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# GCSE ENGLISH LANGUAGE/LITERATURE

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**Preparing to teach**

Session handout

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Published: Summer 2015

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# English Language: specification at a glance

## Assessments

All texts in the examination will be unseen.

<b>Paper 1: Explorations in Creative Reading and Writing</b>	+	<b>Paper 2: Writers' Viewpoints and Perspectives</b>	+	<b>Non-examination Assessment: Spoken Language</b>
<b>What's assessed</b>  <b>Section A: Reading</b> <ul style="list-style-type: none"> <li>• one literature fiction text</li> </ul> <b>Section B: Writing</b> <ul style="list-style-type: none"> <li>• descriptive or narrative writing</li> </ul>		<b>What's assessed</b>  <b>Section A: Reading</b> <ul style="list-style-type: none"> <li>• one non-fiction text and one literary non-fiction text</li> </ul> <b>Section B: Writing</b> <ul style="list-style-type: none"> <li>• writing to present a viewpoint</li> </ul>		<b>What's assessed</b>  (AO7-AO9) <ul style="list-style-type: none"> <li>• presenting</li> <li>• responding to questions and feedback</li> <li>• use of standard English</li> </ul>
<b>Assessed</b> <ul style="list-style-type: none"> <li>• written exam: 1 hour 45 minutes</li> <li>• 80 marks</li> <li>• 50% of GCSE</li> </ul>		<b>Assessed</b> <ul style="list-style-type: none"> <li>• written exam: 1 hour 45 minutes</li> <li>• 80 marks</li> <li>• 50% of GCSE</li> </ul>		<b>Assessed</b> <ul style="list-style-type: none"> <li>• Teacher set throughout course</li> <li>• Marked by teacher</li> <li>• Separate endorsement (0% weighting of GCSE)</li> </ul>
<b>Questions</b>  <b>Reading (40 marks) (25%)</b> – one single text <ul style="list-style-type: none"> <li>• 1 short form question (1 x 4 marks)</li> <li>• 2 longer form questions (2 x 8 marks)</li> <li>• 1 extended question (1 x 20 marks)</li> </ul> <b>Writing (40 marks) (25%)</b> 1 extended writing question (24 marks for content, 16 marks for technical accuracy)		<b>Questions</b>  <b>Reading (40 marks) (25%)</b> – two linked texts <ul style="list-style-type: none"> <li>• 1 short form question (1 x 4 marks)</li> <li>• 2 longer form questions (1 x 8, 1 x 12 marks)</li> <li>• 1 extended question (1 x 16 marks)</li> </ul> <b>Writing (40 marks) (25%)</b> 1 extended writing question (24 marks for content, 16 marks for technical accuracy)		

## English Language: assessment objective symmetry

	Q1	Q2	Q3	Q4	Q5: Writing
<b>Paper 1</b>	<p><b>AO1</b> <b>List 4 things...</b> Identify explicit information Identify explicit ideas</p> <p><b>4 marks</b></p>	<p><b>AO2</b> <b>How does the writer's use of language...</b> Explain, comment on, analyse</p> <p><b>8 marks</b></p>	<p><b>AO2</b> <b>How does the writer structure...</b> Explain, comment on, analyse</p> <p><b>8 marks</b></p>	<p><b>AO4</b> <b>To what extent do you agree?</b> Evaluate texts critically</p> <p><b>20 marks</b></p>	<p><b>AO5/AO6</b> <b>Descriptive or narrative writing</b></p> <ul style="list-style-type: none"> <li>Communicate clearly</li> <li>Organise information</li> <li>Use a range of vocab and sentences</li> <li>Accurate spelling and punctuation</li> </ul> <p><b>40 marks</b></p>
<b>Paper 2</b>	<p><b>AO1</b> <b>True/false statements...</b> Identify and interpret explicit and implicit information and ideas</p> <p><b>4 marks</b></p>	<p><b>AO1</b> <b>Write a summary...</b> Synthesis of explicit and implicit ideas and information</p> <p><b>8 marks</b></p>	<p><b>AO2</b> <b>How does the writer's use of language...</b> Explain, comment on, analyse</p> <p><b>12 marks</b></p>	<p><b>AO3</b> <b>How the writers present...</b> Compare writers' ideas and perspectives, and how they are conveyed</p> <p><b>16 marks</b></p>	<p><b>AO5/AO6</b> <b>Students write about their own views</b> As above</p> <p><b>40 marks</b></p>
<b>Assessment journey:</b> Two equal demand papers which balance progression through the papers.	<b>Reading AO1:</b> P1 Q1 begins with explicit retrieval. This is mirrored in P2 Q1 through true/false statements and culminates in a summary task of both implicit and explicit reference as a pointer to P2 Q4.	<b>Reading AO2:</b> P1 Q2 provides a specific example for analysis. P2 Q3 requires students to select examples of their own.	<b>Reading AO4/3:</b> Evaluation of a section of text on P1 Q4 leads to comparison of two whole texts in P2 Q4.	<b>Writing AO5/6:</b> P1 reading source acts as stimulus for descriptive, and or narrative writing. P2 reading sources support students to write their own views.	

