the room. Helen has been moved room; she is now sleeping in Julia's bedroom. "And Holmes after a careful examination through the open window, endeavoured in every way to force the shutter open, but without success!" There was no slit though which a knife could be passed to raise the bar. This increases the suspense.

When Grimbesy Roylott returns home he is very angry with the yard boy because he can't open the heavy iron gates. "We heard the hoarse roar of the doctor's voice and saw the fury with which he shook his clinched fists at him". This makes us fearful for Helen's safety alone with him in the house.

The adjectives and adverbs help to create suspense in the story because the words used like "a chill wind, dark road, and sombre errand" make you understand the journey to Stoke Moran must have been disliked.

Holmes and Watson had to be quiet and sit in the dark otherwise "The least sound would be fatal to our plans!" "Do not go asleep; your very life might depend upon it" and "Have your pistol ready in case we should need it" add atmosphere to this part of the story by pointing out that it was very important that they weren't detected or the whole set-up would be a wasted chance of catching the culprit.

Even now that Dr Grimbesy Roylott has gone we know how evil he was and that he was accused of killing his own step - daughter (Julia). "Suddenly there broke from the silence of the night the most horrible cry to which I have ever listened. It swelled up louder and louder, a hoarse cry of pain and fear and anger all mingled together in the one dreadful shriek." When Watson and Holmes go into the doctor's room "the squat diamond - shaped head and puffed neck of a loathsome serpent is lying on him already bitten him."

I found this story very effective and it is the kind of story that keeps you waiting anxiously for something to happen or the feeling you have when you don't know what is going to happen. The author is deliberately making you feel unsure or anxious about what will happen, and it is written in the first person.

Commentary on Folder 4 (D Grade)

English

Reading 1: Shakespeare

Who is responsible for the deaths of Romeo and Juliet?

This student tackles the popular and accessible task on *Romeo and Juliet* concerning responsibility for the tragedy. She starts with a general introduction leading to more focus on the feud as a central reason for the deaths of the protagonists. A lengthy quotation gives this idea textual support but no analysis is made. This is followed by a consideration of the responsibilities of the parents and a rather disjointed section on Tybalt. Friar Lawrence's role is then rehearsed before the conclusion where commentary is made on Romeo himself. The essay does not fall into the trap of story telling but it is fragmented and uneven in quality. There is evidence of a clear understanding of the events, however. Consideration of structure and language is weak. A mark of 10 is fair, given that the essay is relatively sustained and does address the task.

Reading 2:

Different Cultures

Compare and contrast *Phenomenal Woman* and *Still I Rise* by Maya Angelou.

As I have commented in a number of general reports, it is not necessarily helpful to allow students to choose two poems by the same writer for this and the poetry essay in the Literature folder. On both occasions, the tasks demand comparative aspects to be investigated and students generally find it easier to work on poems by different authors when there will be opportunity to consider approaches to a common theme and stylistic dissimilarities. Having said this, the two fine poems by Maya Angelou are well suited to this student's level of ability and she makes a reasonable attempt at them. Happily the biographical detail is kept to an absolute minimum and the student quickly establishes the basic themes of the two poems. There is a strong sense of personal involvement even though the work on *Still I Rise* is much more detailed. Some repetition occurs towards the end of the essay but this candidate has clearly fulfilled the D grade criteria of showing 'understanding when discussing' the 'implications' of the poems and she has some commentary on the 'poet's language'. A mark of 10 is fair for what is a very respectable achievement.

Writing 1: Narrative/expressive

The Accident.

The story has been consciously shaped with the ending returning us the beginning and the 'moral' clearly illustrated. Rather too much speech slows the opening down but otherwise the pace is good and the student does not generally waste time on unnecessary detail. The writing is engaging and fairly competent though there are many punctuation and spelling errors. For content and organisation, the essay belongs in Band 2 with a mark of 7. Plot and characterisation are reasonably convincing, the beginning and ending are fairly well structured and there is some variety in the vocabulary. Band 2 is fair for the sentence structure, punctuation and spelling part of the split mark. Simple errors like 'where' for 'were' and the slips in direct speech punctuation detract from the overall performance and a mark of 3 is appropriate giving a total of 10 for the essay as a whole.

