

GCSE ENGLISH LITERATURE FOR TEACHING FROM 2015

CPD AUTUMN 2016

UNIT 2 - APPROACHES TO THE EXTRACT AND CONTEXT

Higher Tier Question

(c) *An Inspector Calls*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

Look closely at how Gerald speaks and behaves here. How may this affect an audience's feelings towards him? [10]

Either,

- (ii) 'Mrs Birling only met Eva Smith towards the end of her life, yet she is the most responsible for her fate.' To what extent do you agree with this statement? Remember to support your answer with reference to the play and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) Explain how and why Sheila Birling changes during the course of the play. Remember to support your answer with reference to the play and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

- GERALD: The girl saw me looking at her and then gave me a glance that was nothing less than a cry for help. So I went across and told Joe Meggarty some nonsense – that the manager had a message for him or something like that – got him out of the way – and then told the girl that if she didn't want any more of that sort of thing, she'd better let me take her out of there. She agreed at once.
- INSPECTOR: Where did you go?
- GERALD: We went along to the County Hotel, which I knew would be quiet at that time of night, and we had a drink or two and talked.
- INSPECTOR: Did she drink much at that time?
- GERALD: No. She only had a port and lemonade – or some such concoction. All she wanted was to talk – a little friendliness – and I gathered that Joe Meggarty's advances had left her rather shaken – as well they might —
- INSPECTOR: She talked about herself?
- GERALD: Yes. I asked her questions about herself. She told me her name was Daisy Renton, that she'd lost both parents, that she came originally from somewhere outside Brumley. She also told me she'd had a job in one of the works here and had had to leave after a strike. She said something about the shop too, but wouldn't say which it was, and she was deliberately vague about what happened. I couldn't get any exact details from her about her past life. She wanted to talk about herself – just because she felt I was interested and friendly – but at the same time she wanted to be Daisy Renton – and not Eva Smith. In fact, I heard that name for the first time tonight. What she did let slip – though she didn't mean to – was that she was desperately hard up and at that moment was actually hungry. I made the people at the County find some food for her.
- INSPECTOR: And then you decided to keep her – as your mistress?
- MRS B.: What?
- SHEILA: Of course, Mother. It was obvious from the start. Go on, Gerald. Don't mind mother.
- GERALD: (*steadily*) I discovered, not that night but two nights later, when we met again – not accidentally this time of course – that in fact she hadn't a penny and was going to be turned out of the miserable back room she had. It happened that a friend of mine, Charlie Brunswick, had gone off to Canada for six months and had let me have the key of a nice little set of rooms he had – in Morgan Terrace – and had asked me to keep an eye on them for him and use them if I wanted to. So I insisted on Daisy moving into those rooms and I made her take some money to keep her going there. (*Carefully, to the INSPECTOR.*) I want you to understand that I didn't install her there so that I could make love to her. I made her go to Morgan Terrace because I was sorry for her, and didn't like the idea of her going back to the Palace bar. I didn't ask for anything in return.
- INSPECTOR: I see.
- SHEILA: Yes, but why are you saying that to him? You ought to be saying it to me.
- GERALD: I suppose I ought really. I'm sorry, Sheila. Somehow I—
- SHEILA: (*cutting in, as he hesitates*) I know. Somehow he makes you.
- INSPECTOR: But she became your mistress?
- GERALD: Yes. I suppose it was inevitable. She was young and pretty and warm-hearted – and intensely grateful. I became at once the most important person in her life – you understand?

Higher Tier Mark Scheme

UNIT 2A: BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the three criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions.

MARKS		Critical response to texts (AO1) * Assessed in all questions	Language, structure and form (AO2) * Assessed in Q1 (i) and Q2 (i), (ii) and (iii)	Social, cultural, and historical contexts (AO4) * Assessed in Q1 (ii) and (iii)
(i)	(ii)			
0	0	Nothing worthy of credit.		
1	1-4	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
		<i>Responses will show some appropriate quality of written communication.</i>		
2-4	5-9	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text; echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
		<i>Responses will show generally appropriate quality of written communication.</i>		
5-7	10-14	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
		<i>Responses will show generally correct quality of written communication.</i>		
8-10	15-20	Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown; at the highest level, show a clear understanding of social/cultural and historical contexts; relate details of text to literary background and explain how texts have been/are influential at different times.
		<i>Responses will show correct quality of written communication throughout.</i>		

An additional 4 marks are available for each response to parts (ii) and (iii), for the assessment of spelling, punctuation and grammar. Please refer to the relevant grid in the question specific markscheme. The maximum mark for a response to part (ii) or (iii) is 24.