## Timings grid

Paper 1				
Question	AOs	Marks available	Weighting (within qualifications as a whole)	Suggested Timing
Reading the extract	Reading and planning for questions			15 minutes
Q1	AO1	4	2.5	5 minutes
Q2	AO2: Language	8	5.0	10 minutes
Q3	AO2: Structure	8	5.0	10 minutes
Q4	AO4	20	12.5	20 minutes
Q5	Writing to describe/narrate (AO5 and AO6)	40 (24+16)	25.0	45 minutes in total (eg 5 minutes planning + 35 minutes writing + 5 minutes checking/editing)

Paper 2				
Question	AOs	Marks available	Weighting (within qualifications as a whole)	Suggested Timing
Reading the two extracts	Reading and planning for questions			15 minutes
Q1	AO1	4	2.5	5 minutes
Q2	AO1: Synthesis	8	5.0	8 minutes
Q3	AO2	12	7.5	12 minutes
Q4	AO3	16	10.0	20 minutes in total (eg 5 minutes planning + 15 minutes writing up)
Q5	Writing to present a point of view (AO5 and AO6)	40 (24+16)	25.0	45 minutes in total (eg 5 minutes planning + 35 minutes writing + 5 minutes checking/editing)

<b>Paper 1</b>				
<b>Question</b>	<b>AOs</b>	<b>Marks available</b>	<b>Weighting (within qualifications as a whole)</b>	<b>Suggested Timing</b>
Section A - Shakespeare	AO1, AO2, AO3	34	21.25	50-55 minutes (including 10 minutes reading/planning time.)
Section B – 19th century novel	AO1, AO2, AO3	30	18.75	50-55 minutes (including 10 minutes reading/planning time.)

<b>Paper 2</b>				
<b>Question</b>	<b>AOs</b>	<b>Marks available</b>	<b>Weighting (within qualifications as a whole)</b>	<b>Suggested Timing</b>
Section A – Modern text	AO1, AO2, AO3	34	21.25	45 minutes
Section B – Studied poetry	AO1, AO2, AO3	30	18.75	45 minutes
Section Ci – Response to unseen poem	AO1, AO2	24	15.0	30 minutes (eg 5 minutes reading/planning + 25 minutes writing up)
Section Cii – Comparative response to unseen poems	AO2	8	5.0	15 minutes (eg 5 minutes reading/planning + 10 minutes writing up)

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## Self-reference pack

Self-Reference pack to explain design principles and give further guidance about approaches to assessment with:

- Paper 1 Q1, Q2
- Paper 2 Q1, Q3, Q5.

Note: The information in this pack should be read alongside the detailed Commentary document which sets out how the AOs are being assessed and which also includes a sample student response for each question.