Writing 2: Analytic/persuasive.

A Speech on Kosovo.

It is immediately apparent that the essay has a suitable format though the audience could have been more closely identified. The student has a number of interesting things to say about her native land and, as a history lesson on a now largely forgotten conflict, the speech is informative. For the content and organisation section of the split mark it deserves a mark of 7 in Band 2. It is strong in the sequencing and coherence aspects of the criteria but is weaker in the 'showing awareness of intended audience'. The sentence structure, punctuation and spelling mark is 3. Control of tense and agreement is generally good as is the spelling apart from simple errors. It is not surprising that this young lady writes well about a subject that has directly affected her own life.

The total for the English is 40, just putting this candidate into the D grade.

Additional essays for the Literature folder.

Poetry Pre 1914.

From the poems studied on the theme of 'Love and Relationships', compare one poem written pre 1914 with another written post 1914, in terms of the ideas presented and the ways in which each poet has chosen to express his/her ideas effectively.

The student begins with a brief comparison noting the differences between the poems in relation to their structures, dates and content. She then looks in more detail at Shakespeare's sonnet correctly identifying the theme and picking out some textual detail for further commentary before moving onto Duffy's verse. The investigation of this text is rather thin and the student obviously feels more comfortable drawing comparisons. In the conclusion, she expresses a personal opinion. The task is perfectly appropriate and the student has made a real effort to draw out the differences between the verses. However, the investigation of the individual texts is not very detailed. She scores quite well on the 'Making comparisons' aspect of the criteria, giving some 'comparison and some evaluation' of the 'impact' of the texts. She expresses her views with 'clarity' and makes some 'detailed reference' to the text but it is this last aspect which precludes a mark higher than 10. Writing about each poem in more detail separately before drawing her comparative conclusion would have improved her grade.

Pre 1914 Prose

Discuss the techniques Sir Arthur Conan Doyle uses to create tension in *The Speckled Band*.

As I have pointed out in the general Report (2005), students rarely write really well on Doyle since most revert to story telling. However, this student, having been given a task which invites an investigation of the language, makes a valiant effort to avoid this pitfall. Throughout the essay, she concentrates on quotation to support her view that the story does create suspense but she does not do very much with the well-selected extracts she chooses. Since there is 'some discussion of character/relationships' and she does begin to see how 'aspects of style combine to create effects', the essay just deserves a mark of 10.

The total for the English Literature is 40, just reaching D grade.

GCSE ENGLISH 2005

Folder 5 (F Grade)

Title/Brief Description of Stimulus/Background to Assignment	Mark /20
1. Reading: Welsh Relevance (Welsh version)/Shakespeare play (English version) An essay on the character changes of Macbeth and Lady Macbeth	6
2. Reading: Different Cultures A comparison of Auden's <i>Funeral Blues</i> and Nichols' <i>Even Thou</i> .	8
3. Writing: Narrative/expressive Crime: a short story	5
4. Writing: Analytical/persuasive Work Experience report	6
TOTAL /80	25

Assignment No.

Teacher supervised	1
Poetry	2
Drama	1

Enter details of oral assignment assessing Reading (if included) overleaf.

N.B. At least one assignment in the English or dual entry folder must be handwritten.

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments linked to assessment criteria:

Reading: This candidate has some grasp of plot and structure although commentary on the language of the texts is thin. He is able to support his answers with textual reference to a limited degree and has some understanding of key ideas, themes, events and characters.

Writing: Mechanical accuracy is limited but there is a basic idea of plot and characterisation in his Narrative/expressive story. The second piece suffers from brevity and uncertain audience and format.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

**GCSE ENGLISH LITERATURE 2005
Specification A**

EL(a) 2

Coursework Sample

Folder 5 (F Grade)

