

General Certificate of Secondary Education

**GCSE English Specification B (Mature)
External (3703X)**

**GCSE English Literature Specification B
External (3711X)**

Support Booklet for Private Candidates

For examination from Summer 2009

Vertical black lines indicate a significant change or addition to the Support Booklet for Private Candidates published for 2008.

Further copies of this Booklet are available to download from the AQA Website: www.aqa.org.uk

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Introduction

This guide is intended for those of you working largely on your own, with the aim of helping you to organise your study and achieve success at GCSE English Specification B (Mature) External (3703X) and GCSE English Literature Specification B External (3711X) in June. While it is intended to answer some of the questions you may have, it is not a teaching manual.

If possible, seek help at your local Further Education College, or Adult Institute. These institutions sometimes have a Language Workshop, or an Open Access or Drop In Centre, with friendly staff who understand the particular circumstances of students working on their own. It's worth the small fee.

Find a GCSE course book that has a section on such matters as sentence structure and punctuation, how to set out letters and articles. Use it as a reference guide. You will find one or two titles in high street shops, along with other GCSE support material; a specialist book shop or your local library may have a better selection, and someone on hand to help you make the right choice. Libraries usually keep reference copies of specifications, but there is a summary of requirements for your examination on pages 7 and 17.

It's a good idea to read as widely as possible. Besides the two literary texts you study for Coursework, you will find it a help in the examination if you are used to reading newspapers and magazines that offer differing viewpoints. Consider and question the ideas presented and form your own opinions. Look at articles, how images and cartoons are used, compare leader articles on the same topic in a tabloid and broadsheet newspaper; check some of the web pages mentioned after newspaper articles, or on radio and television.

Go through the specification requirements - summarised on pages 7 and 17. In addition to completing four pieces of Written Coursework, you will also be assessed for your Speaking and Listening Coursework. This will be carried out in a one-to-one interview. You will also sit two exam papers – one of 1 hour 40 minutes and one of 1 hour 30 minutes on two different days. This may sound daunting, but you don't have to do all these tasks at once, and advice follows about how and in what order to tackle them.

Be sure to buy a set of Previous Examination Papers and Mark Schemes for both the Foundation and Higher Tier examinations from AQA. These are available from: **AQA Logistics Centre, Unit 2, Wheel Forge Way, Ashburton Park, Trafford Park, Manchester M17 1EH** <http://shop.aqa.org.uk/>

Reading through these will help you to familiarise yourself with the layout and requirements of the examination papers, and help you to decide later which tier of the examination to choose.

At the start make a study plan, noting that Written Coursework has to be submitted to AQA by May 7th; the Centre at which you are registered will ask for it sooner, and it is wise to complete Coursework well before the deadline, so that you allow yourself plenty of time to prepare for the written papers, which together count for 60% of the final assessment.

Finding a Centre of Entry

Candidates for English, **3703X**, may enter through a local school or college which is willing to take private candidates. The booklets *Entry Information for Private Candidates GCSE and Entry Level All Series 2007-2008* and *Supplementary Booklet for Private Candidates* are first available before Christmas prior to the examination. If you have difficulty finding a local centre, AQA Private Candidates Department may be able to advise you about the nearest centre willing to accept private candidates. Their telephone number is 0161 455 5482.

It is important to find a Centre as early as possible, as the Centre is responsible for processing your entry, sending you a booklet of examination materials in January, receiving your examination papers and accommodation for the written examinations.

Tiers of Entry

AQA offers two tiers of entry: Foundation Tier and Higher Tier.

The Coursework requirements are the same for both tiers. Grades obtainable at the Higher Tier are Grades A* to D, with the award of E possible for candidates who fall just below the 'D' grade; those at Foundation Tier are Grades C to G. Grade C is therefore offered in both tiers. The tier must be indicated at the time of entry (although you may transfer tiers later).

The format of the examinations is the same, though different passages are selected from the booklet used in the examination, and the questions in the Foundation Tier examination have supporting prompts and structures. When you buy a complete set of Past Examination Papers and Mark Schemes for both tiers, you will be able to compare the demands of each, bearing in mind that although a C Grade is achievable in both tiers, Grade C is the highest grade awarded in Foundation Tier, and Grade E the lowest in Higher Tier. Reading through the kinds of questions asked in each tier, and the kinds of passages selected, you should be able to decide which tier would suit you best. Seek help if you are undecided which is the better choice for you.

Subject and Component Codes

If you are a private candidate you may enter for **English (Mature) External (3703XF or 3703XH)** for English, (**3711XF or 3711XH** for English Literature). These examinations are available **only in June**.

You need to submit your Coursework to AQA for assessment, **via your Centre**.

The pre-release booklet for the English (Mature) External is **3703/PM**. You need to ask the Examinations Officer at your Centre to send you a copy of the pre-release booklet, ***making sure that the one you study is 3703/PM***.

There is no English (Mature) External examination in November. Anyone wishing to re-sit, the examination in November needs to enter for **3701F or H**. Candidates may carry forward their *Written* and *Speaking & Listening* Coursework mark from the summer, but should make sure they have a copy of the different, 3701/PM pre-release booklet, on which they will be examined. This will be available from the Centre where the candidate is registered.

For administrative queries only contact:

Entries Department – making your entry.

Publications Department – purchasing Specifications, Past Examination Papers or other related material.

English Subject Department – information relating to your Speaking & Listening assessment.

Specification at a Glance

GCSE English

Specification B (Mature) External

The table below outlines the main features of the Specification including the balance between the various components: 20% for Written Coursework; 20% for Speaking & Listening coursework, and 30 % for each of the two written examination papers. Take this balance into consideration, and be sure that you allow enough time for adequate examination practice.

