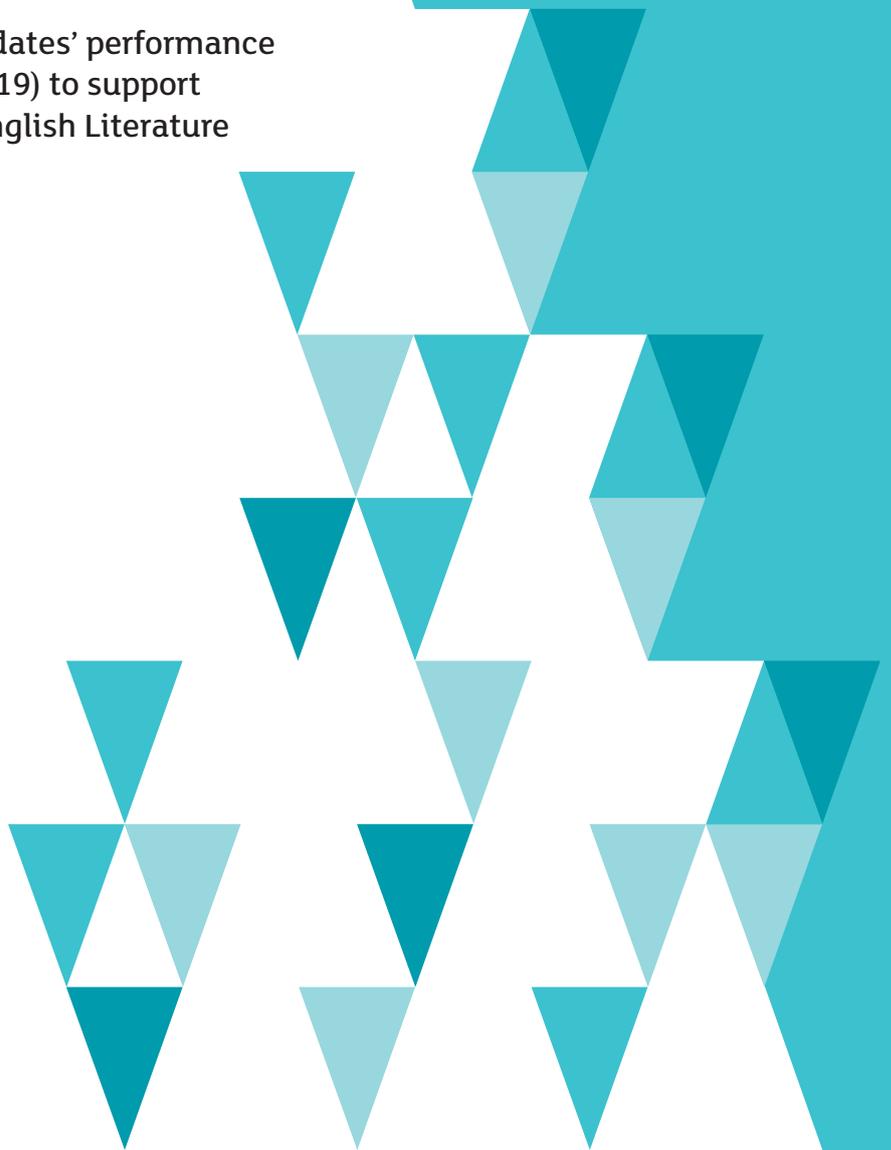


GCSE



CCEA GCSE Exemplifying Examination Performance English Literature

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EXEMPLIFYING EXAMINATION PERFORMANCE

GCSE English Literature

Introduction

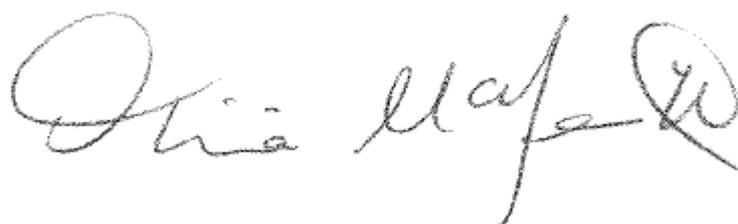
These materials illustrate aspects of performance from the 2019 summer GCSE examination series of CCEA's revised GCSE Specification in 2017.