Title/Brief Description of Stimulus/Background to Assignment/Teacher Guidance*	Mark /20
1. Poetry (pre-1914) Compare and contrast Clare's poem <i>The Fox</i> and Hesketh's poem <i>The Fox</i> .	6
2. Poetry (post-1914) Compare and contrast Auden's <i>Funeral Blues</i> and Nichols' <i>Even Thou</i> .	8
3. Prose How does Steinbeck prepare the reader for the end of <i>Of Mice and Men</i> ? Text studied for Written Paper: <i>Hard Times</i>	6
4. Drama An essay on how Macbeth and Lady Macbeth's characters change during the course of the play. Text studied for Written Paper: <i>A View from the Bridge</i>	6
<i>Centres are reminded of the following specification requirements for period coverage and for comparative work:</i> The first poetry assignment must cover a pre-1914 text, the second a post-1914 text. Across coursework and examination, work on texts published before and after 1914 in prose and drama must be submitted for assessment. At least two assignments must show evidence of ability to make comparisons between texts. Please complete the grid overleaf to indicate coverage of this requirement.	Total /80
	26

*Asterisk to be used to indicate piece completed under teacher supervision (one per dual entry folder).

Further details of any oral assignment assessing Reading must be given overleaf.

The attached coursework, with the exceptions stated, is my own work. I have not copied any part of it from anyone else.

Candidate's signature _____ Date _____

Supporting comments related to assessment criteria

The candidate has some grasp of the main features of the texts and there is a little textual support. Images are not investigated with any certainty although commentary is apparent occasionally. Opinions tend to be simple.

I certify that the candidate has been properly supervised during the preparation of this coursework. I also certify that to the best of my knowledge, with the exceptions stated, this is the candidate's own unaided work.

Teacher's signature _____ Date _____

Folder 5 (F Grade)

English

Reading 1: Shakespeare

How did the murder of Duncan affect Macbeth and Lady Macbeth?

In this essay I will show how the murder affected Macbeth and Lady Macbeth. Macbeth is the king but he does not feel safe Macbeth feels that something is not right. During banquet Banquo's ghost appears and sits in Macbeth's palace. Macbeth was determined to get rid of their guests. Macbeth could not stand what the ghosts were doing to him. Lady Macbeth goes mad. Macbeth gets more evil his behaviour becomes odd and he sees things. Macbeth has become more driven in his ambition and more ruthless, he plans the murder of Banquo and Fleance on his own without Lady Macbeth's advice. Macbeth is full of scorpions in his mind Macbeth grows stranger and evil, Macbeth is not himself. Macbeth decides to go to the three witches to find out what further holds him back. The murderers weigh Lady Macbeth down mentally she is sleep-walking and talking about them. Also she rubs her hand continually she feels that she can't remove the blood on her hand and stains them. Macbeth does not feel good the witches prophesied that Banquo would be the father Macbeth was shocked Macbeth runs off to the witches again and find out what holds him back. Macbeth has seen hours of dreadful and things strange but this sore night hath trifled former knowings. The witches make apparitions the witches which tell Macbeth about his future. Macbeth's first apparition is a head wearing a helmet head tells him beware Macduff Thane of Fife. The second apparition is a child covered in blood the child tells him that no-one born of a woman can harm him. The third apparition is a child wearing a crown and carrying a branch of tree. The child tells that he won't be defeated until the trees of Birnam wood move. Macbeth wants to know will Banquo's son ever become the King the witches show Macbeth a Procession of Kings followed by Banquo's ghost. Hecate is annoyed that the three witches have not included her in their dealing with Macbeth She comments to them to make an extra strong spell to delude Macbeth when she next visits. The witches incant the spell to draw Macbeth deeper into the web of evil in Shakespeare's time some animals were thought to be evil. Lennox is deeply ironic when he speaks about Macbeth as the know Macbeth is evil and responsible for murders and much misery in Scotland. The gracious Duncan was piteously murdered; he was dead: And the right valiant Banquo walked too late - whom you may say (if it please you) Fleance killed for Fleance fled. Everyone shall share in their gains. And now about the cauldron sing. Like elves and fairies in a ring, enchanting all that you put in. The witchcraft celebrates pale Hecate's offerings; and withered murder, Alarum'd by his sentinel, the wolf whose howl's his watch, thus with his stealthy pace, with Tarquin's ravishing strides, towards his design move like a ghost.

Reading 2: Different Cultures

Compare and contrast the presentation of love in *Funeral Blues* (Auden) and *Even Thou* (Nicholls)

The theme of love is obvious in the poem "Funeral Blues" and "Even Thou" they describe different kinds of love. This essay will analyse the representation of love in these poems.