GCSE English Specification B (Mature) External 3703X	
Paper 1	
Written Paper	30% of the total marks
Foundation and Higher Tier 1 hour 40 minutes	
Section A:	
One question testing reading and response to pre-released media texts and one question testing reading and response to an unseen non-fiction text. (15%)	
Section B:	
One question testing writing in response to the ‘triplet’ argue, persuade, advise. (15%)	
Paper 2	
Written Paper	30% of total marks
Foundation and Higher Tier 1½ hours.	
Section A:	
One question testing reading and response to pre-released and unseen poetry from different cultures. (15%)	
Section B:	
One question testing writing in response to the ‘triplet’ analyse, review, comment. (15%)	
Coursework	
40% of total marks	
Speaking and Listening	20%
External oral examination covering a variety of situations and purposes.	
Writing	10%
Reading	10%
Four pieces of work:	
1. Personal writing – explore, imagine, entertain	
2. Personal writing – inform, explain, describe	
<i>Responses to:</i>	
3. A Shakespeare play *	
4. Prose *	

Foundation Tier
3703XF (B Mature) External
Higher Tier
3703 XH (B Mature) External

The pieces marked * can be used for AQA Specification B Literature coursework

Written Coursework

Written Coursework will be assessed by AQA. While it is acceptable that you may have amended early assignment drafts yourself, following your tutor's general advice, 'fair copies' incorporating corrections of previously marked drafts should not be submitted; nor should the work bear tutor's marks or annotations.

Coursework pieces will vary in length according to purpose, audience and the individual attainment of each candidate: fitness for purpose is the guide.

There is an assessed folder at the end of this booklet. This will give you an idea of the length of pieces, and some possible tasks.

You should attempt all four pieces of Coursework listed on the *Specification at a Glance* diagram, even if you feel one is less successful than the rest, as there is a penalty for incomplete folders. At least one piece of Coursework should be hand-written, and your name should be written clearly at the top of each of the four pieces.

Make sure you have a full title for each essay. This will help you to organise your essay and show the examiner exactly what you are discussing. Some examples of helpful essay titles appear after each of the four following sections.

Place the pieces in the same order as they appear on the Candidate Record Form, securing them to the form with a treasury tag; do not submit more than four pieces.

You may find the following order of completion helpful, though you may complete the pieces in any order.

1. Personal Writing – Non-fiction

This piece of writing should *inform, explain or describe*. This gives you wide scope to write on a topic that interests you – the following are examples only: a discursive essay explaining two sides of a controversial issue; a research piece describing a topic and explaining your interpretation; a newspaper article; a focused piece of autobiography – for example: *The hardest decision I have ever made*; an account of an actual event which informs the reader of the details and describes the writer's impression.

If you are also studying, say, for an NVQ or GNVQ qualification, then you may be able to adapt some of the written work you produce there for this piece of Coursework.

After you have finished this assignment, read it over aloud, checking that the meaning is clear, the punctuation useful to the reader, and spelling is accurate.

2. Prose Fiction

You will need to produce one piece of writing on a prose fiction text, either a novel or a collection of *at least five* short stories. They may all be by the same author, or linked by genre – for example, you might like to compare two or three detective or mystery stories by different authors. Take care with the titles you choose. You may find short stories more accessible if you're studying on your own, and may make up your own selection, reading at least five stories and concentrating on two or more in your written response.

Conan Doyle, Hardy, Dickens, are examples of pre-1914 short story writers; D. H. Lawrence, Susan Hill, James Joyce, Graham Greene, Bernard MacLaverty and Roald Dahl are examples of post-1914 short story writers, but there are many others.

If you choose a prose text published before 1914, then the author must be selected from the list on **page 18**. If you choose a text published after 1914, then it must be of sufficient substance and quality to merit serious study. If you choose short stories, then the piece you write should deal with at least **two** of the stories studied.

If you are entering for English Literature as well as English, then the choice is not quite as free.

Make sure you have a full title for each coursework piece. This will help you to organise your essay and show the examiner exactly what you are discussing. For example, don't entitle an essay simply: ***Jane Eyre***, or ***D H Lawrence***. Use fuller titles, such as:

- Illustrate Brontë's ability to present vivid and dramatic events in ***Jane Eyre***. Focus on three or four particular examples.
- How does Lawrence portray women and men in ***Tickets, Please*** and at least one other of his short stories?
- 'In ***Dubliners*** James Joyce portrays a vivid impression of the problems encountered as children move from childhood, through adolescence to adulthood.' Discuss this statement, referring to at least two of the stories in ***Dubliners***.
- Imagine you are Conan Doyle, giving a talk about how you construct your Sherlock Holmes stories. Write the talk, referring in detail to at least two of the stories.
- *Susan Hill chooses striking settings in ***I'm the King of the Castle***, so that they reflect and enhance characters and what is happening to them.* Choose two or three settings, such as Warings, Hang Wood, the red room or Fielding's Farm, and discuss how far you think this statement is true. (You could also use this format for an essay on ***Jane Eyre***, choosing your settings carefully.)
- In ***Of Mice and Men*** Curley's wife appears three times. Briefly describe what happens each time; on which occasion does Steinbeck reveal most about her and those with her, and what is it he reveals?
- Mary Shelley wrote that in her novel, ***Frankenstein***, she intended to make the reader *dread to look round, to curdle the blood and quicken the beatings of the heart*. Show how she tries to achieve this, referring closely to three or four particular incidents and descriptions.
- Show how Scrooge changes during the course of Dickens's ***A Christmas Carol***. How far do you think the ghosts, Bob Cratchit and Scrooge's nephew are responsible for the change?

3. Personal Writing - Explore, Imagine, Entertain

By now you may have read one whole work of prose fiction, thought about it, and produced a written response to it. Now it's your turn to explore, imagine or entertain.

The piece you write here should be imaginative, such as a short story, dialogue, play-script or a selection of your own poems.

Remember to plan your piece carefully, so that it is clearly organised. Read it aloud to someone if you can, and ask for an opinion. As with the non-fiction piece, it is important to make sure the piece is as accurate as possible: read it over aloud, checking that the meaning is clear, the punctuation helpful to the reader, and the spelling accurate.