Students' grade A responses are reproduced verbatim and accompanied by commentaries written by senior examiners. The commentaries draw attention to the strengths of the students' responses and indicate, where appropriate, deficiencies and how improvements could be made.

It is intended that the materials should provide a benchmark of candidate performance and help teachers and students to raise standards.

For further details of our support package, please visit our website at www.ccea.org.uk

Best wishes

A handwritten signature in black ink, appearing to read 'Olivia McNeill', with a stylized flourish at the end.

Olivia McNeill

Education Manager, English Literature

Email: omcneill@ccea.org.uk

Telephone: 028 9026 1200 ext. 2963

GCSE: English Literature

Unit 1: The Study of Prose

Grade: A Exemplar

**Question
Number**

Section A – Novel

1	Golding	<i>Lord of the Flies</i>
2	Hornby	<i>About a Boy</i>
3	Johnston	<i>How Many Miles to Babylon?</i>
4	Lee	<i>To Kill a Mockingbird</i>
5	Steinbeck	<i>Of Mice and Men</i>
6	Doyle	<i>Paddy Clarke Ha Ha Ha</i>
7	Orwell	<i>Animal Farm</i>

Section B – Unseen Prose

8	Unseen Prose
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Section A – Novel

Answer **one** question from this section.

Q5 Steinbeck: *Of Mice and Men*

Answer either (a) or (b)

Q5a With reference to the ways Steinbeck **presents** Lennie, show how far you agree that he is **responsible** for what happens to him. [40]

Student's response

John Steinbeck's novella Of Mice and Men is set in 1930's America (California) in The middle of the Great Depression era. The two main protagonists are George Milton and Lennie Small two ranch workers that travel together. In the novella the ranch acts as a microcosm of society at that time. George is a quick witted small man and Lennie is a strong worker but is mentally handicapped. Throughout the narrative we see Lennie get into trouble time and time again until he accidentally kills Curley's Wife and George is forced to shoot him. Throughout the novella Steinbeck presents Lennie as innocent and childlike and what happens to him as a tragedy but is he responsible for his own actions and eventual demise?

In the first 'chapter' of the novella we are introduced to George and Lennie. George is described as a "small man with sharp features" and is immediately juxtaposed with Lennie who is described as "his opposite". Lennie is described as a big man with a shapeless face and it can be noted that he dragged his hands "the way a bear drags its paws". In the opening Lennie is presented in this way against George to show how dependent he is on George and to convey his raw, animalistic strength. Later on we find out that Lennie got the two run out of Weed due to his actions. George tells the reader that Lennie kept having incidents and that if Lennie wasn't following him he could "live so easy". Steinbeck uses the incident in Weed to foreshadow what Lennie will do on the ranch. This part of the novella is setting the stage for what Lennie will do in the future. Steinbeck presents Lennie in this scene, to be childlike and dependent on George to allow the reader to sympathise with Lennie and this conveys to the reader that Lennie is not responsible for his accidents; he simply can't help it.

Steinbeck again shows us that Lennie isn't responsible for what happens to him when George talks to Slim. Slim calls Lennie a "hell of a worker" but also questions George about his mental state calling him a "cuckoo". George defends Lennie and recounts the events in Weed for Slim, who reassures George that "he ain't mean". The repetition of this phrase throughout George talking to Slim is Steinbeck showing the reader that Lennie isn't a violent man, which at the end of the novella after he kills Curley's Wife all of the ranch workers except Candy and Slim think. Slim says that he can "tell a mean guy a mile off". Steinbeck presents Slim's character as one of intelligence and kindness. He is the "Prince of the ranch" and so the reader trusts

his judgement of Lennie and will believe that Lennie is not violent. Steinbeck does this to reinforce to the reader that Lennie is innocent and shows us that the killing of Curley's Wife was accidental – this shows us that Lennie isn't responsible for what happens to himself.