Question:	Key attributes:	Points to note:
<p><b>Paper 1 Q1</b></p> <p>Read again the first part of the source, lines 1 – 3. List four things from this part of the text about Hale.</p> <p>(4 marks)</p>	<ul style="list-style-type: none"> <li>• It is designed to be a lead-in question to later more detailed responses.</li> <li>• As a more straightforward retrieval task, it is designed to help all abilities of student to gain marks and gain confidence at the start of the examination.</li> <li>• It begins with an assessment of AO1 to help establish an opening degree of comprehension and inference.</li> <li>• It supports a “chunking-up” of the text by helping students to read shorter sections in preparation for each response.</li> <li>• It has the helpful addition of line references – students could be advised to underline the cut-off point so that they remain within the set number for each response.</li> <li>• It helps students to manage time at the start of the examination so that they can spend longer on developing responses to higher tariff questions at the end of the paper.</li> </ul>	<ul style="list-style-type: none"> <li>• Responses must be drawn from the set lines only (not outside of them).</li> <li>• Students may quote directly, use their own words or paraphrase.</li> <li>• Students should aim to set out each response on a provided line (A, B, C, D) but if they do add all four items on one line then markers will still be able to credit them for each correct item included.</li> <li>• Indicative content provided in the MS is not exhaustive and makes it clear to markers that “other valid responses that can be verified by checking the source” are acceptable.</li> </ul>



### Paper 1 Q2

Look in detail at this extract, lines 4 to 11 of the source.

(Extract given)

How does the writer use language here to describe Brighton on that day?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

(8 marks)

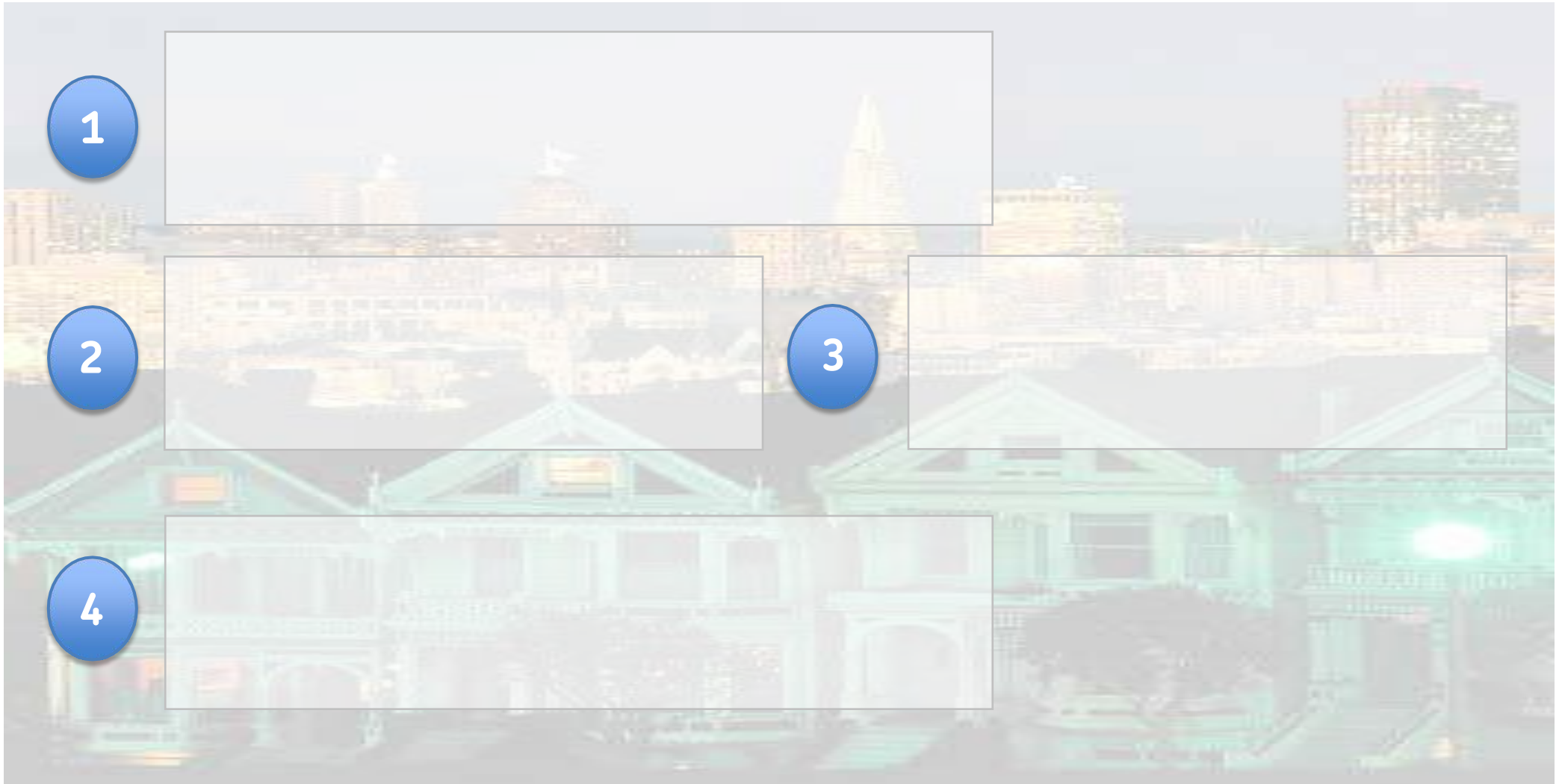
- It assesses AO2: comment, explain and analysis.
- It directs students to a key section of the extract and provides this within the question paper itself to help all students to focus on the features of language.
- The set lines move the student on through the extract to continue the chunking- up of the text into more manageable sections.
- The question makes clear the focus for the language analysis within the designated number of lines.
- Students can be flexible in how they respond, concentrating on aspects of language that they are able to work with.
- The bullet points provide a helpful reminder of the sort of features that students can build into their response, though students will be credited for any worthy response that addresses AO2.