4. Shakespeare

If you have studied a Shakespeare play at some time in the past, then you may want to write about that. You may find a video and audio tape useful as study aids, though you **must read the text in its original form**. A parallel text, with the original language and a modern version on facing pages, is published by Stanley Thornes in the *Shakespeare Made Easy* series. Some editions of Shakespeare plays have suggestions for coursework titles – you'll probably find such an edition in your library. Here are some titles that you may find helpful. They are designed to help you organise your writing, to enable you to show the insight you have gained from reading, and to analyse your response. You should respond to all the key words in the titles.

- Who is responsible for Macbeth's downfall, himself, the witches or Lady Macbeth?
- Macbeth is described in various ways in the play: *brave Macbeth....valiant cousin ...one who is..infirm of purpose....dead butcher*. Discuss each of these descriptions and argue which one best matches Shakespeare's presentation of Macbeth. (You could make up a similar essay title focusing on Lady Macbeth.)
- Discuss the different kinds of affection in *Romeo and Juliet*. (First of all sort them out; then try to analyse the way in which they are all different – e.g. Juliet and the Nurse / Juliet and her mother / Romeo and Juliet / Romeo and Mercutio....)
- Discuss the different kinds of love in *Twelfth Night*.

The titles above are by no means prescriptive - you will probably think of better ones – but they all try to give you some guidance in organising your essay.

Your Centre will tell you when your Coursework should be handed to them for forwarding to AQA. Different Centres may have slightly different deadlines, but it is better to hand it in as soon as it's ready; **7 May** is the deadline by which Coursework must be with the AQA Examiner. **Your Centre will have an earlier deadline**, to allow completion of all administration. Submitting as early as possible will give you more time to prepare for the examination, which carries 60% of the final assessment.

Before Handing in Your Coursework

Before you hand in your Coursework folder ask yourself the following questions:

- Have I completed all four pieces?
- Is at least one piece hand-written?
- Is there a clear title to each piece of work?
- Are my name and Centre and Candidate Number at the top of each piece?
- Have I filled in fully and signed the current version of the AQA **Candidate Record Form**, which provides an index for the work?
- Has my tutor signed the Candidate Record Form to confirm that the Coursework is all my own work? If I don't have a tutor, then have I ensured that the form is signed by an adult who can confirm that the work is mine?
- If I am an external candidate, have I completed the **relevant forms**?

Speaking & Listening Coursework GCSE English External

This part of the examination counts for 20% of the final total, so it needs to be prepared for carefully.

No Later than 21 February you must choose from a series of regional venues at which AQA will conduct **External Oral Examinations**, this will be an **interview** of about **20 minutes** with an **External Examiner**, normally in **April or May**. Your centre will be informed of the date and time of your interview about **3 weeks** beforehand, so you are advised to **keep in contact with your centre to ensure you receive your details in good time**. When you attend you are asked to bring **photo-identification** with you. **Please note, if you will be under 16 years of age you should be accompanied by a responsible adult.**

The details of the regional venues will be listed in the [Entry Information for Private Candidates GCSE and Entry Level All Series 2008-2009](#).

Your speaking and listening skills will be tested in the following skill areas:

- **Explain, describe, narrate**
- **Explore, analyse, imagine**
- **Discuss, argue, persuade**

Clearly some of these skills overlap, but they should give you some idea of what will be involved in your examined session. During the session you will be expected to use Standard English where appropriate, but you need not be concerned about your accent – everybody has one of some sort.

The session is likely to begin with a general conversation, in which you will be asked some preliminary questions about yourself, your English course etc.

You will then be asked to speak on a topic of your own choice for about 4-5 minutes. This may not sound very long, but in practice it can be quite challenging, so make sure you prepare sensibly for this part of the assessment. Here are some suggestions for planning your talk:

- Choose to speak about a topic that interests you and which you are knowledgeable on.
- Make sure that your topic has a clear focus – general topics such as ‘football’ or ‘house music’ are not recommended because you will undoubtedly ramble without any clear sense of direction.
- Structure your talk carefully, remembering that your audience will be an adult who probably knows less than you about your chosen topic.
- Do not learn your talk, as it will sound rehearsed, but at the same time do not expect to succeed without some planning. Cue cards often work well, and are allowed as prompts. **Do not, though, read a script.**

And here are some suggestions for delivering your talk:

- Address your audience, i.e. the examiner, directly.

- Speak clearly.
- Consider non verbal communication (i.e. body language) as well as speech itself.
- Have a clear structure and keep an eye on how time is going.

Some people are quite nervous when being assessed in this way, and to help them, examiners sometimes give prompts. Do not be put off by this and do not assume that you are not doing well just because you have been given some assistance.

The final part of the session will involve a conversation with the examiner which will take your talk as its starting point. You may be asked to elaborate on some details, to argue a point of view, to consider other views etc. Try to be an active partner in this conversation, rather than a passive receiver of questions. This means that you will often give extended replies to questions and may even ask questions back.

As was said at the start of this document, this is an important part of the examination. Unlike the written examinations, though, you have the opportunity, at least in part, to set your own agenda, so try, if possible, to relax and enjoy the experience.

The Written Examination

From January onwards, **upon receipt of your entry at AQA**, the centre where your entry is registered will forward you a Pre-Release Booklet (**3703/PM**) of reading materials, on which some of the examination questions will be based. The booklet has two sections – one with media texts, and one with poems from other cultures and traditions.

It is important to study this booklet thoroughly, as you need to understand its contents, and be ready to write about any of the pieces. You may annotate the booklet that you use for study prior to the examination. **When in the examination, however, you will be issued with a clean copy of this booklet. It is important to note that you will not be permitted to take any annotated material into the examination.**

In preparation, read the booklet straight through. Ask yourself questions about each of the Media pieces, such as:

- what is it about?
- what is the writer's point of view, and how is it communicated?
- what words, phrases and images are particularly striking?
- how does the presentation add to my understanding, interest or amusement? Look at headlines, sub-headlines, pictures, cartoons.

Read all the poems carefully. Ask yourself such questions as:

- what happens in each poem?
- what is the underlying theme?
- who is 'telling the story' in the poem?
- what does the poem tell me about the poet's culture?
- what are the striking words and phrases used by the poet?