Lennie is presented as having an aversion to violence. Whenever Curley picks a fight with him and starts to punch him, Lennie tries to back away from the fight, calling out to his friend for help, "Don't let him sock me George" Lennie, in this scene, is presented as scared and confused. He doesn't know why Curley hates him and doesn't know how to respond to the violent attack. The violent verbs used to describe Curley's actions in this scene, such as "slugged", are a staple of his character and are used to present him as an angry; and violent man. This is in contrast to Lennie who, after being told to by George, simply grabbed Curley's hand and squeezed it trying to defend himself. Curley "flopped like a fish on a line" this again reinforces Lennie's raw and animalistic strength, and conjures an image of Lennie stopping Curley like a bear would catch fish. This is again Steinbeck showing that although Lennie is a strong beast of a man he has an innocent nature and doesn't know how to respond to violence or even know what violence is which shows us that Lennie is not responsible for the death of Curley's Wife (and thus is own death).

However on some level Lennie is responsible for what happens to himself. Upon meeting Curley's Wife George told Lennie to stay away from her, "I ain't never seen a piece of jail-bait worse than her". He repeatedly tells Lennie to keep his distance throughout the course of the novella for fear of Curley's wrath. Lennie doesn't listen to George. Whenever Curley's Wife talks to Lennie his childlike nature gets the better of him and he engages in a conversation with her leading to him stroking her hair. When she tells him to stop Lennie proceeds to hold on to her. Violent adverbs are used throughout this part of the novella. Curley's Wife "shook violently" to break out of Lennie's grip. In this part of the novella Lennie is different he "turned on her angry" and "shook her" until "she lay still, for Lennie had broken her neck". In this scene Steinbeck presents Lennie in a more violent manner, going as far to say he got angry, Lennie himself accepts "I done a bad thing". However you could look at this scene like the incident in Weed described earlier in the novella and think of it as Lennie panicking. However I think that due to his actions in this scene Lennie is somewhat responsible for this (even if he doesn't know his own strength) due to him previously being told to stay away from Curley's Wife.

Overall I think that due to Steinbeck's presentation of Lennie as an innocent, childlike character, Lennie was not that responsible for what happened to him. Although he did kill Curley's Wife, in his anger, he did so accidentally and although in this scene he is presented as more violent usually he is presented as innocent and peaceful in nature – a gentle giant. I think that Lennie was not responsible for what happened to himself but instead was a victim, just like Curley's Wife.

Examiner's comments

The candidate has provided an introduction displaying initial construction to this response with a minimum of context material as AO4 is not assessed in this unit. A short identification of the characters of George and Lennie is provided avoiding detailed superfluous description. This is accompanied with a brief summary of the difficulties caused by Lennie and the associated tragic consequences for Lennie and George. This opening paragraph begins to focus briefly on the key terms of the question with the opinion/argument that Lennie **is** responsible for what happens to him but also provides some counter argument suggesting Lennie is innocent and childlike and that the death of Curley's wife is accidental. Thus, this initial paragraph suggests an understanding of the key terms of the question and the emergence of a counter argument that already indicates a competent response.

The candidate moves into providing more detail on the key terms of the question and some AO2 with examination of descriptive techniques including Lennie's physical appearance juxtaposed with those of George. The candidate provides detail from the text (in this closed book exam) supporting focus on the key terms of the question with the use of the writer's technique "to show how dependent" Lennie is on George. Mention is also made on the structure of the text "to foreshadow what Lennie will do on the ranch" which is given some explanation but lacks development with just a statement suggesting a counter argument that Lennie "simply can't help it".

The candidate provides some more descriptive techniques to back up a continuing counter argument although the argument that Lennie "ain't mean" as evidence that he "isn't a violent man" is less than a 'developed' argument. This counter argument is continued, that the killing of Curley's wife was "accidental" (despite the assumption that Lennie is not violent) and refers this back to the key terms of the question.

The candidate then provides some focus on the question stem with relevant material organised to support an argument that Curley's violence results in Lennie's violent reactions and this is supported with the identification of vocabulary choices (AO2) on violent verbs and imagery: "flopped like a fish". This material is used to support the continuing counter argument relevant to the key terms of the question.

The candidate goes on to focus on the stem of the question that 'Lennie is responsible' displaying an ability to explore alternative interpretations and relevant material is organised to support the points being made. Again, identification of the vocabulary choices on violent verbs is provided to reinforce the candidate's focus on AO2.