- Note the three skills within the AO: comment, explain and analyse. This suggests an internal hierarchy of progression, with the ability to analyse being the highest order, and hence its reference in the MS at Level 4.
- It is the quality of a student's analysis that is credited – where language terminology is used, it is how well the student makes use of this to improve the quality of the response that is important.
- The question uses the command word “how” to help support this.
- The focus for analysis needs to stay within the set section of text.
- Content description within the MS is not a full or model answer. Nor is it meant to be exhaustive. It is an indication only of the level of response (should an answer continue in this fashion) that it would achieve.
- The list of AO2 content after the grid is again suggestive rather than exhaustive or prescriptive.

<p><b>Paper 2 Q1</b></p> <p>Read again the first part of source A, from lines 1 to 14.</p> <p>Choose four statements below which are TRUE.</p> <p>(A number of statements given with boxes to shade).</p> <p>(4 marks)</p>	<ul style="list-style-type: none"> <li>• In the same way that Q1 on Paper 1 works, this too assesses AO1 at the start of Paper 2 to establish a degree of comprehension and understanding.</li> <li>• It newly introduces auto-marking to help increase accuracy and consistency of marking.</li> <li>• It uses a format that allows a response to reading without requiring a written response.</li> <li>• It helps students to manage their time at the start of the examination by reducing the risk of them over writing and losing time on a relatively low tariff question.</li> </ul>	<ul style="list-style-type: none"> <li>• If a student shades in more than four statements, then they will still be given credit for correct answers in the first four statements shaded.</li> </ul>
<p><b>Paper 2 Q3</b></p> <p>You now need to refer only to source B, Dickens' description of the fair itself (from line 19 onwards).</p> <p>How does Dickens use language to make you, the reader, feel part of the fair?</p> <p>(12 marks)</p>	<ul style="list-style-type: none"> <li>• It balances the similar analysis question on P1, with more opportunity to self-select language features from <b>one</b> of the sources.</li> <li>• Note: The assessment strategy for this question allows the focus of the question to be on either source A or B (modern or 19<sup>th</sup> text) so that we can select the more appropriate one for language analysis.</li> <li>• Even where students are required to analyse language from a 19<sup>th</sup> century text, the emphasis will always be on aspects of language within the text itself – there is no requirement for students to know contextual, social or historical aspects outside of the text.</li> </ul>	<ul style="list-style-type: none"> <li>• As for P1 Q2 set out above.</li> </ul>