*** Please see grid on the previous page for AO weightings in Q1 (i), (ii) and (iii) and Q2 (i), (ii) and (iii).**

c) *An Inspector Calls*

- (i) Read the extract on the opposite page. Then answer the following question:**

Look closely at how Gerald speaks and behaves here. How may this affect an audience's feelings towards him? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple, general comments – very brief, probably.
2-4 marks	Candidates will re-tell the extract, with, for 3/4, some discussion of its events and characters, with, at 4, some discussion of Gerald.
5-7 marks	At this level, candidates will select and highlight detail to support their comments. At the top of the band, discussion of selected detail will be thoughtful and thorough.
8-10 marks	Answers will be assured, sensitive, and increasingly evaluative with close focus on the detail of the extract, such as what Gerald reveals about his encounter with Eva Smith/Daisy Renton, and how he responds to the other characters.

An Inspector Calls: Higher tier responses.

Candidate 4: Higher tier extract.

At the beginning of the extract, Gerald is trying to make himself seem as if his cheating on Sheila was justified - "gave me a glance that was nothing less than a cry for help." This may make the audience feel sickened in a sense as he is trying to portray himself as a knight in shining armour when all he is is a liar and a cheat. This may also make some of the audience angry towards him as he has been lying to Sheila for a long time.

Also, Gerald is more than happy to carry on his story even after an interruption from Sheila and Mrs Birling - "(steadily)". This could show how he is almost proud of what he did, and does not think that cheating on Sheila was a bad thing. He also addresses the Inspector "carefully", which shows how determined he is to make it clear that he "didn't ask for anything in return" for giving Eva an apartment. This may cause the audience to feel disgusted towards him as he is blaming his cheating on Eva completely and not acknowledging his role in it.

Furthermore, at the end of the extract when the Inspector asks "She became your mistress?" The audience's feelings towards Gerald turn to resentment as he responds with "Yes. I suppose it was inevitable." This is said in front of Sheila, which could show the audience how he doesn't care about her feelings, only about his own ego, and this may cause some of the audience to hate him.

Task

Underline the parts of the extract that this candidate chose to focus on. Now see if there are any more details you think would have been good choices, and what points you could have made. Remember that to get into the top band of marks for the extract, you need to look at HOW the writer's technique, whether dialogue or stage directions, may affect an audience's impression of the character. You could either write your own answer, or make notes in the form of a grid.

Candidate 5: Higher tier essay.

The play, "An Inspector Calls" was set in a fictional town during the Edwardian era during 1912. The play was written in 1945 by J.B. Priestley, who wanted to present the stereotypical life for people who were in classes which determined their reputation and status. J.B. Priestley also introduced the character of Inspector Goole to voice his opinion and attitude to the way the class system worked during 1912 Britain.

At the start of the play, before the Inspector arrives. Sheila is presented as spoilt by J.B. Priestley: "Oh mummy, look at this one - ." This supports the stereotypical life of the Birling family, who are middle class and can buy all the luxury things that the working class can't.

During the Inspectors visit, he interrogates Sheila into finding out how she was partially responsible for Eva's death, as well as the rest of her family: "I was in a bad mood anyhow." This suggests that Sheila hasn't come to terms with how serious the situation is yet, and is still being a little selfish and thinking about her self. This also suggests that Sheila is jealous or a hot headed character as she jumped to conclusions into thinking that Eva was "laughing" at her. Sheila doesn't change her ways in the play until she begins to realise that she was responsible. "I felt rotten about it." This suggests that after the incident at Milwards she knew that she had done something wrong as she regrets getting the manager of Milwards to sack Eva because of her own selfishness.

Sheila genuinely feels some remorse and regret for what she did as she explains to the Inspector that she "feels even worse about it," this could suggest her change in character from being spoilt and selfish, to having sympathy and empathy for those who aren't as morally or socially powerful. Furthermore, when Gerald confesses to having an affair with Eva, she takes on the Inspectors role: "Why you fool. He already knows." This reinforces her change in character as she is now beginning to understand and empathise with Eva, and think like the Inspector, who encouraged her to take responsibility for her part in Eva's suicide.

Moreover, after the Inspector has left, Sheila doesn't seem to understand how her parents won't take partial responsibility for Eva's death like her and Eric have: "It frightens me the way you talk." Sheila explains this after Mr

Birling says “I cannot take responsibility” ad her mother, Mrs Birling says: “I think she only had herself to blame...I did nothing I’m ashamed of that won’t bear investigation.” Sheila’s reaction to this, is that: “It’s clear that you haven’t learnt anything from this,” suggesting that she is ashamed of her parents and their unwillingness to accept their responsibility for causing Eva’s death.