When you are really familiar with the contents of each section - and this may take at least three readings - start to draw comparisons and contrasts between the pieces in each

section, and note these. Highlight any particularly effective words and phrases – this will save you time in the examination, especially in Paper 2, where there will be an unseen poem to tackle as well as at least one from the booklet.

Make up titles that enable you to consider the pieces carefully, or compare and contrast the ideas in the pieces in each section. Previous examination papers will help you to see the kinds of questions to expect.

On the day of the examination, make sure you have everything you need to take into the examination room: a pen, a highlighter or pencil, your Centre and Candidate Numbers.

Finally, it's examination time. Try to divide your time as advised between the questions on each paper. There will be one additional piece of text to read on each, so don't skimp on reading time. Read each question thoroughly, and plan an answer before you begin. Use your highlighter to mark bits of the text useful in answering the question. The following page highlights the texts needed in answering the Reading questions in the examination, and some detail of the Writing questions. If you read through the previous examination papers, this will help you to familiarise yourself with the requirements and layout of each examination.

WRITTEN EXAMINATION 60%

PAPER 1 (1hour 40 minutes) 30%

SECTION A

You are advised to spend one hour on this section

Question 1 Media Texts

Reading and response to two or three of the Media texts in the booklet of pre-released materials. Questions will relate to presentation, different registers, audience, tone, language and the effect of any images.

You are advised to spend 10 minutes at the start of the examination reminding yourself of the Media articles in the booklet.

Question 2 Non-fiction Text

Reading and response to one non-fiction **UNSEEN** article, feature or extract. The question will relate to understanding the content of the passage, the effect of language and audience.

SECTION B

You are advised to spend 40 minutes on this section

One question requiring you to write to argue, persuade, advise.

PAPER 2 (1hour 30 minutes) 30%

SECTION A

You are advised to spend 45 minutes on this section

One question asking you to compare an **UNSEEN** poem with one or more of a group of poems from the booklet of Pre-Release material.

SECTION B

You are advised to spend 45 minutes on this section

One question requiring you to write to analyse, review, comment.

Note that in each paper, Section A is testing your Reading, that is, the extent to which you've understood the passages with insight; Section B is testing your Writing, that is how you communicate your ideas, organise them into sentences and paragraphs, and adopt an appropriate style.

English Literature

The table on the next page outlines the main features of the specification, including the balance between the various components: 30% for coursework and 70% for the written examination paper. Take this balance into consideration, and be sure that you allow enough time for adequate examination practice.

There are three genres – Prose, Poetry and Drama. You should study two texts in each genre – one published before and one after 1914, making six texts in all: three for coursework and three for the written examination.

If you are also sitting the English examination, then you may use the prose fiction and Shakespeare pieces as Coursework for both Subjects, and submit a dual folder covering both subjects. In order to meet requirements you will need to study a post-1914 play, chosen from the specification, for the examination, as the English Coursework Shakespeare is pre-1914; if you have chosen a pre-1914 prose fiction text as English Coursework and wish to submit it for Literature too, then you should choose a post-1914 text from the specification for the examination. You will find the specification (called English Literature Specification B GCSE 3711) on the AQA website: <http://www.aqa.org.uk/qual/pdf/AQA-3711-W-SP-09.PDF>

Key pages are pages 7, 15-19.

You may purchase a hard copy from the Publications Department.

The procedure for entry is the same as for English, but make sure you use the appropriate Candidate Record Form. The Subject Code Number is **3711X**.

Specification at a Glance

GCSE English Literature External

Specification B

Foundation Tier
3711XF
Higher Tier
3711XH



English Literature Specification B External	
Minimum of six texts to be studied	
Published before 1914	Published after 1914
Drama Poetry Prose	Drama Poetry Prose
Written Paper 1 70% of total marks 2¼ hours (including reading time) Must cover one drama, one poetry and one prose text not studied for coursework. Candidates may take copies of the texts studied into the examination. From 2005, these texts must be clean/un-annotated.	
Coursework 30% of total marks A selection of 3 pieces including response to one drama, one poetry and one prose text, none of which has been studied for the examination.	

Up to two coursework assignments can be submitted as part of the AQA English Specification B coursework folder, subject to the reading requirements of the National Curriculum.

List of Pre-1914 Prose Authors

If you choose to do the prose coursework piece for **English** as a pre-1914 piece, you must choose from one of the authors listed below.

Prose

Jane Austen
Charlotte Brontë
Emily Brontë
John Bunyan
Wilkie Collins
Joseph Conrad
Arthur Conan Doyle

Daniel Defoe
Charles Dickens
George Eliot
Henry Fielding
Elizabeth Gaskell
Thomas Hardy
Henry James

Mary Shelley
Robert Louis Stevenson
Jonathan Swift
Anthony Trollope
H. G. Wells

Sample Folder for English

Here is an example of an assessed Coursework folder submitted for the examination. Although there are no corrections or comments on the work, the marks awarded are recorded on the Candidate Record Form, and the Principal Moderator has added a full commentary on the folder.

Read through the folder carefully, and read the Principal Moderator's comments on assessment.

As a rough guide, a minimum overall mark of 17-18 will give a notional C Grade.

Each piece is marked out of 27; in the first two pieces the marks are subdivided: a maximum of 18 is given for content and 9 for technical competence.

You will note that the candidate's folder falls within the notional B Grade of 19-21 marks. The commentary by the Principal Moderator analyses the work in the folder, with key criteria statements from the specification in heavy type.

The Candidate Record Form is exactly like the one you should complete and attach to your own Coursework.

The second page of the Record Form is the one on which your marks are recorded.

All the pieces in this folder have been typed, to make them perfectly legible. However, it is an examination requirement that *at least one* of the pieces in your folder should be hand-written.

SAMPLE EXTERNAL CANDIDATE RECORD FORM



Externally-assessed work
Candidate Record Form
2004

GCSE English B (Mature) 3703X / Literature B 3711X

Centre name: F.E. COLLEGE Centre no:

9	9	9	9	9
---	---	---	---	---

Candidate name: A.N. OTHER Candidate no:

1	1	1	1
---	---	---	---

Please record on the reverse of this sheet all written work selected for inclusion in the folder.