<p><b>Paper 2 Q5</b></p> <p>'Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.'</p> <p>Write a letter to your local council in which you argue for or against this statement.</p> <p>(24 + 16 marks)</p>	<ul style="list-style-type: none"> <li>• It retains a similar and successful format.</li> <li>• The topic or theme for the task relates to the reading material in section A – in a way that suggests something like: You have had a chance to read about a topic or issue from a modern and 19<sup>th</sup> century perspective, now tell us what your own perspective or viewpoint is.</li> <li>• The statement acts to provoke a response.</li> <li>• The question provides a clear sense of form, audience and purpose to the writing.</li> </ul>	<ul style="list-style-type: none"> <li>• It is the same levels of response mark scheme as for P1 Q5.</li> <li>• The number of marks for writing is equal on the paper to the number of marks for the 4 reading questions.</li> <li>• AO6 marks for technical accuracy are allocated in a way that rewards ambition in the writing – making use of a best-fit approach to be transparent and fair for all students.</li> </ul>
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## Creative writing sheet



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## Outline script for Describe a city at night

Imagine you are standing in a dimly lit hallway. You step out through the green painted door in front of you. You are in a darkened side street lit only by a single lamppost. Look at the lamppost and the kind of glow it creates. Look at its reflection on the street. What is the texture that you see? What is the pavement made of? What colour is the glow from the street lamp?

\*

You cross the road under the glow of the lamp and as you walk along the street, the buildings loom out of the darkness on your left hand side. What is the building on your left? How tall? How many floors? What type of building?

\*

There is a fire escape on this building, made of wrought iron and spiralling up to the top floor. It seems to be black-painted, though you can't quite tell in this gloomy street. What you can see is that there is something caught on this fire escape, towards the top. What can you see that is caught on the fire escape?

\*

You move along this street now and there is a second building. It is four floors tall and filled with windows in total darkness. What kind of building is it? Flats? A factory? Offices closed up for the night? An old warehouse? However, you notice a solitary light in one window on one of its upper floors. Look at that window? What do you see in the window?

\*

As you move to the end of the street you notice a change in the weather. What was it like when you set out? You are pulling your coat around you now. Why? Note down the change in the weather.

\*

You are turning out of the side street now into a much more brightly lit area – more in the centre of the city. As you move into this area, there are buildings with plate glass windows all around you. What are those buildings? Take notice of what they are. Shops? Offices maybe? Focus in on one of those plate glass windows. Write down what you see.

\*

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The night has been quiet so far, still and silent, but suddenly a noise pierces the darkness.  
What is that noise?

This technique works well with any location: try a beach, a railway station, a shopping centre.

It also works well as a way of describing people or characters: try it for a person your students know well or for a character from a play, where they have to visualise how they might look, their mannerisms, the sound of their voice, as well as think about their personality.

