

GCSE 2013 English Literature

Unit 3 Exemplar Material Pack

SHAKESPEARE

&

CONTEMPORARY DRAMA

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

GCSE 2013 Unit 3 English Literature Exemplar Material

This pack contains 10 exemplars for Unit 3 of the GCSE 2013 English Literature Specification.

- 5 Shakespeare exemplars
- 5 Contemporary Drama exemplars.

These are to be used in conjunction with the new 2013 GCSE English Literature specification, for first teaching September 2013 and first entry opportunity in summer 2015.

The sample materials exemplify the changes that have been made to the Question Structure, Content, Mark Scheme and Assessment Objectives (AOs).

These changes include:

Task 1: Shakespeare

Question Structure/Content

- 3 out of the 4 topic areas (Characterisation, Performance, Theme, Relationships) will be available for centres to select as the Controlled Assessment task. These will alternate each year. For exemplification purposes, all 4 potential tasks are included in this set of exemplars.

AOs/Marks

- Previously AO2 (10 marks) & AO3 (20 marks) were targeted for this task whereas this has now been changed to AO3 (20 marks) and AO4 (20 marks).
- The total marks available have been increased from 30 to 40.

Mark Scheme

- The shift in focus from AO2 to AO4 means that in order to satisfy the AO4 requirements, students must now relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
- The mark schemes have been amended to include 'both the Shakespeare play and the adaptation' within the bands. Students will therefore need to ensure that they answer on both or there will be a ceiling on the amount of marks they can achieve for their answer. The maximum mark totals that can be achieved if only one is mentioned differs for AO3 and AO4 as set out below.

AO3

- Students will not receive any marks for AO3 if they do not answer on both the Shakespeare play AND the adaptation.

AO4

- Students can achieve a maximum of 4 marks (top of Band 1) for AO4 if they only answer on one text.

Task 2: Contemporary Drama

Preparation

- Centres must now choose from the list of 9 contemporary drama texts that are printed in the new 2013 specification. For exemplification purposes, 3 out of the 9 potential drama texts are included in this set of exemplars.

Question Structure/Content

- 3 out of the 4 topic areas (Characterisation, Performance, Theme, Relationships) will be available for centres to select as the Controlled Assessment task. These will alternate each year. For exemplification purposes, 3 out of the 4 potential tasks are included in this set of exemplars.

AOs/Marks

- The total marks available has decreased from 20 to 16.

Mark Scheme

- The mark scheme has been amended to reflect the new question total.

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Unit 3 Exemplar Material

SHAKESPEARE

Exemplar 1

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Shakespeare – The Merchant of Venice

Character

In this text I shall be taking to you about the play of the merchant of Venice and how a Jewish man called Shylock has everything taken away from his life. There is a film and a play about this story, the film is directed by a man called Michael Radford and the play is written by Shakespeare. In the play the man called Shylock hates the Christians and wants to kill someone who is a Christian, his name is Antonio. In Shakespeare's time the audience that would have watched this in England would have expected this because they are very stereotypical and Jews have been banned from their country so none of them have never actually met a Jew. They would not trust them. Antonio is this wealthy man who does not particularly like Jews either.

In the film there is an extra scene at the start that is not in the play but in the play it is spoken of later. Radford obviously wanted to show this action so the story would become more clear to viewers. In the extra scene Shylock is at a bridge called the Rialto there is a Jew being picked on by Christians, Shylock is shocked and then Antonio walks past him he says his name and just touches his arm but Antonio turns and spits on him and walks off. (Shylock looks very sad) Radford probably put this scene in to show Shylock as a victim and show why he wants to kill Antonio. People nowadays would say they don't blame him for what he is doing as he was insulting. But Shakespeare decides to totally miss this out. In the time it was shown the audience would not find spitting at a Jew as a disgusting act as Jews weren't liked anyway.

Later in the play Antonio is in his big house talking to some people about his ships out at sea trying to arrange everything out so when the time comes there will be no hassle and he will be even richer than what he already is. As they go on talking Antonio sees his best friend called Bassanio running through the gates and up to his house. He calls Antonio in an excited way. He comes up to the room Antonio is in and Antonio says 'I'm in love' who with Antonio asks 'with this lovely lady who lives on an island not far from here.'

