

Mocks Marking Training

Paper 1: Shakespeare and Post 1914 Literature

Marks and commentaries

Script 1

Macbeth – Act 1 Scene 3, lines 128 to 153

Explore how Shakespeare presents the reactions of Macbeth in this extract.

Part a) The candidate has written a short response but does make some comment on Macbeth's reactions within the extract. Subject terminology is limited, the candidate making reference to the use of a rhetorical question to demonstrate how Macbeth is 'questioning whether being made Thane of Cawdor is a good thing or not' and Shakespeare's use of imagery to convey Macbeth considering the 'consequences' of his position. Appropriate selection of examples support the points being made but to enable the candidate to move to a higher level a longer and more detailed analysis of the extract is required.

Mark awarded – 8 (Level 2)

Explain the importance of predictions elsewhere in the play.

Part b) The requirement for part b) is for the candidate to explore the theme of predictions elsewhere in the play and this candidate does go out of the extract and considers the prediction of Malcolm being the one who killed his father Duncan, the prediction of Banquo's son becoming king and, finally, the witches' predictions prior to the extract.

At times the response does revert to a more narrative style, which conforms to the Level 2 descriptors, and there is some evidence of a critical style but it is not always applied securely. The candidate does consider how the witches' predictions 'could make the audience try and make their own predictions'; however, the response lacks discussion of the relationship between the text and context as required for bullet point 4 (AO3) of the mark scheme.

Mark awarded – 7 (Level 2)

Script 2

Macbeth – Act 1 Scene 3. Lines 128 to 153

Explore how Shakespeare presents the reactions of Macbeth in this extract.

The second Shakespeare exemplar is an example of a more detailed and focused response, which meets the requirements of a Level 4 mark. The response opens with a clear understanding of how Shakespeare presents Macbeth in this extract as a man in 'a state of confusion' and who is 'overwhelmed' by the witches' predictions. Paragraph two discusses the use of alliteration 'two truths be told' to convey Macbeth as being in a state of 'clarity'. The candidate explores a variety of emotions throughout the response including: astonishment, delight and relief, as well as considering more negative reactions: fear, worry and greed to illustrate a detailed understanding of the extract.

Similarly, analysis is made to a number of language and structural features – rhetorical question, alliteration, statements and phrases - to give an insight in the character's mind and support the

appropriately selected textual evidence. There is a clear understanding and reference is made to the effect the language, structure and form has on the audience.

Mark awarded – 16 (Level 4)

Explain the importance of predictions elsewhere in the play.

Part b) The student again produces a sustained response to the theme of predictions. The second paragraph does make reference to the extract, which is not required for this part of the question; however the discussion of Macbeth's reactions for part a) does help signpost the candidates' ideas, enabling them to discuss the rest of the play: 'this relates to later in the play' and how Lady Macbeth plays on the predictions to manipulate her husband.

Discussion is made to how prophecies affect other characters, with appropriate selection of text to help support points made. The candidate also explains the use of stage directions 'talks in her sleep' to illustrate how Lady Macbeth's mind is corrupted by the prophecies and her subsequent suicide.

To enable the response to achieve a higher level, more comment is required on the context of the play and the relationship between text and context.

Mark awarded – 14 (Level 4)

Script 3

Much Ado about Nothing – How does Shakespeare present the relationship between Beatrice and Benedick?

Part a) The candidate's response is focused and detailed and discusses a number of key elements within the extract which present the relationship between Beatrice and Benedick. The second paragraph explores how the relationship is 'caring' and how Shakespeare uses metaphorical language to demonstrate the way in which Beatrice's 'heart is too full to deny her love for Benedick'. Close reference is made to the extract to support the points made. It is obvious that the candidate understands the effect on the reader.

Further points consider how the relationship is 'comic', 'witty', 'caring and loving', with appropriately selected quotations made to support the points made.

The response is well structured and follows a systematic approach to analyse how the writer uses 'short sentences to suggest 'Beatrice is shy', a rhetorical question to present Benedick as 'nervous' and the long sentence to add 'complex detail'. To enable the candidate to move to a level 5, there needs to be more depth to the analysis as at times some of the points made required further development or an alternative interpretation to be made. For a top level response, candidates should be using terminology to suggest various ways of evaluating key language or structural features e.g. on the other hand... alternatively... thereby demonstrating they have considered a range of alternative interpretations by an audience.