## English Literature: specification at a glance

Paper 1: Shakespeare and the 19 <sup>th</sup> century novel	Paper 2: Modern texts and poetry
<b>What's assessed</b> <ul style="list-style-type: none"><li>• Shakespeare (page 11)</li><li>• The 19<sup>th</sup> century novel (page 11)</li></ul>	<b>What's assessed</b> <ul style="list-style-type: none"><li>• Modern texts (page 11)</li><li>• Poetry (page 12)</li><li>• Unseen poetry (page 12)</li></ul>
<b>How it's assessed</b> <ul style="list-style-type: none"><li>• 1 hour 45 minute written exam</li><li>• 64 marks</li><li>• 40% of GCSE</li></ul>	<b>How it's assessed</b> <ul style="list-style-type: none"><li>• 2 hour 15 minute written exam</li><li>• 96 marks</li><li>• 60% of GCSE</li></ul>
<b>Questions</b> <p><b>Section A Shakespeare:</b> students will answer one question on their play of choice. They will be required to write in detail about an extract from the play and then to write about the play as a whole.</p> <p><b>Section B The 19<sup>th</sup> century novel:</b> students will answer one question on their novel of choice. They will be required to write in detail about an extract from the novel and then to write about the novel as a whole.</p>	<b>Questions</b> <p><b>Section A Modern texts:</b> students will answer one essay question from a choice of two on their studied modern prose or drama text.</p> <p><b>Section B Poetry:</b> students will answer one comparative question on one named poem printed on the paper and one other poem from their chosen anthology cluster.</p> <p><b>Section C Unseen poetry:</b> Students will answer one question on one unseen poem and one question comparing this poem with a second unseen poem.</p>

## English Literature: mark scheme extract

Level	Descriptor
6	<ul style="list-style-type: none"><li>• Critical, exploratory, well-structured approach to task and whole text</li><li>• Conceptualised approach supported by judicious references from text</li><li>• Insightful analysis of language, structure and form</li></ul>
5	<ul style="list-style-type: none"><li>• Thoughtful, developed consideration of task and whole text</li><li>• References from text integrated into interpretation</li><li>• Detailed examination of effects of writer's methods</li></ul>
4	<ul style="list-style-type: none"><li>• Clear, sustained understanding of task and whole text</li><li>• References from text used to support explanation</li><li>• Clear explanation of effects of range of writer's methods</li></ul>
3	<ul style="list-style-type: none"><li>• Explained response to task and whole text</li><li>• Supported by range of relevant references to text</li><li>• Identification of effects of range of writer's methods</li></ul>
2	<ul style="list-style-type: none"><li>• Supported, relevant comments on task and text</li><li>• Relevant references to text</li><li>• Identification of writer's methods</li></ul>
1	<ul style="list-style-type: none"><li>• Simple, explicit comments showing awareness of task and text</li><li>• Narrative / descriptive references to text</li><li>• Awareness of writer making choices</li></ul>



## English Literature: mark scheme extract (continued)

Level	Descriptor
6	<ul style="list-style-type: none"> <li>• Critical, exploratory, conceptualised response to task and whole text</li> <li>• Judicious use of precise references to support interpretation(s)</li> <li>• Analysis of writer's methods and exploration of effects on reader with subject terminology used judiciously</li> <li>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</li> </ul>
5	<ul style="list-style-type: none"> <li>• Thoughtful, developed response to task and whole text</li> <li>• Apt references integrated into interpretation(s)</li> <li>• Examination of writer's methods and effects on reader with subject terminology used effectively to support consideration of methods</li> <li>• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</li> </ul>
4	<ul style="list-style-type: none"> <li>• Clear, explained response to task and whole text</li> <li>• Effective use of references to support explanation</li> <li>• Clear explanation of writer's methods and understanding of effects on reader with appropriate use of relevant subject terminology</li> <li>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</li> </ul>
3	<ul style="list-style-type: none"> <li>• Some explained response to task and whole text</li> <li>• References used to support a range of relevant comments</li> <li>• Explained/relevant comments on writer's methods and effects on reader with some relevant use of subject terminology</li> <li>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task</li> </ul>
2	<ul style="list-style-type: none"> <li>• Supported response to task and text</li> <li>• Comments on references</li> <li>• Identification of writers' methods with some reference to subject terminology</li> <li>• Some awareness of implicit ideas/contextual factors</li> </ul>
1	<ul style="list-style-type: none"> <li>• Simple comments relevant to task and text</li> <li>• Reference to relevant details</li> <li>• Awareness of writer making deliberate choices with possible reference to subject terminology</li> <li>• Simple comment on explicit ideas/contextual factors</li> </ul>