Commentary

AO3 Band 1 Mark 4

Assessment objective: AO3		
Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none">No rewardable material.
1	1-4	<ul style="list-style-type: none">Limited relevant comparisons/links between the Shakespeare play and the adaptation.Limited evaluation of the different ways of expressing meaning.Limited use of relevant examples from both the Shakespeare play and the adaptation. <p>*Communicates ideas using simple language but lacks clarity and organisation. There will be frequent errors in spelling, punctuation and grammar.</p>

AO4 Band 1 Mark 4

Assessment Objective: AO4		
Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self, and other readers in different contexts and at different times		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none">No rewardable material.
1	1-4	<ul style="list-style-type: none">Limited explanation of character/theme/relationship/performance within the context of the drama.Limited explanation of the relevance of the play and the adaptation to different audiences at different times.Limited use of relevant examples of the different context(s) from either the Shakespeare play or the adaptation. Responses on only the Shakespeare play or the adaptation cannot go above this level.

The response is written using a straightforward structure and informal narrative voice. Comments are limited, undeveloped and not always clear. Quotations are limited, and are generally not explored or developed. There is no explicit explanation of how links and/or comparisons can be made between the text and the adaptation. Understanding is of a very limited level and does go off task towards the end of the response. The student does make mention to the contextual nature of the play and the portrayal of the Jewish character, Shylock. However this is limited and as it does not discuss the context of both the text and adaptation, the mark cannot go beyond a Band 1 for AO4. Band 1 for both AOs is appropriate, with the selection of a few appropriate examples.

QWC is appropriate to the Band awarded.

GCSE 2013 English Literature

Unit 3 Exemplar Material

SHAKESPEARE

Exemplar 2

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Shakespeare – Romeo and Juliet

Relationships

Juliet and her mother have a distant relationship, Juliet is an only child and her mother could be jealous of her youth, beauty and freedom. One of the reasons why their relationship is so distant is because Juliet's mother was not with her most of the time when she was growing up, this was because 16th century society women were not involved with their children because they believed breast feeding would damage their beauty and would limit their social life. This is why the Capulets hired a wet nurse that looked after Juliet. The relationship between Juliet and the nurse is more like a mother and daughter.

In Act 1 scene 3 Juliet's mother has to check with the nurse as to how old Juliet is – 'thou knowest my daughter's of a pretty age,' this is when her mother is trying to convince her to marry Paris. In the film Baz Luhrmann makes Lady Capulet come across as self centred and vain by making it seem like she is too busy getting ready for the party than sitting down with Juliet and discussing it with her. Instead she is talking at her rather than talking with her and listening to what she has to say. The fact that Lady Capulet wants the nurse in the room with them while they are talking about it shows that she might not feel very comfortable talking to Juliet by herself as they are not close or she may feel that Juliet will agree to marry Paris if the nurse is there to persuade her.

Lady Capulet just wants a 'good marriage' for her daughter but the nurse cares more for her happiness but cannot go against what the parents say. During the conversation the nurse constantly talks about Juliet as a child and Lady Capulet keeps telling her to be quiet. This could be because she is jealous of their relationship.

In the play Juliet convinces Lady Capulet that her anger is towards Romeo for killing Tybalt but Juliet is really feeling sad because Romeo has been banished and she will not get to see him. Shakespeare uses dramatic irony to show that although Lady Capulet feels close to her daughter at this point and is comforting her when actually they are further apart because Juliet is lying to her, to hide her love for Romeo.

Baz Luhrmann decides not to show this scene where Juliet lies to her mother about her feelings for Romeo, therefore he removes the dramatic irony that Shakespeare use to show Lady Capulet as sympathetic and understanding. He also removes the scene at the beginning where Juliet cries. This could be because Luhrmann wants to make Lady Capulet seem like she doesn't care about her daughter.

In Act 4 lady Capulet comes in to say goodnight to Juliet and seems more motherly towards her telling her to get some rest. Lady Capulet and the nurse leave the room before Juliet says 'Farewell! God know when we shall meet again' whereas in the film they are still in the room but unaware of Juliet's secret meaning.

Juliet and her mother have a distant relationship as her mother did not really bring her up, she was handed to a wet nurse as this was normal for women of her time.

Commentary

A03 Band 2 Mark 6

Assessment objective: A03

Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

Band	Mark	Descriptor
2	5-8	<ul style="list-style-type: none">• Some relevant comparisons/links between the Shakespeare play and the adaptation.• Some evaluation of the different ways of expressing meaning and achieving effects.• Some use of relevant examples from both the Shakespeare play and the adaptation. <p>*Communicates ideas using some terminology and there is some organisation of the material. There will be some errors in spelling, punctuation and grammar.</p>

A04 Band 2 Mark 6

Assessment Objective: A04

Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self, and other readers in different contexts and at different times

Band	Mark	Descriptor
2	5-8	<ul style="list-style-type: none">• Some explanation of character/theme/relationship/performance within the context of the drama.• Some explanation of the relevance of the play and the adaptation to different audiences at different times.• Some use of relevant examples of the different contexts from both the Shakespeare play and the adaptation.