The work you are submitting must be entirely your own. You must sign the candidate's authentication below, and in the space provided overleaf give details of any help you have received.

If you have used any books, information leaflets or other materials (e.g. videos, software packages or information from the Internet) to help you complete this work, you must list these below, unless they are clearly acknowledged in the work itself. To present material copied from books or other sources without acknowledgement will be regarded as deliberate deception.

The external authentication must be signed by a suitable person to confirm that the work is entirely your own. If you have a private tutor, this person should sign the external authentication. If you have no teacher/tutor you must ask some person of similar professional standing who knows you well to sign. A relative may not sign your external authentication.

Authentication by candidate

I have produced this work without any help apart from that shown overleaf.

Signature **X** A.N. Other Date

External authentication

I confirm that I know the candidate well, and have seen the work which he/she has done. I confirm that, insofar as it is possible for me to judge, the work is entirely the candidate's own. I am not related to the candidate.

Signature **X** Date

Authenticator's name in block capitals:

Address:

Occupation: (if candidate's teacher or private tutor, give relevant details)

PTO

Reading and Writing (En2–3)

Give a brief title of each coursework piece in the relevant box below.

FOR EXAMINER'S USE ONLY

1. Personal Writing – explore, imagine, entertain (En3) Write a Second chapter to Julian Barnes's "Metroland..."	A03(i)+(ii) 14/18	A03(iii) 7/9	Total 21/27
2. Personal Writing – inform, explain, describe (En3) Memories of early childhood	A03(i)+(ii) 12/18	A03(iii) 7/9	Total 19/27
3. Shakespeare (En2) Macbeth is a brave soldier who is misled by his wife, discuss			18/27
4. Prose (En2) What features of Jane Eyre can be considered Gothic?			18/27
			Total mark 19/27

DETAILS OF ADDITIONAL ASSISTANCE GIVEN (if any)

Name(s) of person(s) giving assistance:

Details (please be as specific as possible, stating relevant assignment(s) and nature of help):

.....

.....

.....

.....

Assignment 1

Write a second chapter to Julian Barnes's *Metroland*, continuing the story and developing the plot and characters.

Metroland Text

Christopher stood for a minute with the pickaxe in his hand, terrible thoughts flying through his mind about the dodgy head on the axe and his old Uncle Arthur. "Right then," he said "Let's get this blimmin' stump out." He set to work, one eye fixed firmly on the axe.

After what seemed like hours of digging has passed, Christopher slumped down on to the earth for a rest. He kicked at the dirt muttering under his breath. He was mad at the fact he'd been left out in the cold on his own and that he had brand new expensive trainers on, which were now plastered in mud. Just as he was about to get back up, he heard his Uncle shout from the top of the garden "Not slacking are you son?" Christopher shot him a glance and gave a sarcastic smile, "No uncle, just having a break."

Well now, we were all sat in the warm when your young sister suggested you might like a drink, so here I've bought you out some refreshments."

UncleArthur handed over a glass of very diluted orange squash and a plate with a single Cherry Bakewell on it. "Thanks," said Christopher gulping down the drink. There was a slight taste of washing up liquid towards the end of the glass, so to get rid of the taste he quickly bit in to the cake. The icing was rock hard and the cherry has dissolved into a blob of sugar it was so old. Uncle Arthur smiled, "Tuck in lad, plenty more in the larder if you want another."

"Mmm." Christopher nodded, with a mouth full of cake,

"Right then boy, I must get back inside. We're all in the middle of a cracking game of scrabble, pity you can't join us really." And off he hobbled.

Christopher waited until he saw the old fellow close the back door behind him and spat the stale mouthful of cake on to the pile of earth. He squashed it down with his trainer and as he did so, he felt something hard under his foot. He knelt down spotting something shiny, and uncovered a small metal tin the size of a cigarette packet. He brushed the dirt and a piece of soggy white icing from the tin, and tried to open it. The lid was fixed tight. He turned the tin on to its side and careful tapped it with the tip of the axe head. Eventually he eased the lid off. Inside was a tightly rolled piece of paper, secured with an elastic band. Christopher excitedly unrolled the paper thinking he'd found an ancient note, or perhaps a secret message from the war. On it was some scrawled handwriting, which he read aloud "Gotcha! Uncle A xx."

"Grrrr!" growled Christopher. He stood up and hurled the tin as far as he could. From the house he could of sworn he saw a curtain twitch. He marched up to the drive and got in the back of the Morris, slamming the door shut. He decided that poor old Uncle Arthur could dig his stupid tree stump himself. He tried to read his book but couldn't get over the fact that he had been made a fool of again.

Half an hour passed by before the rest of the family poured out of the bungalow and towards the car. “I can’t believe you got out of playing boring scrabble again.” Said Nigel.

“Yeah,” agreed Mary “Uncle Arthur always cheats!”.

“Now, now kids,” Dad said trying not to let Uncle Arthur hear as he stood grinning from out side of the car, “c’mon, seat belts on.”

Mum sat in the front grinning back like some deranged madwoman “Smile kids, wave at your uncle.”

The family drove for a couple of minutes with Mary whining on about her Dad’s choice of music playing on the radio, begging him to put the Sunday charts on. Their Mum leant over the back seat and handed Christopher an envelope, “Oh, before I forget, this is from your uncle, he asked me to give it to you.”

Sat in his bedroom at home, Christopher open the envelope. Inside was another rolled up piece of paper, again fastened with an elastic band. He took a deep breath, half expecting it to be another tormenting message and unrolled it. Inside was a fifty pound note and on the paper one word written that said “Quits?”

Christopher laid back on his bed smiling to himself and said aloud “Alright Uncle, Quits it is!”

Assignment 2

Memories of Early Childhood

I was born in the summer of nineteen seventy-five, to my parents, Ron and Avril Northcott. We lived in a prefabricated council house, along with my then, three year old sister Claire and my Nanny Northcott. I have very little memory of the first three years of my life, other than my father constantly playing the guitar and never seeming to converse with anyone. In nineteen seventy eight, my mother and I left the Northcott family home and went to live in a shared house, with a lady called Leslie.