From this, the audience can clearly see a change in attitude of Sheila from the start to the end of the play. Priestley uses the character of Sheila to show the key theme of younger vs older generation in the play and how the class system is the factor that affects the morals and the way people act and behave.

Task

The best Literature essays have balanced coverage of the text, and, with the plays in Unit 2a, include references to context woven in all the way through. Make a detailed plan for the question here (how and why Sheila changes) making sure you include detail from throughout the play, with relevant references to the play’s social, cultural and historical context throughout. You could use the response above as a base to build on, or start again from scratch.

(c) *An Inspector Calls*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Gerald speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.
[10]

Either,

- (ii) What do you think about Sheila?

Write about:

- Sheila at the beginning of the play
- Sheila's relationship with Gerald
- Sheila's encounter with Eva Smith
- Sheila's relationships with her family
- Sheila at the end of the play

In your answer you should refer to events in the play and its social, cultural and historical context.
[20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) 'Mrs Birling is the most to blame for Eva Smith's death.' Do you agree?

Think about:

- what led to Mrs Birling meeting Eva
- what happened at their meeting
- Mrs Birling's attitude to Eva Smith
- anything else you think important

In your answer you should refer to events in the play and its social, cultural and historical context.
[20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Unit 2a (Literary heritage drama and contemporary prose)

Foundation Tier Mark Scheme.

BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the three criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions.

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0	(iii) 0		Nothing worthy of credit.	
1	1-4		Very brief with hardly any relevant detail.	
<i>Responses will show limited quality of written communication.</i>				
2-4	5-9	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
<i>Responses will show some appropriate quality of written communication.</i>				
5-7	10-14	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
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8-10	15-20	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<i>Responses will show generally correct quality of written communication.</i>				

An additional 4 marks are available for each response to questions (ii) and (iii), for the assessment of spelling, punctuation and grammar. Please refer to the relevant grid in the question specific markscheme. The maximum mark for a response to question (ii) or (iii) is 24.

c) *An Inspector Calls*

- (i) Read the extract on the opposite page. Then answer the following question:**

What do you think of the way Gerald speaks and behaves here? Give reasons for what you say. Remember to support your answer with words and phrases from the extract. [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple general comments on what is happening in the extract - the revelation of Gerald's first encounter with Eva/Daisy.
5-7 marks	More focus with some discussion/awareness/empathy for 7.
8-10 marks	Answers will be based on aptly selected detail, and, for 10, will be thoughtful and thorough - picking up on, and discussing, for example, stage directions and the detail of the character's speech and behaviour (perhaps his broken speech) in the extract. The best may discuss the role the other characters have in prompting Gerald's confession.

An Inspector Calls: Foundation tier responses.

Candidate 1: Foundation tier extract.

Gerald says "So I went across." This indicates that he may have wanted to be a hero to Daisy. He also says "She'd better let me take her out of there." He's become Daisy's saviour from Joe Meggarty's advances. Gerald meant well to Daisy and may have felt real sympathy but also at the same time he may have just wanted her for something else.

Gerald uses his reputation and power by saying "I made the people at the County find some food for her." The words "I made" give the idea that he may have forced them to "find some food." Gerald appears to behave as though he can get what he wants just by asking but also wants to help those who need it.

The fifth time Gerald answers he is speaking "steadily" as though he is trying not to make a mistake or he is remembering everything he actually learnt about Daisy. He also says "I insisted on Daisy moving into these rooms." Saying "I insisted" gives the impression that Gerald really cares about what will happen to Daisy and may be worried. Gerald also speaks "carefully" towards the Inspector to emphasise that he didn't force her into staying in the rooms but that it was just to keep her safe and well. Gerald says "I was sorry for her." He felt pity for her which gives the idea that he may have wanted more from her.

The last line of the extract is "I became at once the most important person in her life." He acts that without him she would have nothing. The last two words "You understand?" gives the impression that he needs reassurance and believes that everyone will see it from his point of view. He may also think he isn't the only one in that position.

Task

Look at the use of direct reference (quotations) here, and how they have been used to feed into points for discussion. Underline the quotations used in the response, then find them in the original extract. This will show how careful selection of details from *across* the extract can make all the difference.

Candidate 2: Foundation tier essay.

At the beginning of the play Sheila is a bit childish. This is shown when she acts 'excitedly' and reacts over the top when Gerald gives her the ring. She acts like this as I think she is craving attention from her cold-hearted mother. Sheila is also a bit naive as when the Inspector is talking to her father they mention 'girls of that sort.' I think she didn't understand what they were talking about. This isn't surprising as girls from the 19th Century and that were of her class were protected against those areas of the world. Due to Sheila's class and the fact that she is a woman she is unable to get involved and stand on her own two feet at the start of the play.