The response shows some understanding of the relationship between Juliet and Lady Capulet and how the Luhrmann adaptation expresses meaning and achieves effects in a contemporary setting. The student mentions how Luhrmann portrays Lady Capulet appearing 'too busy getting herself ready for the party' to illustrate how they do not have a typical mother daughter relationship. The response does contain some textual evidence, from both the Shakespeare play and the adaptation, although a number of points that are made lack detailed development and explanation to move the response into a Band 3. There is an element of narrative rather than analytical exploration at times within the response. Some explanation of the relationship between characters within the context of the play is shown and how both the play and adaptation are relevant to the audience; however, this is mainly addressed in connection with the play and the time period in which it was first presented. The student does make some reference to the way Luhrmann 'removes the lines' from the original text to convey a different meaning to lady Capulet and Juliet's relationship, although this again lacks development to meet the requirements for a Band 3.

QWC is appropriate to the Band awarded.

GCSE 2013 English Literature

Unit 3 Exemplar Material

SHAKESPEARE

Exemplar 3

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Shakespeare – Much Ado about Nothing

Dramatic devices

According to Branagh actor, producer and director of the film 'it is very funny with a strong under-current of evil and mischief.' The humour and tension of the film comes from Shakespeare's language and staging devices. The audience of the time would appreciate the subtle use of humour to convey the romantic elements of the play.

For example in Act 2 scene 3, Benedick/Branagh starts the scene with a soliloquy. In the scene he states 'I will not be sworn, but love may transform me to an oyster' at the end of the scene he is 'horribly' in love with Beatrice. This is very ironic for the audience because he has changed his mind so quickly. Hunting and fishing imagery is used during the tricking of Benedick for example 'Bait the hook well – this fish will bite,' this is ironic for the audience as they know that the whole thing is a big trap for Benedick to get caught in.

After his soliloquy Benedick runs off to hide while Claudio, Leonato and Don Pedro come strolling in to the garden. Balthasar comes in with them but he is singing a love song 'sigh no more, ladies, sigh no more' this is ironic because it sets the scene for the audience and Claudio. Don Pedro and Leonato are about to talk about love. Claudio uses exaggerated descriptions of Beatrice's love for Benedick, for example 'down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses O sweet Benedick' the character of Beatrice is conveyed as a very strong woman and not the normal woman for Shakespeare's period as women were considered quiet and did not have strong opinions or views. The audience would find it ironic that Beatrice who was saying she hated Benedick at the start now talks about how much she loves him. They would know she would not have said these things.

During the talk of Benedick and Beatrice, Beatrice states 'against my will I am sent to bid you come in to dinner' this is ironic for the audience because they know Benedick got tricked and Beatrice is unaware of the trick.

When Hero and Ursula try to trick Beatrice, they use similar words to do with hunting and fishing for example 'angling is to see the fish' and 'cupid kills with arrows and some with traps.' The audience know Beatrice is being tricked. The film cuts the first part of this scene possibly to make the tricking of Beatrice seem more complex.

Hero and Ursula are both very harsh on Criticism against Beatrice's character. 'misprising what they look on and her wit values itself so highly that to her,' this is ironic for the audience because Hero and Ursula are trying to change Beatrice's character so that Benedick will love her even more than before. She should be seen as a more submissive woman for the time period and not so independent.

In Beatrice's final soliloquy she is asking a lot of rhetorical questions 'what fire in mine ears?' 'Can this be true?' 'scorn so much?' this is ironic for the audience because she has been caught in the trap and is now asking questions about this. Beatrice also states 'taming my wild heart to thy loving hand.' This is ironic for the audience because they know this is a trick and Beatrice and Benedick change their thoughts for each other so quickly.

The start of the wedding scene, Leonato and Benedick attempt humour because Claudio says 'no'. Leonato attempts humour by saying 'to be married to her. Friar you come to marry her,' and Benedick by saying 'why then, some be of laughing, as, ah, ha, he.' This is ironic as Claudio says no to getting married and not the Friar's question. Claudio thinks Hero has been

unfaithful and Shakespeare shows how unacceptable it was to marry a woman who had been unfaithful. It was an act of sin which the Christian audience would not be able to accept. Branagh also shows how disgusted Claudio is within the film.