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## Paper 1: Shakespeare and the 19<sup>th</sup> Century Novel

### Romeo and Juliet Extract

#### **JULIET**

Come, night; come, Romeo; come, thou day in night;  
For thou wilt lie upon the wings of night  
Whiter than new snow on a raven's back.  
Come, gentle night, come, loving, black-brow'd night,  
Give me my Romeo; and, when he shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night  
And pay no worship to the garish sun.  
O, I have bought the mansion of a love,  
But not possess'd it, and though I am sold,  
Not yet enjoy'd: so tedious is this day  
As is the night before some festival  
To an impatient child that hath new robes  
And may not wear them. O, here comes my nurse,  
And she brings news; and every tongue that speaks  
But Romeo's name speaks heavenly eloquence.

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## English Literature Paper 2 Section A: sample response A

### Question 1:

How does Priestley present some of the differences between the older and younger generations in *An Inspector Calls*?

Write about:

- how the different generations respond to events and to each other
- how Priestley presents the different generations in the play.

**[30 marks]**

**AO4 [4 marks]**

Priestley shows lots of differences between the older and younger generations in *An Inspector Calls*. At the start of the play Mr Birling spends a lot of time saying what he thinks and giving advice. He says: 'there is a lot of silly talk about these days' about the war. He also says that 'we've passed the worst of it'. This shows that he isn't right because the war happened, so Priestley is showing that Mr Birling isn't going to be right about anything. He then gives another long speech to Eric and Gerald. He says; 'you've a lot to learn yet.' This makes him sound as if he thinks he's better than Eric and Gerald. He also says that he is a 'hard-headed man of business'. Then he says; 'a man has to mind his own business and look after himself and his own'. His famous quote is about the Titanic where he says 'unsinkable, absolutely unsinkable'. At the end of the play he says 'the whole story's just a lot of moonshine'. He also says 'the famous younger generation who know it all. And they can't even take a joke.'

Mrs Birling is the same because she tries to say that Eric and Sheila are just tired at the end of the play as if they are just children. 'They're over-tired'.

Sheila and Eric are different because they learn things from the Inspector. Eric learns because he says 'we helped to kill her' and Sheila says 'I suppose we're all nice people now'.

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## English Literature Paper 2 Section A: sample response B

In *An Inspector Calls*, Priestley uses the contrast between the younger and older generations to explore his ideas about society and responsibility. As the play progresses, the contrast gets more extreme. At the start of the play, Eric is shown to be irresponsible through the presentation of him as a drinker. Sheila is getting engaged and is shown to be very excited about her engagement ring, although Priestley uses stage directions to hint that there is a more serious side to her 'half serious, half playful'. Because of what we later find out about Gerald and his similarity to Mr Birling, this direction shows that Sheila is quite wise and has good instincts.

On the other hand Mr Birling is shown to have very bad instincts in Act One. He keeps telling the 'youngsters' to listen to him, as if he is drawing attention to the wisdom of his years and experience. This repetition forces the audience to pay attention to the differences between the older and younger generations, as if Priestley is indicating that this is an important idea in the play. This is then highlighted even further with Mr Birling's confident statements about the Titanic and the War: 'unsinkable, absolutely unsinkable' and 'The Germans don't want war'. These statements in particular allow Priestley to demonstrate the arrogance of people like Birling who think they know it all but are completely wrong. The language Birling uses is blunt and to the point, as if there is no room for argument in what he thinks. However, Priestley is using irony here to show how wrong he is and therefore not to be trusted, in contrast with Sheila who has very good instincts.

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## English Literature Paper 2 Section B: sample response

### Question 26:

Compare the ways poets present ideas about power in 'Ozymandias' and in **one** other poem from 'Power and Conflict'.