Mark awarded – 16 (Level 4)

Part b) The theme of reputation throughout the rest of the play is explored in a personal and critical style, selecting three key areas of discussion.

The first point made relates to the reputation of Dogberry and how he sees himself as a 'social climber' a character 'trying to improve his position in the hierarchy', whilst others see him as 'unintelligent and irritating' and how this creates a comedic element within the play. The candidate shows a secure understanding of the character and theme, although there is a lack of textual reference made to support the points made.

The second page explores the reputation of Don John as a 'plain dealing villain' and how he is presented as the protagonist within the play. The candidate makes a sustained comment on how Don John reflects the ideas of Elizabethan England and the attitude to illegitimacy and inheritance.

The third point made focusses on the reputation of Beatrice and her 'merry war' with Benedick and how Beatrice 'contradicts the Elizabethan woman stereotype' of a quiet submissive female. It was felt that this area of the response could be developed further and more discussion made to Beatrice and possibly Hero and how both women relied on their reputation throughout the play.

The response is developed and thorough and the critical style is maintained throughout. Points made are well-developed but there is a lack of textual reference to the play. There are also some areas that could have been developed further to enable a mark in a level 5 to be awarded.

Mark awarded – 16 (Level 4)

Script 4

Journey's End – In what ways does the war affects the soldiers in Journey's End?

Although the response is fairly short, it manages to explore three significant features of the play and shows a relevant personal response and understanding, placing it within a Level 3 of the mark scheme. The opening paragraph explores the significance of the dug-out as a place of protection for the soldiers, a 'place that is safe for them', which is lost at the end of the play when it caves in. The candidate uses this example to illustrate the link between the text and the context of the war and how the soldiers lost the 'one place where nothing bad could happen'.

The second paragraph analyses the physical impact of war on the soldiers and how the war 'creates an addiction in the soldiers'. Particular analysis is made to Stanhope and his alcoholism and how he uses drink 'to forget' and to present him as just like one of the other soldiers: 'petrified'. The comments made show a sound understanding of the text, which is supported by focused examples.

The final paragraph considers the character of Hibbert and how desperate he is to escape the front line. Again close reference is made to the text and how he 'hated and loathed it' and the candidate concludes

by linking the presentation of the character to the impact that the war had on many of the men fighting in World War One.

Mark awarded – AO1 and AO3 = 14 (Level 3) and AO4 = 6 (Level 3)

Script 5

Blood Brothers – explain the significance of superstition in Blood Brothers

The candidate illustrates some elements of a personal response and a general understanding of the play but the majority of the writing consists of narrative elements rather than an analytical approach. The response opens with mention of context and the differences in class and education between Mrs Johnstone and Mrs Lyons and how the working class were 'vulnerable to manipulation by the upper better educated classes'. Paragraph two begins to address the theme of superstition when 'Mickey shoots Edward' but the point is not developed or an explanation given as to how the shooting is linked to superstition.

On page two a further example of superstition is given and supported by evidence from the text: 'puts new shoes on the table'; however, again the analysis deviates from the point, going on to explain how Mrs Lyons finds out Mrs Johnstone is pregnant with twins. It is clear from the whole essay that the candidate understands the theme of superstition and can select examples relating to it within the play: 'walking on the pavement cracks', 'the devils got your number' and how if 'either twin learns about the other they shall both die'; however, the whole response lacks evaluation and analysis to move it out of a Level 2 mark.

The response concludes by linking back to the time period and setting of the play and how Russell presents life in Liverpool in the 1960s and the way 'the working class people were manipulated lied to'.

Mark awarded – AO1 and AO3 = 10 (Level 2), AO4 = 3 (Level 2)

Script 6

Blood Brothers - explain the significance of superstition in Blood Brothers

Script 6 is a good example of a response at the top of a level 3, as it has a personal style that has a more developed engagement with the play compared to script 5 but lacks the subtle, more succinct choice of textual reference and a more thorough analysis to move it to marks within a level 4.