Claudio uses some violent and cruel language towards Hero 'rotten orange... cunning sin... foul tainted flesh' this is ironic as the audience would know that Hero didn't cheat with another man but the characters don't know that. This scene in the film uses pathetic fallacy to show how angry Claudio is, at the start the scene is sunny but the sky becomes dark and gloomy to show how Claudio has been humiliated. It was expected that women should respect the man.

After the strong evil undercurrent of Don John we are left waiting for his punishment. Meanwhile the characters (after the romantic ending) are having a nice time dancing and singing to music under the wonderful clear Italian sky and all of the characters experience catharsis and joy. Shakespeare creates dramatic irony by using hunting and fishing imagery, using asides and using exaggerated descriptions. He does this to create tension and excitement for the audience. Branagh adapted the dramatic irony to make it funnier and tenser for a modern audience. I think Shakespeare's version is a lot more serious through the use of dramatic irony as marriage and fidelity were far more important at that time.

Commentary

AO3 Band 3 Mark 11

Assessment objective: A03		
Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects		
Band	Mark	Descriptor
3	9-12	<ul style="list-style-type: none">• Sound relevant comparisons/links between the Shakespeare play and the adaptation.• Some clear evaluation of the different ways of expressing meaning and achieving effects.• A balanced response with sound use of relevant examples from both the Shakespeare play and the adaptation. <p>*Communicates ideas using terminology and the organisation of the material shows some direction and control. There will be few errors in spelling, punctuation and grammar.</p>

AO4 Band 3 Mark 10

Assessment Objective: A04		
Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self, and other readers in different contexts and at different times		
Band	Mark	Descriptor
3	9-12	<ul style="list-style-type: none">• Sound explanation of character/theme/relationship/performance within the context of the drama.• Sound explanation of the relevance of the play and the adaptation to different audiences at different times.• A balanced response with sound use of relevant examples of the different contexts from both the Shakespeare play and the adaptation.

*The response opens with an appropriate quotation from Kenneth Branagh, creating an instant link to the adaptation and how the director utilises the language and staging devices from the original text. The candidate makes some clear evaluation of dramatic irony 'a soliloquy... imagery... asides' used within the Shakespeare text and this is supported by sound use of textual examples from **both** the play and adaptation. The use of terminology shows some direction and control; however, the response is a little repetitive in the analytical explanation, where the candidate uses the phrase 'this is ironic for the audience... this is very ironic for the audience' throughout and therefore prevents the response from becoming sustained and a Band 4. Within AO4 the student demonstrates a sound understanding of the performance and the context of the drama and how it is relevant to the audiences of various time periods 'Branagh adapted the dramatic irony to make it funnier and tenser for a modern audience... Shakespeare's version is a lot more serious... as marriage and fidelity were far more important at that time.' The response is balanced with sound use of relevant examples from **both** the play and the adaptation.*

QWC is appropriate to the Band awarded.

GCSE 2013 English Literature

Unit 3 Exemplar Material

SHAKESPEARE

Exemplar 4

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Shakespeare – Macbeth

Theme

For my controlled assessment I have chosen to discuss the representation of a theme in Macbeth. The play dates back to the 16th Century and was written by famous playwright, William Shakespeare. I will be contrasting the portrayal of the theme in the play and the adaptation made by Jack Gold. My chosen theme to discuss is the supernatural as it occurs most in the play. During Shakespeare's time, many people believed in supernatural happenings; this is evident in most of Shakespeare's work where many supernatural events take place.

At the beginning of the play the first supernatural event takes place; the witches. Witches themselves are supernatural, therefore having them in the play adds to the theme. The stage directions also give them a dark and ominous entrance: 'thunder. Enter the witches'. Thunder is also associated with evil, a characteristic witches are believed to have. Also they are portrayed in an unnatural form. Banquo says, 'you should be women. And yet your beards forbid me to interpret so' This makes the reader doubt the witches form as he describes them as women with 'beards' – two things that aren't normally associated with each other. This makes the audience ponder over whether they are real or spectral. The unnaturalness of the witches is not only shown through the words of the other characters, but also in their own 'fair is foul and foul is fair'. It literally means 'good is bad and bad is good' and indicates they are tampering with God's natural order. Only individuals with unimaginable power are capable of doing such a thing. The witches are also made to disappear as quickly as they appear 'they made themselves air into which they vanished' they appear to be transcendental as vanishing is a supernatural skill.