Even Thou is one of Grace Nichols' love poems, Grace Nichols wanted to fuse the English language and Creole dialect together, this is because she comes from Guyana and emigrated to Britain in 1977. Grace Nichols is concerned with the freedom of black people and women. Grace Nichols writes as a Caribbean poet to reclaim the language of her foremothers and forefathers, her language is a political statement about the treatment of black people and women.

In the poem "Even Thou" she is saying she loves her man but doesn't want to be controlled as she has been controlled all her life, she wants time too herself and with her friends. "Even thou I'm all watermelon and starapple and plum when you touch me," she goes soft at the legs because how much she likes him she also gets excited when she's with him. In the line "come leh we go to de carnival you be banana a man and I be a avocado" these are metaphors of banana a man and an avocado a women meaning soft on the outside and hard like a stone in the middle for a strong heart. She wants to have a good time with him and go to the carnival as partners. In the line "come leh we hug up and brace up and sweet one another up" meaning spending time with each other hugging being sweet and saying sweet things to each other being loved up. In the lines "but then leh we break free," she is saying she wants her own life as well as being his partner, she doesn't want to be tied down she wants to do her own thing in her own time. In the line "and keep to do motion of we own person/laity," she is saying she's her own person and wants her own personality she doesn't want to be controlled like she has been all her life because of her race and now she just wants to be free.

"Funeral Blues" is one of Auden's only love poems. Auden became a poet at the age of 15 He would normally write political poems that is about war. Auden was born in 1907 and died in 1973. The poem "Funeral Blues" is about the strong love between two people and the feelings after you loose them. The feelings are he wants every thing to stop and be silent like in verse one where he writes "stop all the clocks cut off the telephone, prevent the dog from barking with a big juicy bone, he wants respect on the funeral day and silence for his loved one. In verse two he wants everyone to now about his lost loved one. Like in the line "let the aeroplanes circle moaning over head scribbling on the sky the message he is dead," so everyone knows how he's suffering without his loved one and to be simpatico him about his loss. he also wants peace like on the line "put crepe bows round the white necks of the public doves," this is a symbolic for peace. He also wants everyone to now what he meant to him like in the lines "he was my north, my south, my east, and west," he was his every where, he was his life, showing how important he was to him and that he thought the world of him and now it feels as thou the whole world had abandoned him. He also expresses his love for the man.

On line 2 verse 3 he says "my working week and my Sunday rest". His love is expressed very strongly in this line because he was the good and bad things in life "dependent love". He is really dependent on his loved one and knows how he feels alone and with no one to depend on now he's gone. He was so happy with his partner he had never thought of losing like he expresses in the line "I thought that love would last forever I was wrong". He wanted love and life to exist together, the love was so strong and special he never wanted it to end but it has and he cant believe it and he doesn't want to believe it either. In one of his lines he tells us "the stars are not wanted now; put out everyone," he wants complete darkness he doesn't want to live and nothing is worth living for now that his loved one has gone. "Pack up the moon and dismantle the sun" he doesn't need anything in life now that his loved one has gone not even the sun or the moon because he doesn't want to go on any more anyway. "Pour away the ocean and sweep up the woods; for now nothing can come to any good". Life is not worth living anymore and the things that make the world like the oceans and the woods he wants them gone he just wants the world to end.

Auden feels that because his loved one has gone he wants to go on living without him and he doesn't want the world to go on because he was so dependent on his loved one and without him he doesn't want to go on with life because he thinks its not worth it.

I am now going to compare the two poems; there is a similarity in the poems. They are similar because they are both writing about strong love and how it is affected by history and death it is affected by history because of racism and black people don't want to be in relationships because they are afraid of there freedom being taken away and they don't want to be owned. And death because when love becomes so strong it gets more dependant and the more you depend on someone the harder it is when you lose them and when you lose them you don't want to go on. The difference between the two

poems is one of them is in Standard English and the other is in Creole dialect which is using slang, in the poem "Even Thou" she is saying she wants to be with her man but not all the time she wants to be free and live her life as she wants to live it. But in the poem "Funeral Blues" he doesn't want nothing but his partner, his partner was his world he meant everything to him and he doesn't want to live without him because his love is so dependant and strong and without him he doesn't want to go on.