[30 marks]

Both 'Ozymandias' and 'My Last Duchess' show the effects of power and how it corrupts. Shelley describes Ozymandias' 'sneer of cold command' as if to suggest that he is a cruel and heartless leader, only concerned with his own power and the immortality it will bring. The Duke in 'My Last Duchess' is similarly concerned with his own power and status. Although the monologue is supposed to replicate a conversation, there is no opportunity for his listener to speak – Browning writes the monologue to show the Duke's self-obsession and that he is not interested in anyone's views other than his own.

Ozymandias might have had 'cold command' of his 'lands', just like the Duke 'gave commands'. Both poets are concerned with the effects of power and how in the wrong hands it corrupts. The Duke is shown to be misguided as Browning uses imagery to hint at the Duchess' kindness and gentle spirit (white pony) to prove that she is innocent and has been killed for nothing. Ozymandias is shown to also be cruel: 'sneer of cold command' – however he has been left with nothing: 'the lone and level sands stretch far away'. It could be argued that the Duke has also been left with nothing: he has a statue of 'Neptune' which is made of cold bronze. He doesn't realise this himself however, as he cares nothing for human relationships and is far more concerned, like Ozymandias, with his pride and reputation.

Ultimately both leaders are shown by the poets to be corrupt. Both poets feel that power in the wrong hands has devastating consequences on the innocent. However, although both poets show that this corruption is punished in the end, perhaps it is the Duke who is shown more clearly to be the true despot as Browning uses the dramatic monologue to show first hand how completely self absorbed he is.

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## English Literature Paper 2 Section C: sample response

### Question 27.2:

In both 'The Rich Eat Three Full Meals' and 'How to Leave the World that Worships *Should*', the speakers describe attitudes towards the world around us.

What are the similarities and/or differences between the ways poets present these attitudes?

**[8 marks]**

Both speakers are talking about how it is important to enjoy life and see the beauty of the natural world. In 'The Rich...' the poet uses positive images to show the beauty of the world for example 'my paintings are mountains and rivers' which gives the sense that he sees the world as a work of art and something precious to be admired. In 'How to', the poet also uses positive imagery although she uses them to show the power and size of the natural world such as 'immense and wordless', as if the natural world is bigger and much more important than the human world. This suggests that Barber sees the natural world as something bigger that we can't own, but the poet in 'The Rich' seems to suggest something different through his images, as if the natural world belongs to humans. This is also suggested by the ways both poets position the idea of 'peace'. In 'The Rich' it is on the second line but Barber puts the word 'breathe' right at the end of the poem.

Both suggest that it is the main point of their poem however, because in 'The Rich' it is a definite statement: 'peace is what matters' and in 'How To' it is a direct instruction in a single word sentence at the end of the poem.

However, although both poems are about similar ideas, 'How to' seems more direct and as if it matters more. She uses second person and lots of instructions to the reader in the second verse, whereas 'The Rich' just describes his own way of looking at the world. This makes 'How to' seem more powerful and direct as if it is very important that we do as she say

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Poem: How to leave the World

**How to Leave the World that Worships  
*Should***

Let faxes butter-curl on dusty shelves.  
Let junkmail build its castles in the hush  
of other people's halls. Let deadlines burst  
and flash like glorious fireworks somewhere else.  
As hours go softly by, let others curse  
the roads where distant drivers queue like sheep.  
Let e-mails fly like panicked, tiny birds.  
Let phones, unanswered, ring themselves to sleep.

Above, the sky unrolls its telegram,  
immense and wordless, simply understood:  
you've made your mark like birdtracks in the sand –  
now make the air in your lungs your livelihood.  
See how each wave arrives at last to heave  
itself upon the beach and vanish. Breathe.

*Ros Barber*

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Poem: The Rich Eat Three Full Meals

## **The Rich Eat Three Full Meals**

The rich eat three full meals, the poor two small bowls  
But peace is what matters.

Thirsty, I drink sweet plum tea;

Warm, I lie in the shade, in the breeze;

My paintings are mountains and rivers all around me,

My damask, embroidered, the grass.

I rest at night, rest easy,

Am awake with the sun

And enjoying Heaven's heaped-up favours.

*Nguyen Binh Khiem*



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## Notes

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