Sheila's relationship throughout the play with Gerald is a bit rocky especially when she finds out about Daisy. During their dinner Sheila speaks with 'mock aggressiveness' towards Gerald. She was trying to make him feel awkward and uncomfortable so he would tell her what happened in the summer. She also dares him by saying 'just you object.' She's trying to force him into objecting her father.

The encounter with Eva Smith went incredibly badly. Sheila threatened to close her and her mother's accounts with Milwards. This was after she saw Eva 'smiling' to the assistant as if to say how awful she looked in the hat. Sheila had an outburst of rage towards the manager and Eva.

Sheila's relationship with her family is pretty bad. Mrs Birling calls her 'child' which implies that she is still one without a mind of her own. Although she is referred to as 'child' by her mother she still begs for attention from her. At the start of the play she is very loyal to Arthur Birling as she will do everything he tells her. I think that throughout history Sheila and every other daughter does what they can to please their fathers. Sheila and Eric don't get along very well like most siblings. She calls him 'squiffy' in the middle of their family dinner just to embarrass him.

At the end of the play Sheila has grown more independent and has lost all respect for her parents. This is shown when she stands up to her mother and calls her 'cruel' and 'evil.' She now sees her mother for who she is. During

the time this play was set it was uncommon for a women to stand up for themselves. I think that Sheila has become a much better person.

Task

It is important to show your detailed knowledge and understanding of the play, but there are some factual errors here. Can you spot, and correct, these errors?

Specific focus on key moments of, or events in, the play is crucial in order to get higher marks. For each main character, select 5 or 6 key moments from across the text, then find a brief quotation to sum up that part of the play (or novel.)

Candidate 3: Foundation tier essay.

Shiela at the beginning of the play seems to be a young woman who is very anxious and gets easily jelous, she also has tantrums and comes across as a little moany girl. This is shown when she visits the shop that Eva Smith is working at. Sheila sees Eva smiling and gets it in her head that she was laughing about her. Sheila then uses her wealth and popularity to get Eva sacked, which plays a big role in the death of Eva/Daisy. Shiela's Relationship with Gerald is based around honesty, which we learn there is very little of by the end of the play. At first, their relationship seems to be going very well but there are signs of Gerald being in control, this is shown when it says "I got the ring Gerald wants me to have" which suggests Gerald is the superior one between them. By the end of the play the truth is out about Gerald and eva Smith and Shiela decides she wants nothing more to do with him, but she seems to be confident in her decision as she shows no signs of regret. Shiela's encounter with Eva Smith shows the anxiety and jelousy that she has and how unconfident she is with her apperance. Shiela's relationship with her family is quite good compared to Eric's, especially her relationship with her mother. Mr Birlings Relationship with Shiela only seems to be good as she is in a relationship with someone from a very high status family. Shiela at the end of the play is a very changed person, she realises

she is in the wrong and really matures herself and acts in a more grown up manner than anyone else in the play does. She makes her own decisions for once and ends the relationship with Gerald, which shows her independence as Mr Birling is trying to persuade her to stay with him and forgive him. Sheila has lost her relationship with her fiancé (Gerald) and her parents, Mr and Mrs Birling, as she is disappointed in them because of their big involvements in Eva Smith's death. But she seems to be trying to defend her brother Eric.

Task

There is hardly any reference to the contexts of the play here. It is good practice to slip in details about context throughout as you write your essay. Can you suggest where apt references to context could have been made here?

There are a lot of basic errors in SPaG (Spelling, Punctuation and Grammar) in this response. See how many you can spot and correct!

Possible Drama Question Stems.

Write about the relationship between and And how it is presented in the play.

What do you think of And the way s/he is presented to the audience?

In your opinion who is most responsible/to blame for in?

To what extent is it possible to feel sympathy for? Remember to support your answer with detailed reference to the text.

How is the character ofimportant to the play as a whole?

Show how and why the character of changes throughout the play.

How doespresent the theme of..... in?

'.....' to what extent do you agree with this statement?

Possible Novel Question Stems

Write about the relationship between and..... and how it is presented.

What do you think of and the way s/he is presented to the reader?

In your opinion, who or what had the greatest influence on? Support your answer with detailed reference to the text.

To what extent is it possible to feel sympathy for.....? Remember to support your answer with detailed reference to the text.

How is the character ofimportant to the novel as a whole.

Show how and why the character ofchanges throughout the novel.

How doespresent the theme of.....in.....?

'.....' to what extent do you agree with this statement?