The final paragraph summarises the candidate's (preferred) counter argument in a personal response.

This is a fairly developed response with a competent selection of material that, in particular, provides focus on the key terms of the question and counter argument with valid comments on AO2 content. There is some explanation of structure and some understanding of the writer's use of language as indicated above. This places the script in the upper part of Band 3 with a mark of 24.

Section B – Unseen Prose

Read carefully the extract below and answer the question.

You should spend 15 minutes reading the extract and 30 minutes writing your answer to the question.

Q8 Show how the writer of the extract engages the reader. [20]

You may wish to consider:

- the characters' thoughts and feelings
- the writer's use of language, structure, and form

Extract from: *Dracula* by **Bram Stoker** (*Dracula* tells the story of Jonathan Harker who travels from London to Transylvania to meet a mysterious nobleman, Count Dracula. Harker keeps a diary where he writes about his journey and the odd behaviour of the Count who only comes out at night. The extract describes a strange meeting in Castle Dracula.)

8 May. – I began to fear as I wrote in this book that I was getting too diffuse. But now I am glad that I went into detail from the first, for there is something so strange about this place and all in it that I cannot but feel uneasy. I wish I were safe out of it, or that I had never come. It may be that this strange night existence is telling on me, but would that that were all! If there were any one to talk to I could bear it, but there is no one. I have only the Count to speak with, and he – I fear I am myself the only living soul within the place. Let me be prosaic so far as facts can be. It will help me to bear up, and imagination must not run riot with me. If it does I am lost. Let me say at once how I stand, or seem to.

I only slept a few hours when I went to bed, and feeling that I could not sleep any more, got up. I had hung my shaving glass by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, "Good morning." I started, for it amazed me that I had not seen him, since the reflection of the glass covered the whole room behind me. In starting I had cut myself slightly, but did not notice it at the moment. Having answered the Count's salutation, I turned to the glass again to see how I had been mistaken. This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed, but there was no sign of a man in it, except myself.

This was startling, and coming on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always have when the Count is near. But at the instant I saw that the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half round to look for some sticking plaster. When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat. I drew away and his hand touched the string of beads which held the crucifix. It made an instant change in him, for the fury passed so quickly that I could hardly believe that it was ever there.

“Take care,” he said, “take care how you cut yourself. It is more dangerous than you think in this country.” Then seizing the shaving glass, he went on, “And this is the wretched thing that has done the mischief. It is a foul bauble of man’s vanity. Away with it!” And opening the window with one wrench of his terrible hand, he flung out the glass, which was shattered into a thousand pieces on the stones of the courtyard far below. Then he withdrew without a word. It is very annoying, for I do not see how I am to shave, unless in my watch-case or the bottom of the shaving pot, which is fortunately of metal.

When I went into the dining room, breakfast was prepared, but I could not find the Count anywhere. So I breakfasted alone. It is strange that as yet I have not seen the Count eat or drink. He must be a very peculiar man! After breakfast I did a little exploring in the castle. I went out on the stairs, and found a room looking towards the South.

The view was magnificent, and from where I stood there was every opportunity of seeing it. The castle is on the very edge of a terrific precipice. A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift where there is a chasm. Here and there are silver threads where the rivers wind in deep gorges through the forests.

But I am not in heart to describe beauty, for when I had seen the view I explored further. Doors, doors, doors everywhere, and all locked and bolted. In no place save from the windows in the castle walls is there an available exit. The castle is a veritable prison, and I am a prisoner!

Source: Dracula by Bram Stoker

Student's response

In this extract from Bram Stoker's Dracula, the main protagonist of the story, Johnathan Harker recounts his peculiar findings about the Count. The author uses a variety of hash adjectives, sentence structures and interesting characters to engage the reader.

Throughout the extract Stoker uses a variety of vivid verbs and adjectives to convey how Jonathan Harker feels about the mysterious Count and his castle. At the start of the extract words such as "uneasy" and "strange" tell the reader how Harker feels about the place he is staying and allows the reader to experience his unease for themselves. This helps to build up tension and suspense for the rest of the extract, showing the reader that something isn't right within the Castle which helps to build up their thoughts and intrigue about the narrative. Elsewhere in the extract after the Count has tried to attack Harker, violent verbs such as "wrench", "flung" and "shattered" are used. The violent verbs are used to build up the character of the Count as a vicious and violent man. His treatment of the shaving glass echoes the dangerous man the Count really is. It allows the reader to be fearful for the life of harker (if this is what has happened to his possessions, what is going to happen to him?) The reader will be drawn into the story via a fear of the Count and a worry for what is going to happen to the protagonist.