The response opens with a clear and personal engagement with the text and how superstitions are 'one of the causes of the ... tragedy' within the play. The candidate continues to explain how Mrs Lyons 'manipulates Mrs Johnstone into giving one of the twins' and supports this with clear reference to the text: 'shoes upon the table', 'take them off', which leads to Mrs Lyons realising she can manipulate Mrs Johnstone. To move this up to a level 4, the candidate needs to develop the evaluation of the textual

references selected and to explore the significance of putting shoes on the table. There is also a need to link to the contextual reasons for the superstitious attitude of Mrs Johnstone and how this reflected the class division between the women.

Page three presents another aspect of the theme within the play and how Mrs Lyons is able to make up her own superstitions. The point is supported with reference to the text, although it is rather long and the candidate does not specifically focus on a key word or aspect of the quotation when developing their interpretation.

The last paragraph introduces a third aspect of superstition and how 'swearing on the Bible' is used by Mrs Lyons to take advantage of Mrs Johnstone; however, the candidate repeats the same quotation as previously used and ends the response by stating 'this came true!' rather than exploring the religious significance of the language. The candidate would have achieved higher marks had textual references and contextual points been integrated throughout the writing.

Mark awarded – AO1 and 3 = 19 (Level 3), AO4 = 7 (Level 3)

Script 7

Blood Brothers – explain the significance of superstition in Blood Brothers

The third response to the theme of significance has an assured personal engagement, with a range of well-chosen references to the text, which are at times discerning and are beginning to show a perceptive understanding of the theme and context behind the play.

Paragraph two explores the false superstitious comment made by Mrs Lyons about how the twins will 'immediately die' if they learn about each other, in order to 'threaten and inflict fear' on Mrs Johnson. The candidate shows a secure understanding of the character of Mrs Lyons and how she uses superstitions. The choice of textual evidence is detailed; many are embedded within the analysis and they support the points made. The way that this response achieved a higher mark than the previous one is because of the depth of analysis and fluent way in which the writing develops. Both the characters of Mrs Lyons and Mrs Johnstone are discussed in a balanced way. Consideration is made of the context of the play and how it portrays the differences between the class system and how Mrs Lyons as a 'middle class woman... should have known better than... to believe' in superstitions as something 'that cannot be proven'. Similarly, consideration is shown of how Mrs Johnstone is presented as a typical working class housewife who suffered from prejudice and social injustice – superstition played an important role in Mrs Johnstone's life and her decision to 'give one of her babies away'.

Overall, the candidate has produced a piece of writing showing a high level of engagement and understanding of the text, with appropriately chosen quotations and an understanding of how the text and context are integrated.

Mark awarded – AO1 and AO3 = 27 (Level 5), AO4 = 6 (Level 3)

Script 8

An Inspector Calls – the importance of Sheila

The candidate has written a detailed response, which shows a sound appreciation of the play and the character of Sheila. The response covers examples from the entire play and focused references are made to the text throughout.

At the start of the response the candidate discusses how Sheila ‘has an important role’ in the play and how at the start she is seen as a ‘shallow’ character but later becomes more ‘aware of what other people say and think’. The candidate explores a number of factors concerning Sheila and how she ‘took on the role of the socialist Inspector Goole’, and how she foresees Eric’s involvement and tries to warn her mother: ‘mother don’t – please don’t’ and finally how she shows remorse as the play progresses and is ‘ashamed’. Some of the textual references selected are rather long at times and not always fully analysed. To move to a level 4 or 5 a more succinct, embedded approach would be required.

Where the candidate does analyse the text, the understanding is sound and appropriately critical in style. Unfortunately, there is a lack of contextual discussion and as a result the mark has been awarded to reflect this. Had the candidate integrated comments on how the text and character of Sheila reflected the time period and social class then the mark would probably have moved to a level 4.

Mark awarded – AO1 and AO3 = 17 (Level 3), AO4 = 5 (Level 2)

Paper 1 full script

Section A Much Ado About Nothing:

- a) 18 marks (Level 5)
- b) 18 marks (Level 5)

Total: 36 marks

Section B Lord of the Flies:

AO2 and 3: 32 marks (Level 5 – full marks)

AO4: 8 marks (Level 3 – full marks)

Total: 40 marks