Writing 1: Narrative/expressive

Crime

Crime is where people try to do something illegal. A man called Jiv he's age is 49 he has some problem with his heart the doctors say that he should relax in one place he should not shout not speak loud he had a wife she was 43 and a son he was 16 his mother tells him storys about crime how it happen why it happens but her son nevers listens to the story he was in a gang he smokes, takes drugs, sell drugs and his reports where really bad he does'nt turn upto classes and he usually bunks school. next day his English teacher court him taking drugs from a boy who is not even in this school the English teacher grabed him took him to the office Phoned his parents telling about him the teacher exclude him for 2 months his mum could not do anything about this because they are old him mum said to get him out of the house her son needed money to pay the people who gave him the drugs his mum said she wont give him no money for drugs he said if he does'nt pay them back they will do something really bad or they might do something illegal. She kicked him out at night about 10 oclock he was walking on the streets the boys who gave him the drugs they were chasing him. They went to his house smashing the door and saying where is he dad said that his mum kicked him out they said it does'nt matter they have to pay his money they said if you dont we will kill your son his mum said get the money of him not us they said they will give your son three days to give the money or we will kill him his dad was getting pain in his heart they called the doctor that him to keep away from the things you talking about if he does'nt it might be a heart attack.

1 day later her son came to his house to take his clothes and saying sorry his mum said that he should go away from this area or they will kill you.

1 day left to go they saw him getting out his house with bags around him. they followed him he was living with his friend they had guns knives they went to his friends house with guns shot one and said where is he, they did not say, they shot all of his friends who where inside he heard a gunshot inside called the police his friends were laying there with bloods all around police were investigating him. then next they went into his house told them were is he they said they kicked him out then they said were is the money they said get it of him. They shot his mum on the leg

Writing 2: Analytic/persuasive

Work Experience Diary

When I was told I was going to the Bakery I felt nervous. Just before I got there I didn't know where to go, I looked through the window and it looked like it was closed so I went to the back and went through a fire door. My first task was to cut up salad and take the veg to the cellar. My first impression of the people I worked with was they looked ok, I'd have to see how I got on with them. At the end of the day I felt much older because I knew what work feels like.

On Wednesday, I started to get bored. I was getting on with the workers.

On my last day I couldn't wait until the day was over. I learnt many things, like work was hard. If I had to tell year 10 pupils I would tell them it was harder than the teacher said it is because they only tell you the good things that you do or might do. Like they might get paid for working in your placement, but not many people did. The only good thing that you might do on work experience is be allowed to go home early.

So when you are told where you are going don't look forward to it because it isn't very good because you have to find out your own stuff.

English Literature (Specification A)

Poetry: Pre 1914

Compare *The Fox* by John Clare and *The Fox* by Phoebe Hesketh

Both poems have the same name but they are very different, John Clare's is a narrative while Phoebe's is a Descriptive. This means that John's poem is telling a story of a noble fox and Phoebe gives us a mental image of a fox and its life. John has two paragraphs and Phoebe has four.

The first paragraph in John's poem sets the story out and tells us of a fox in a bit of trouble with a shepherd, a dog and a ploughman. The shepherd hears a dog barking then the ploughman shouts out "fox" and then starts to beat him but the fox plays dead. When the shepherd sits down with the fox at his back the fox cunningly makes his getaway. 'bolted through the hedge'.

The two humans are very shocked that the cunning fox has tricked them. They tried to catch the fox and they are held by the woodman who throws down his bundle of sticks to come to their aid. The woodman then has a clean shot but misses "He threw his hatchet but the fox was by". The fox then found a badger hole and went in. "He found a badger hole and bolted in". The humans couldn't dig down to him "They tried to dig but safe from dangers way and the fox was safe" He lived to chase the Hound another day.

John Clare's poem is very different. It is set out in a pattern as the end of each sentence rhymes e.g. "The Shepherd on his Journey heard when night. His dog among the bushes barking high."