The extract is written in the first person from the perspective of Harker, the man who is visiting the Castle. This gives the extract an overall personal tone and allows the reader an insight into the mind of the protagonist. The first line of the extract "I began to fear..." has this personal quality. As it is written as a diary entry it allows us to see the character's innermost thoughts and feelings which allows the reader to sympathise and empathise with him. The ending of the extract also has this same form, "I am a prisoner!" Which again allows the reader to engage with the character's feelings and thoughts, making the reader feel as though they have an emotional connection to the character.

Stoker also uses a variety of sentence structures to aid his writing. Lots of very long compound sentences are used at the start of the extract to allow the reader to get to know the character and to set the scene. Shorter sentences are used when referring to the Count and what Harker thinks of him. Lines such as, "But there was no reflection of him in the mirror!" and " I am a prisoner" are used for effect to introduce a bold statement. They are both exclamations that convey the shock that Harker is feeling. The use of shorter sentences build up suspense to these exclamations. That reveal an important plot point. These bold, punchy statements engage the reader as they build up tension and suspense as well as reveal important plot-points to the reader.

Overall Stoker uses a variety of literary techniques to help engage the reader. He uses vivid vocabulary, verbs and adjectives to help describe and set the scene. He uses the first person narrative to help involve the reader and clue them in on the character's thoughts and feelings. He also uses a variety of sentence structures both to describe the scene and to build up suspense. Overall this extract is fairly engaging to the reader and keeps the reader's attention.

Examiner's comments

The introduction lists some AO2 techniques with a fairly straightforward comment referencing the key terms of the question.

Vocabulary choices are given as examples of the author's use of words to convey a sense of "unease" to the reader when outlining the character's thoughts and feelings and referencing the place and atmosphere depicted by the author.

The candidate provides some focus on the key terms of the question with comments such as: "helps to build up their thoughts and intrigue" and "used to build up the character" with relevant examples of vocabulary from the text. The description of the 'shaving glass' incident is identified as creation of the character of the Count through action, with the effect on the reader for Harker's safety identified, giving focus on the key terms of the question.

Some explanation is given on the writer's technique of first-person narrative with some insight: "allows the reader insight into the mind of the protagonist", and also fairly obvious identification as a diary entry. The candidate does tie these comments with some focus on the key terms of the question commenting on "emotional connection to the character".

The response continues in a competent manner with some explanations on the variety of sentence structures and exclamations that enhances the development of each character with argument, if lacking full development.

The final paragraph summarises those writing techniques identified by the candidate in the essay comprising mainly descriptive techniques and some comments on the creation of setting and character and narration in a fairly developed response.

There is some clear focus on the question and explanation of the writer's techniques with some understanding of the writer's use of language. The response is characteristic of the upper end of Band 3 with a mark of 12.

GCSE: English Literature

Unit 2: The Study of Drama and Poetry

Grade: A Exemplar

**Question
Number**

Section A – Drama

1	O’Casey	<i>Juno and the Paycock</i>
2	Priestley	<i>An Inspector Calls</i>
3	Friel	<i>Philadelphia, Here I Come!</i>
4	Russell	<i>Blood Brothers</i>
5	Sherriff	<i>Journey’s End</i>
6	Stephens	<i>The Curious Incident of the Dog in the Night-Time</i>
7	Wilder	<i>Our Town</i>

Section B – Poetry

8	Anthology One	IDENTITY
9	Anthology Two	RELATIONSHIPS
10	Anthology Three	CONFLICT

Section A – Drama

Answer **one** question from this section.

Q4 Russell: *Blood Brothers*

Answer **either (a) or (b)**

Use the Drama Answer Booklet for your answer.