Leslie (a born again Christian), would say that the house was full of bad spirits and told a terrible story of an old sailor who returned home to the house from the sea to find his wife having an affair. He apparently murdered his wife and two children and buried their body parts around the house. On stormy nights if the wind howled, she would tell me it was the children crying and screaming for their lives. If somebody told me that story now I would be frightened to death, but for some reason I was intrigued by the story and not in the least bit afraid. My Mum (ever the optimist and willing to try 'new' things) called upon the local minister who came to the house one afternoon, fully clad in his robes and mumbled a few words whilst sprinkling his holy water. He was, I later learned blessing the house.

That evening, Leslie left two bibles opened in the living room before retiring to bed. In the middle of the night came a ground shattering crash that shook the house. Mum ran down the stairs to investigate, with a wailing Leslie crying "We've provoked the spirits" behind her. A large plate had fallen from the mantle and smashed into a million untraceable smithereens. Leslie moved out the following day.

I was glad when Leslie left, because when she lived there, she'd collect me from school as my mum had a full time job in a hairdressing shop. Every day for my dinner she forced me to eat macaroni cheese from a tin. I would sit at the table with a mouthful of the sickly yellow slop for up to an hour, too nauseous to swallow, praying for my mum to walk through the door and save me from another spoonful. I would then be sent to my bedroom by Leslie, for being a naughty girl. God apparently would punish me for wasting good food. There in the quiet of my bedroom, I would sit on the windowsill, watching the corner of the street where my Mum would shortly turn.

On an annex next to the house was a small antique shop that always smelt of musty old wood. An elderly man called Jimmy was the owner of the shop and our house. On sunny days he would help me pick apples from the trees at the end of our garden. The orchard, as I liked to call it (even though there were only five small trees!), always smelt damp and there were always more apples on the ground, bruised and covered in bugs than there were on the trees.

Other than Jimmy and the occasional visit from my sullen sister, nobody really came to the house until Mum started to go on dates with a man called Dave. The first time I met Dave I was sat on the kitchen worktop making chocolate cornflake cakes. He came in with a paper bag and said it was for me. At first I wasn't interested in the bag as I was too busy staring at his enormous moustache! He

said that there was a real dog called 'Sparky' inside the bag. At four years old I was a little doubtful that there would be a 'real' dog in the bag, but opened it ever so carefully anyway. There was a soft brown toy dog in the bag and he became my best friend for a long time. In fact he still sits in my bedroom now, much to my husbands disgust because he's not so soft anymore!

Assignment 3

Macbeth is a brave soldier who is misled by the witches and his wife.

Discuss.

I do not believe this statement to be completely correct, however I do think there is a lot of truth in it. Before we even meet him we first hear of 'brave Macbeth' in the wounded Captains account. He begins the play as a strong character, who is greatly admired for he had defended his king against treachery.

The initial downfall in Macbeth's nature begins when he meets with the three witches. They have a great influence on his subsequent actions, when they tell him he is to become Thane of Cawdor and then king 'Hail to thee, thane of Cawdor! All hail, Macbeth! That shalt be king hereafter'. Although the witches did not invite him to murder Duncan or even suggest such a thing, their information did tempt him. It is doubtful that Macbeth would have carried out the murders without the push given by their predictions. His physical courage was joined by a consuming ambition, but he lacked strength of character. The witches used this weakness to cause mischief, they played him like puppeteers. They plant a seed of evil in him and seem to take delight in using their knowledge of the future to destroy human beings.

Lady Macbeth is a deeply ambitious woman who lusts for power and position. At the beginning of the play she is a far stronger individual than her husband. She desperately wants Macbeth to be king and calls upon the aid of the spirits to fill her with direst cruelty 'Come, you spirits/Fill me, from the crown to the toe, top-full of direst cruelty!'. Using the supernatural world hardens her heart and makes it possible for her to carry out her malicious plans, as she becomes bloodthirsty. She throws away her morals for the sake of gaining her title, with the help of the spirits she is able to make preparations towards the evil acts. She is extremely cunning and has the future all worked out. She, along with the witches, manipulate him with amazing effectiveness and override him when he hesitates. She then steadies his nerves immediately after the crime, she is a very clever woman (men are suckers for a bit of affection!).

Macbeth and his wife are presented as being deeply in love, many of Lady Macbeth's speeches imply that her influences over him are primarily sexual, she questions his manhood 'be so much more the man'. Their joint alienation from the world and partnership in crime seems to strengthen their feelings for one another. Their characters complement each other, when Macbeth is weak, Lady Macbeth is strong and energetic and when Macbeth is callous, she is anguished. Their fates are joined but whereas she supports Macbeth, he becomes too preoccupied to give her any support in return (typical man!).

Macbeth wants the prophecy that he is to become king, to be true. He lacks the enthusiasm to commit the murder so Lady Macbeth urges him to act on his desire. He is worried that their plan will fail 'If we should fail?' To which Lady Macbeth replies 'We fail?', it is like she saying 'Don't be so bloody ridiculous! Us, fail?'. Her words settle him to the terrible feat, but even then he still has slight doubt 'False face must hide what the false heart doth know'.

Macbeth is not totally innocent in the play, he must have a violent streak in him to commit such brutal acts in the first place. He is very easily influenced in the direction he secretly wants to go. He is tempted into murder to fulfil his ambitions to the throne. After the first murder, he embarks on further horrific deeds with increasing ease. His response to each problem is murder and/or violence, although he is not entirely comfortable in his role as a criminal, he constantly questions what he is doing. Even when he kills Duncan, he cannot return to the scene to dispose of the daggers, so it is Lady Macbeth who takes them, and constantly encourages him through what he had just done.