It is very easy to tell Phoebe's is a Descriptive poem as it has lots of Metaphor, and onomatopoeia. Phoebe's poem has four paragraphs and is structured very well. It starts with saying that in the past she saw a fox. This gives me the impression that she is writing about an experience she's had. She describes him as "gliding along the edge of picking corn" She makes the fox sound very graceful in the way it moves. She also describes it as a wicked shadow "A nefarious shadow" to suggest that although beautiful very cunning and unpredictable. She makes comments about surrounding scenery "Between the emerald field and bristling hedge" this gives you a mental image of what she can see, so it is not just as boring as just a fox in your mind. She makes the fox sound so luxurious "on velvet feet he went".

In the next sentence the story starts to get more lively and it appears that the fox is being hunted. She writes the sentence "The wind was kept withheld from him my scent". This means the wind was going away from the fox so that the fox does not smell her. She described the fox as a sort of beech leaf colour "The colour of last year beech leaves". Phoebe then gives us a clue that the fox is being hunted "Poised, uncertain, quivering nose aware. She also thinks the being is being hunted regularly "or perennial fear, the hunter hunted stood". This also means the fox is now the prey, where once it was predator.

In sentence Three the fox finds safety. "I heard No Alien stir in the friendly wood". This means that Phoebe heard no strange sound from the wood where the fox was hiding. But the fox is still very wary and nervous. She described the fox as almost having a seventh sense like a sense to make all other senses heighten "with scenting listing with a seventh sense"

Phoebe Add Metaphors to the Text "flaring to the alert, I heard no sound." The fox amazingly vanishes "But in the hair breadth moment that flick of the eye He vanished." In the final sentence we go back to present and she explains that she desperately want to see the fox again. "And now whenever I hear the expectant cry of hounds on the empty air, I look to a gap in hedge and see him there.

In my conclusions I think that Phoebe Hesketh poem is much interesting as it has more depth and tell a better story all round.

Prose: Post 1914

How does Steinbeck prepare the reader for the end of *Of Mice and Men*?

Steinbeck shows the end when Lennie kills Curley's wife. It tells that George's and Lennie's dream had been shattered. The story is all about George and Lennie and it talks about their dream their own land. George and Lennie are cousins his old lady told him to look after Lennie. When ever George used to get a job, Lennie use to screw it up for him and they had to run as far as they can go. About the story - the story it is really good and interesting because it has a good ending and it clearly tells us that George is clever Lennie is dumb but Lennie is a good worker and strong as a bull.

It was shocking when George shot Lennie on the head. When ever Lennie watches the reaction of George's face Lennie knows he said something bad that annoyed him then Lennie says that if George does not want him he can go off in the hills and find a cave.

When Curley's wife got killed Lennie's dream was shattered. Curley's and the rest of the men have a bad reaction to his wife's death. The ending was surprising because when Curley's wife got killed and Curley knew it was Lennie. I thought that George will do something to stop Curley shooting Lennie or take Lennie and runaway like before they've done. Lennie is really strong. He had many rabbits but he used to kill them by petting it too hard. The point that Steinbeck trying to make at the end of the novel is showing that everything is shattered their dreams their lands their works everything. The last thing that Lennie was thinking about was his dreams thinking about what rabbits he wants what Colour rabbits what their farms going to be like then slowly George just shot him on the head. George threw the gun then the guys came and found Lennie on the floor lying with blood on his head.

Commentary on Folder 5 (F Grade)

English

Reading 1: Shakespeare

How did the murder of Duncan affect Macbeth and Lady Macbeth?

The Shakespeare task set for this less able student may be rather too large and he clearly struggles to handle it with any degree of certainty. He perhaps could have put the opening statement into some kind of context before launching straight into his views. There follows a series of assertions ('Macbeth was determined to get rid of his guests.') that would have benefited from some textual support and the essay fragments before returning to some narrative ('Macbeth decides to go to the three witches...'). Lady Macbeth's changes in character are briefly considered and then the student moves on to a list of the apparitions. There are some patches toward the end of the essay which would appear to be in a different 'voice' ('The witches incant the spell to draw Macbeth deeper into the web of evil...') and some garbled quotation to finish the essay off. However, there is a basic understanding of the plot and some understanding of characters albeit at a very limited level. The achievement in this essay clearly matches the F grade criteria of an 'awareness when describing the play's explicit meanings and ideas.' A more focused task (for example on Macbeth's and Lady Macbeth's different reactions to the appearance of Banquo in the Banquet scene) might have allowed this candidate to investigate more deeply. As it stands the essay is worth six marks.