Q4b Look again at the extract from Act 2 beginning at the bottom of page 84 with Mickey's words, "Nothin'. How's University?" and ending at the bottom of page 86 with Mickey's words: "Go on... beat it before I hit y'".

(For those using the "red-backed" edition, the extract begins in the middle of page 91 and ends on page 93.)

With reference to the ways Russell **presents** Mickey in the extract and elsewhere in the play, show how far you agree that he is **powerless** to control his life.

Student's response

Mickey Johnstone is a young man from a low social class background, Mickey is faced with many difficult situations in his life, some of which are due to his own actions, others are brought upon him because of his social status.

Primarily, Russell presents Mickey in the extract that Mickey is powerless to control his life through his use of chosen vocabulary. In the extract Mickey uses much more simplistic vocabulary compared to Edwards much more sophisticated vocabulary, 'Nothin'. How's university?' 'Mickey it's fantastic'. This use of different level of sophistication in vocabulary choice, highlights how much more educated Edward is than Mickey, something that was out of Mickey's control. Mickey was powerless over the amount of education that was available to him due to his social status in the time in which the play is set, it was extremely uncommon for lower social class people to have the option of higher education, therefore Mickey was powerless to control this aspect of his life as he was born into a lower social class, low income and single parent family.

Moreover, Russell presents Mickey as incapable of controlling his life through his use of tone, 'Yeh, But you're still a kid'. Here Mickey speaks with a resentful tone towards Edward. Through his tone and dialogue Russell is portraying to his audience that the events of Mickey's life have left him no choice but to grow up and become a responsible adult. Meanwhile, Edward has had a relatively easy life by having wealthy middle classed parents who give him everything and has been able to enjoy his youth. This effectively presents Mickey as powerless in his efforts to control his life as life in the lower social classes is much more difficult and force the character to mature at a young age and miss out being young.

Furthermore, elsewhere in the book Russell presents Mickey as powerless through his use of the narrator, 'there's a black cat stalking'. This dialogue from the narrator suggest terrible luck is on it's way and foreshadows that something ominous and sinister is about to happen. In the narrators dialogue, his lists a number of situations that are deemed to be unlucky, this suggests to the audience that Mickey will under take a spell of bad luck. This therefore effectively presents Mickey as powerless as he cannot control luck and therefore what is about to happen. This dialogue from the narrator also adds to the theme of superstition and the question of fate throughout the play.

On the other hand, Russell uses derogatory vocabulary and tone to prove that in some situations in his life, Mickey is not as powerless as he seems to be, 'You. You're a dickhead!' in this part of the play Edward is trying to be caring and has invited Mickey to socialise with his friends. However, Mickey uses derogatory language towards Edward, portraying the audience that Mickey is not powerless in controlling his life as he is consciency making the decision to be rude and hurtful towards Edward. This shows that Russell has effectively portrayed Mickey as capable of controlling his life and who he wants to be a part of it.

Moreover, further into the play, Mickey choses to go to the job with Sammy and be a lookout, this is what causes the downward spiral in Mickey's life causing him to be put in prison therefore having a dramatic impact on his mental health and stability. Russell uses stage directions to convey to the audience that after the shooting incident Mickey regrets his decision, 'Mickey stands unable to move, tears streaming down his face'. This shows the audience that Mickey is somewhat able to control his life as he makes the decision to help Sammy knowing that it was illegal and wrong.

Finally, Mickey becomes addicted to anti-depressant tables after prison. In one sense this is not Mickey's fault and his powerless when he is consumed by addiction and the need for prescription drugs. However, Mickey makes no effort when Linda tries to help him with his addiction. This is shown in the play by Russell's use of imperatives, 'Give them to me, Linda'. This shows that he has no intentions on co-operating with Linda in her attempt to help her husband. Therefore, Mickey is effectively presented as capable of controlling his life as he is more than able to refuse help when it could have turned his life around.

In conclusion, Russell effectively conveys Mickey as powerless in ways to control his life, with regards to his social class and lack of education. However, Mickey also doesn't help his situations in life by making illegal actions and refusing help when offered.

Examiner's comments

The candidate has provided a short introduction with some background information on the character of Mickey and moves, in the next paragraph to beginning to focus on Mickey's situation in the extract as required by the question.