I am not sure that I believe we are **all** responsible for our own actions, when there are so many outside influences. People get away with committing crimes nowadays by blaming their actions on things such as violent films and computer games. Teenagers blame pressure from their peers for taking up smoking and drinking. Personally I think it depends on the strength of the persons character, everyone knows deep down if what they are doing is right or wrong. If only Macbeth had listened to his conscience, he and his wife may have lived.

Assignment 4

What features of Jane Eyre can be considered Gothic?

Charlotte Bronte incorporates what could be considered as gothic into 'Jane Eyre' from the very beginning of the novel; she talks of a 'leafless shrubbery' and a 'cold winter wind that had brought with it clouds so sombre'. From these descriptions, the reader sees the setting as cold and gloomy. Bronte then sustains the gothic during the novel through where it is set: Thornfield, and the atmosphere; cold and haunting. Bronte frequently refers to the cold and wet weather, which also draws on the gothic tradition. Her use of descriptive language and imagery enhances the gothic impression of the novel

The novel begins at Gateshead, where Bronte tries to achieve more gothic atmosphere through the use of gloomy descriptions. Jane lives with her aunt and cousins who treat her badly. She is awfully unhappy and disliked, which causes the pressure to build on her. When she eventually reacts against John Reed, she gets locked in the Red Room. The room was furnished with a large bed, 'supported on massive pillars of mahogany, hung with curtains of deep red damask'. The colour red has a gothic tendency as it associated with blood, and the massive mahogany pillars portray towering dark gloomy columns, which can also be considered as gothic. The blinds in the room are 'always drawn down' which depicts a dark, unoccupied, eerie room. The 'room was chill', 'seldom had a fire', and was 'silent', 'remote' and 'solemn'. Bronte deliberately uses these descriptions to emphasise how extremely cold the room was, not to mention lonely, still and quiet, which all create a gothic atmosphere. Death, a typical gothic theme, is established when Bronte reveals to the reader Jane's uncle, Mr Reed died in the Red Room. This gives the room a more sinister and daunting tone. It is also at Gateshead, where the first suggestion of something supernatural is mentioned. Although with hindsight, Jane explains the light, which 'gleamed on the wall' and then 'glided up to the ceiling' and 'quivered' over her head. Was just 'from a lantern carried by someone across the lawn'. It shows a gothic element, which is brought up later in the novel.

Later in the novel Jane gets a job at Thornfield. Bronte uses language well in the name Thornfield, as it makes the reader think of a field of thorns, which gives a cold, possibly dangerous image instead of a large warm house. On arrival at Thornfield, Miss Fairfax, greets Jane, and tells her that although rather neglected Thornfield is a 'fine old hall'. On hearing the word old many images of old haunted mansions may spring to the reader's mind, which I think is what Bronte is trying to achieve in this sentence. Later in the text, the gothic is reinforced through the description of its interior, 'slippery steps of oak', and a drawing room that feels like a 'vault'. Oak is not only an expensive wood but is also dark and mysterious, the fact the steps are slippery adds an element of danger to the reader's thoughts. The dangerous steps and the word vault creates more gothic atmosphere in the novel. Jane then goes on to describe objects in Thornfield, such as a picture 'that represented a grim man in a cuirass' and a 'curiously carved' 'great oak clock'. Items such as eerie pictures and grandfather clocks are characteristic for old houses and enhance the idea Thornfield may be haunted. Jane thought that a long passage on the third storey, which was 'narrow, low and dim', and had 'only one little window at the far end', and 'two rows of small black doors all shut' was like 'a corridor in some Bluebeard's castle'.

This is ironic and suggests a thought of more than one wife to the reader. Once Jane has made this connection she hears a 'curious laugh', which Miss Fairfax quickly says is grace pool. The reader and Jane are both unconvinced with this answer, and Bronte later tells us that the laugh belongs to Mr. Rochester's wife, who is hidden in a secret room. Bronte's use of irony is effectively placed here. And the secret is later revealed when Mr. Rochester tries to get Jane to marry him. A secret is another gothic element Bronte carefully establishes in the novel.

Jane has many features of a typical gothic heroine, although she also has other traits, which are not expected to be seen in a gothic heroine. For example she is not beautiful, which is established at the beginning of the novel, when Abbot implies, she is not "a nice pretty girl" and speaks of her as a "toad". Jane also has a low self-esteem and says she is a "poor, stupid, dupe" and that she should, "cover her face and be ashamed" because she is "poor, disconnected and plain". I think Bronte uses Jane's looks to show, that heroines aren't always as imagined. However like a gothic heroine Jane has high moral principles. She won't marry Mr. Rochester, due to the god given law. Thou shall not commit adultery. She has a strong sense of duty and is very imaginative, which is discovered when Mr. Rochester's dog, Pilot runs past Jane and she thinks of 'Gytrash', a 'North-of-England spirit' who is in animal form. Jane has a strong character and is physically strong. This is shown when Mr. Rochester 'laid a heavy hand' on Jane's shoulder and lent on her, when he and his horse slipped on a sheet of ice. Bronte plans this cleverly as it is very symbolic of the rest of the novel, Jane is Mr. Rochester's support.

Mr. Rochester like Jane also lacks the attractive side of a typical gothic hero, he has 'broad and jetty eyebrows', a 'square forehead', a 'decisive nose' with 'full nostrils' and a 'grim mouth, chin and jaw'. Through neither of them being attractive, yet loving each other deeply, Bronte makes their love seem stronger than in an average relationship.

Bertha is like a mystery character. She is Mr. Rochester's dark secret, another gothic element Bronte incorporates. Although she is mad, she is clever enough to take the key and sneak out of her prison at night and try to kill Mr. Rochester. She is described as an 'it' rather than a she, making the reader think she is inhuman.

Many key events Bronte includes could be considered gothic. To begin with there is Jane's first meeting with Mr Rochester. It was a 'calm evening' and above Jane 'sat' the 'rising moon; pale yet as a cloud, but brightening momentarily'. This creates a calm yet peculiar atmosphere, which was shattered by a 'rude noise' of a horse, a man and a dog. The horse and man, who we later discover is Mr. Rochester slip over on a sheet of ice and Jane immediately offers her help. And supports Mr. Rochester back to his horse, this symbolises Jane being Mr. Rochester's support through the rest of the book. Bronte creates a strong gothic image in the readers mind through the use of descriptive language here.