Reading 2: Different Cultures

Compare and contrast the presentation of love in *Funeral Blues* (Auden) and *Even Thou* (Nicholls).

The comparison of the two poems is stronger than the work on Shakespeare. Here there is some grasp of content and there is an attempt to fulfil the comparison required by the task. The essay opens with generalised comments on Grace Nichols (partly derivative) and this is followed by some investigation of the imagery ('you be banana a man and I be a avocado'). This section concludes with comments on control. The essay is stronger on the Auden poem where the candidate investigates some of the lines in more depth. The commentary remains simple, relying more on paraphrase than analysis, but there is some investigation of the language ('he does not need anything... to go on any more anyway'). The comparative conclusion is confused in places but some details are picked up. The essay demonstrates quite firmly the F grade criteria of awareness when describing the poems' explicit meanings and subject matter and begins to encroach into the E grade criteria of making a 'personal response... commenting on key ideas and themes'. A mark of eight would seem to be fair.

Writing 1: Narrative/expressive

Crime

The narrative/expressive writing is a fairly well structured short story but the sentence structure, punctuation and spelling let it down badly. It cannot gain more than one mark out of six for this aspect and a mark of four out of 14 for the content and organisation. There is a 'basic sense of plot and character' and a 'simple chronology'. The vocabulary is very 'limited', the sentences are mostly simple and punctuation is generally missing. In addition to this tense control is weak. These Band One assessment criteria suggest a mark of five.

Writing 2: Analytic/persuasive

Work Experience Diary

The second piece of Writing does not fit very comfortably into the Informative/Persuasive section as it lacks a clear audience. I have pointed out on other occasions that great care needs to be exercised when deciding where Work Experience reports should be placed. This attempt would actually fit better into the first Writing section (narrative/expressive). As it stands it is a more accurate piece than the short story and deserves a higher mark. It is, however, very brief. It cannot score highly on the 'purpose' and 'format' aspects of the criteria and there is very little attempt to shape the work for the perceived audience. As already noted, brevity too is a problem though it is 'coherent'. A Band One mark of 4 out of fourteen for the content and organisation part of the criteria is fair. The standard of accuracy holds it back into Band One for the sentence structure, punctuation and spelling section giving a total mark of six for the piece. This results in a total of 25 marks for the English folder putting the candidate just into F grade.

Additional essays for the Literature folder

Poetry: Pre 1914

Compare *The Fox* (Clare) with *The Fox* (Hesketh)

In the Literature folder the Pre 1914 poetry comparison is mainly descriptive of the content of the two poems. There is some understanding of the purposes of the poets and the essay is supported by some textual references. F grade criteria seem to be appropriate. The candidate makes 'straight forward connections between the texts', makes 'generalised comment' and has 'some understanding of the main features'. A mark of 6 reflects his achievement here.

Prose

How does Steinbeck prepare the reader for the end of *Of Mice and Men*?

The brevity of the response is a limitation and while there is reasonable grasp of the narrative the candidate does not investigate in any depth. Again F grade criteria apply with a mark of 6. The total for the Literature folder is 26.

Coursework Mark Grid

	Writing			Reading	Folder	Oral
	AO i+ii /14	AO iii /6	Total /20	/20	/80	/40
U	0 > 2	0	0 > 3	0 > 3	0 > 15	0 > 7
G	3	1	4 > 5	4 > 5	16 > 23	8 > 11
F	4	2	6 > 7	6 > 7	24 > 31	12 > 15
E	5 > 6	3	8 > 9	8 > 9	32 > 39	16 > 19
D	7	3	10 > 11	10 > 11	40 > 47	20 > 23
C	8 > 9	4	12 > 13	12 > 13	48 > 55	24 > 27
B	10	4	14 > 15	14 > 15	56 > 63	28 > 31
A	11 > 12	5	16 > 17	16 > 17	64 > 71	32 > 35
A*	12 > 14	6	18 > 20	18 > 20	72 > 80	36 > 40

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