The candidate begins to focus on the key terms of the question and also explores vocabulary choices (AO2) contrasting Mickey's 'simplistic' use of language to the more "sophisticated" use by Edward. These relevant points are referenced back to the key terms of the question providing focus on Mickey being powerless - in this case about the educational opportunity available to him - and an accompanying reasoning for that, suggesting some elements of a Band 4 response. The candidate repeats this technique throughout the response to provide focus on the key terms of the question.

The focus remains on the extract as the candidate explores AO2 tonal features describing Mickey's tone towards Edward as "resentful" as the character realises the lack of power that has "left him with no choice but to grow up" - with the comment that Mickey has become "a responsible adult".

The candidate comments on the dramatic technique (AO2) of the use of the narrator 'elsewhere in the play' to suggest that Mickey's powerlessness is as a result of fate thus, providing some focus on the key terms of the question. An AO2 point - "dialogue from the narrator" - is briefly mentioned without development.

A counter argument is initiated drawing on the extract again, with an AO2 point that Mickey's use of derogatory language shows he is not powerless. This line of counter argument displays some focus on the key terms of the question suggesting Mickey has some power in rejecting Edward's friendship - a point that is fairly developed but not fully.

The candidate turns again to 'elsewhere in the play' to focus on the key terms of the question and a counter argument that Mickey "chooses" to take part in the robbery, and he has control of that decision. A stage direction (AO2) is provided to illustrate Mickey's mental deterioration as he "regrets his decision", which again, is fairly developed.

The candidate returns to the key terms of the question with some focus that drug addiction contributes to Mickey being powerless. The argument that Mickey "makes no effort" is illustrated with Russell's "use of imperatives" (AO2) and a counter argument that Mickey has some control/power by being able to refuse help - but again, this is not developed.

The conclusion provides a summary of the various points made.

There is focus on the key terms of the question throughout this fairly developed response. Argument and counter argument are presented though often not developed. Comments on content are given with some attempts to interpret the content. Explanation of dramatic techniques and some understanding of the dramatist's use of language are provided.

The response balances comments on the extract and the wider text quite well, and is placed at the top end of Band 3 with a mark of 25.

Section B – Poetry

Answer **one** question from this section.

Q10 Anthology Three: CONFLICT

Answer **either (a) or (b)**

Use the Poetry Answer Booklet for your answer.

Q10a Look again at *Anthem for Doomed Youth* by Wilfred Owen which deals with the theme of the impact of conflict, and at one other poem from the CONFLICT anthology which also deals with the theme of the impact of conflict.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about the **impact of conflict**. You should include relevant contextual material.

Student's response

Wilfred Owen's 'Anthem for doomed youth' was written as a way of showing the lack of respect the dead soldiers were given where as 'mamez wood' by Owen Sheers is to show the reality of war. Both poems effectively portray the impacts of war and conflict in many different ways. Owen was a WWI poet and suffered badly from shellshock while writing this he was recovering which could account for the graphic descriptions through out the poem. Sheer's poem is about the welsh division who were ordered to take mamez wood a highly fortified wooded hill area. It is in remembrance of the soldiers who died as their heroic actions where never really given recognition.

The rhythm and structure of both Owen's and Sheer's poems are very different but both reflect the impact of conflict. The rhyme scheme in 'Anthem for doomed youth' is ABAB/CDDCEE, this regular rhyme scheme could reflect the sound of the soldiers marching to their inevitable deaths and also the regular structure of the poem could reflect the regularity and rigid shape of an army this shows us as a reader that the impact of conflict are almost always strict, inevitable death. Whereas Sheer's 'mamez wood' uses a completely different structure however delivers the same message. There is no clear rhyme scheme in Sheer's poem however there is one clear rhyme 'had sung' and 'absent tongues' showing to mark a clear ending not only to the poem but the soldiers lives. The structure of 'mamez wood' has a significant meaning, the irregular and different length of lines represents the uneven ploughed fields in which the soldiers are but also the chits of bone rising out of the ground. This structure and rhyme scheme also portrays to the reader that the impact of war is inevitable death.

The tone in both poems are very similar, they both are reflecting on the deaths of many soldiers but both also have quite a sinister and angry tone. This slight anger and sinister feel could be suggesting the evil nature or conflict followed by its angering impact... death.