Later a peculiar fire occurs, which appears to be directed at Mr Rochester. This unforeseen event is incredibly gothic and Bronte builds up suspense perfectly. Jane lay awake, unable to sleep when she heard someone touching her chamber door. Jane asked, "who's there?" and then 'nothing answered'.

Bronte uses the word nothing instead of no one here to make the reader think it may be a ghost or something supernatural. Then she hears a 'demonic laugh' and again asks, "Who's there?" 'something gurgled and moaned' Bronte repeats the technique still implying whatever is outside Jane's door is inhuman. Jane later ventures out her chamber and is greeted by 'a strong smell of burning'. Jane realized it was coming from Mr. Rochester's room and successfully puts out the 'tongues of flames', which surrounded his bed. Bronte uses lots of imagery and suspense throughout this event, which keeps the reader interested.

Another key event is Jane's mood before her wedding. Jane is filled with restlessness and is very hesitant. We find out, she has had two peculiar dreams, in one of which, she is carrying a child who is too 'young and feeble to walk'. She tries to reach Mr. Rochester who is in front of her, on an unfamiliar road, but she can't because the child's weight tires her. In the other dream she again is carrying the child and Mr. Rochester is riding in front of her but this time she is at Thornfield, which is a 'dreary ruin' she could not put down the child 'however much it weight impeded' her progress. She climbs up the ruins of Thornfield to see Mr. Rochester but the 'wall crumbled' and the 'child rolled' from her knee. Both of the dreams Jane has foreshadow later events; the separation of Jane and Mr. Rochester, and the ruin of Thornfield. Bronte uses nightmares here for another gothic element. When Jane arrives at the church Bronte creates a gothic atmosphere through descriptive language. The church is grey in colour, and there is a 'ruddy morning sky', Bronte writes this, as a red sky is often associated with the saying, red sky in the morning shepherds warning and it adds superstition to the already eerie setting. Jane remembered a 'green grave mound' in the churchyard; through this imagery Bronte shows gothic tradition. Strangers interrupt the wedding and we discover Mr. Rochester is married to a mad woman, Bertha, and has been deceitful to Jane. The long awaited answers are now given to the 'demonic laugh'. Grace Poole, the fire, the attack on mason and Jane's ripped veil. At revealing the answers to the questions, Bronte intends the reader to be intrigued and want to carry on reading.

Another key event is Jane's return to Mr. Rochester after hearing him call. Jane hears an un-bodied voice calling "Jane! Jane! Jane!" it was 'a known, loved, well remembered voice – that of Edward Fairfax Rochester; and it spoke in pain and woe, wildly eerie, urgently!' Jane said it seemed to 'summon' her. This is very supernatural, another gothic element Bronte carefully includes.

Bronte incorporates elements that can be considered gothic into 'Jane Eyre' constantly throughout the novel. She uses descriptive language and imagery to convey the gothic settings and many of the main events themselves can be considered gothic. She uses gothic heavily to manipulate the reader; suspense and mystery urge the reader to continue reading the novel. Although the settings and storyline are laced with gothic elements the ending of the novel is more fairytale than gothic.

Principal Moderator’s Commentary on the Sample Folder

- In the first assignment the candidate has continued the story following a close reading of the first chapter of Julian Barnes’s *Metroland*, developing plot and character. The style of narrative shows the candidate’s skill in developing characters in the third person. An effective opening sets the scene for what is to come. The candidate is **exploratory in approach** by using attention to detail and by revealing the humour of the situation. The writing is **engaging and entertaining** and **communicates clearly and successfully**.
- *Memories of Early Childhood* meets the requirement for the non-fiction criteria: **Inform, Explain Describe**. The anecdotal approach used by the candidate shows **some originality of approach** and **engages the reader** with detail, and **communicates clarity of thought**. Ideas are **clearly organised** into **paragraphs** and written skills are generally accurate. However, this assignment could be further developed.
- The *Macbeth* assignment demonstrates a **personal and critical response** to the play and the candidate attempts with some success to **show understanding of the ways in which meaning is conveyed**. This is mainly by referring closely to the text with some quotations used in support. There is some **insight** into the nature of the play, its implications and relevance as the candidate considers how the character of Macbeth changes during the course of the play. Some aspects could be further developed with greater use of quotation.
- The final assignment, *Jane Eyre*, shows the candidate giving a **personal and critical response** to the text. Reference to **the writer’s characteristic use of language** borders on the analytical. Although the ‘Gothic’ theme could have been explored in greater depth there is genuine **insight into the nature of the text, its implications and relevance**. The points made are well-supported with quotations.

Forms To Complete

You need to ensure that you have completed the following forms (links to which are included below):

GCSE English/English Literature Specification B Externally Assessed Work Candidate Record Form:

http://www.aqa.org.uk/admin/crf_pdf/AQA-3703X-11X-W-CRF-09.PDF

Private Candidate Coursework Information Form:

<http://www.aqa.org.uk/admin/library/AQA-PRIVCAND-GUIDE-08-09.PDF#page=43>

External Oral Examination Arrangements Form:

<http://www.aqa.org.uk/admin/library/AQA-GCSE-PRIVCAND.PDF>

USEFUL ADDRESSES & TELEPHONE NUMBERS

For Specifications, previous examination papers and mark schemes for Specification B (Mature) (3703X) and Specification B Literature (3711X):

**AQA Logistics Centre
Unit 2
Wheel Forge Way
Ashburton Park
Trafford Park
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M17 1EH**

Telephone: 0161 953 1180

Website: <http://shop.aqa.org.uk/>

Private Candidates' Section for queries relating to entries:

**AQA Devas Street
MANCHESTER
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Telephone: 0161 455 5482

Email: privatecanddiates@aca.org.uk

English Department for queries relating to the Speaking & Listening Assessment:

Telephone: 0161 958 3848

Email: english-gcse@aca.org.uk