Both Owen and Sheers use similes in their poems to describe the impact of conflict on the soldiers. Owen not only uses a simile but also includes animalistic imagery, 'who die as cattle?' This animalistic imagery and simile dehumanises the soldiers referring to them as 'cattle' be slaughtered. This shows the reader the multitude of men being killed but also how inhuman their killings were. This simile further portrays that the impact of conflict is death. Sheers also uses similes in his poem to show the impact of conflict, 'like a wound working a foreign body'. This simile shows the impact of conflict through this graphic simile. The impact that it is conveying is the pain and suffering caused by the injuries and deaths caused by conflict and how destruction it can be. Therefore Sheers effectively conveys the impact of conflict.

Furthermore, Owen uses personification to portray the impact of war, 'The shrill, demented choirs or wailing shells' as this poem 'Anthem for doomed youth' is about the lack of proper burials and services the soldiers got, this simile reinforces the fact that a impact of conflict is that the dead were denied proper funerals, therefore this simile is saying that the sound of choirs at a funeral are replaced with the sounds of 'wailing shells'. Sheers also uses personification to highlight the impact of conflict and war 'nesting machine guns'. This personification conveys to the reader that the enemy are 'nesting' in the trees with their weapons, this gives the reader a lack of hope and further implies that the impact of war is inevitable death.

Wilfred Owen uses assonance to highlight the impact of war, 'bugles calling for them from sad shires.' This demonstrates to the reader that there are people in their home towns mourning for the soldiers who died, this effectively shows the impact of conflict as it portrays that it effects the families and friends of the dead who this may have a large impact on.

Meanwhile, Sheers uses sounds to highlight the bones found in the area, 'a chit of bone, the china plate of a shoulder blade'. The 'ch' sound emphasises the sound of bone, further conveying to the reader the death and destruction and how the conflict impacts people and the dead.

Personally, I prefer 'Anthem for doomed youth' as I find the title very poignant due to the fact 'doomed' has been written; foreshadowing inevitable death. I also find it extremely emotional that is the 'youth' who had a whole life ahead of them. I also prefer the imagery in Owen's poem to Sheers' poem, however I appreciate the well written graphic scenes.

Examiner's comments

All four Assessment Objectives are required to be dealt with in this response to poetry.

This candidate's selection of 'another poem' to 'compare and contrast' is appropriate. The response begins with a suggested contrast between the poems (AO3) in a general, introductory statement.

Contextual material (AO4) on Owen is provided and is incorporated into the candidate's argument: "could account for the graphic descriptions". This is followed by context on Sheer's poem outlining Sheer's motives for writing the poem and then, by a brief reference to the comparison and contrast (AO3) between each poem.

The rhyme scheme (AO2) in Owen's poem is listed with some accuracy and the candidate uses this to begin to focus on the key terms of the question - that the rhyme is used to "reflect the sound of soldiers marching to their inevitable death". The candidate then makes some relevant contrast to Mametz Wood on lack of "clear rhyme scheme" (AO3) but comments on the use of poetic technique (AO2) "to mark a clear ending not only of the poem but the soldiers' lives".

Some comment on the structure (AO2) of Mametz Wood is made to support an argument that the differing length of lines "represents the uneven ploughed field" and also the "chits of bone rising out of the ground," although this is not developed.

The similarity in tone of both poems (AO2/AO3) is stated with some focus on the key terms of the question on the "evil nature of conflict". This continues with comments on the similarity of use of language with similes (AO2) and focus on the key terms of the question with the effect of "animalistic imagery" used by Owen. The use of language by Owen is further commented on with relevant examples - which are mostly correct.

The denial of "proper funerals" and explanations of Owen's poem are commented on (AO1) with more understanding of the poet's use of language (AO2) and some comparison to Sheer's poem (AO3).

The final paragraph provides a personal response to the key terms of the question with reasons given for the appreciation of the poems.

This is a fairly developed response that covers aspects of all the Assessment Objectives as required. There are comments on poetic techniques of both poems and understanding of each poet's use of language with relevant comparisons and contrasts, placing this response at the top end of Band 3 with a mark of 25.