In the film the director has enforced the use of sinister music for their entrance. The lighting is dark and there are consecutive flashes of lightning and numerous claps of thunder. The producer has stuck to the original stage directions and the additional effects used add to the eerie and mysterious atmosphere needed to portray the witches. The witches' costumes also blend in with their surroundings. When they stand up from the foetal position they were in, it looks to the audience as though they appeared from nowhere. This leads the audience into confusion. Their disappearance confuses the audience even more. The camera zooms in and focuses on Macbeth and Banquo's faces and when it zooms back out, the witches are gone. The actors use body language to express their astonishment as well as confused facial expressions and questioning gestures to show the audience that they are unaware of what has happened.

At the end of Act 2 scene 1, the next key supernatural event takes place. After Macbeth is made Thane of Cawdor, he realises the witches prophecy has come true. He considers Duncan's murder in order for him to become king. But this only causes him to hallucinate 'is this a dagger I see before me' Macbeth realises this, yet he is still unsure whether to believe what he can see or not, 'a false creation, proceeding from the heat-oppressed brain?' although he doubted the delusional dagger, he still saw it as a sign to go ahead with his plan. 'thou marshall'st me the way'. The next quote shows an example of Shakespeare's use of negative language to enhance the supernatural theme, 'that are seems dead, and wicked dreams abuse, the curtain'd sleep' which means there is no dagger here it's the murder that I'm about to do that's making me think I see one. I am being deceived by evil nightmares.' He is troubled by dreams in his sleep, but now his dreams are haunting him whilst he is awake. The use of negative language such as 'dead' 'wicked' and 'abuse' add to the supernatural effect and theme of the scene.

In the film, the dagger is not shown. This increases the audience's doubts, making them believe it's of the mind. The actor looks into the camera lens, leaving his gaze focussed on it at all times. His facial expressions show astonishment, confusion, doubt and fear and change according to his words. He questions himself many times and occasionally tries to reach out and grab the 'handle' to show the audience there is something there. Shakespeare's audience would have been horrified by the suggestion that an honourable man like Macbeth could be manipulated by the supernatural. This would go completely against their religious beliefs. A modern audience would be more accepting of the witches but their presence would still be unsettling, rather like a modern horror film.

Another vision comes to Macbeth, this time after Duncan's murder. The guests are seated and gathered for a feast when 'the ghost of Banquo enters, and sits at Macbeth's place' Fear and guilt affect him and Macbeth begins to confess his role in Banquo's murder in front of his guests 'thou canst not say I did it; never shake thy gory locks at me.' This quote tells the reader that Macbeth is the only one who can see the ghost, it also shows his conscience is getting to him and emphasises his guilt towards the murder of his friend.

In the adaptation, the ghost appears just like the dagger, invisible. It isn't visible to the audience or the characters. Macbeth's facial expressions show horror and confusion and he also comes across as mentally unstable by the way he is shouting. This would unsettle the audience as they can see how the supernatural has affected Macbeth's mind.

One of the last supernatural events that take place in the tragedy is Lady Macbeth's sleepwalking scene. It's certainly not a coincidence that she only sleepwalks after the murders of Duncan and Banquo. As the doctor says 'unnatural deeds do breed unnatural happenings.' The guilt of the murders has caught up with her and she worries so much it has caused her to sleepwalk. 'Out damned spot' she is referring to an apparent spot of blood on her hands that won't wash off. This symbolises her inability to remove the guilt she has for Duncan's murder. She also seems to be reassuring her husband, Macbeth that Banquo is buried and cannot come out of his grave 'Banquo is buried, he cannot come out on's grave.' She seems to be telling herself that the murder is over and done with and no amount of guilt or remorse may bring them back.

The adaptation shows the scene take place in darkly lit stairway, with the 'doctor' and 'gentlewoman' conversing. Lady Macbeth enters with a candle in her hand; the candle amidst the darkness represents Lady Macbeth's frail soul amidst the dark actions she has put herself through. The actress doesn't acknowledge the doctor and gentlewoman's presence; she doesn't blink or look around but looks as if she is in a trance.

In conclusion, I believe the adaptation is better at portraying the supernatural theme of the play. Jack Gold uses lighting, camera angles and stunning sound effects to enhance the audience's understanding of the supernatural events that take place. He tries to create the image of horror that the Shakespearean audience would have felt with the introduction of witches and the supernatural in a very religious society.

Commentary

AO3 Band 4 Mark 15

Assessment objective: A03		
Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects		
Band	Mark	Descriptor
4	13-16	<ul style="list-style-type: none">• Sustained relevant comparisons/links between the Shakespeare play and the adaptation.• Sustained evaluation of the different ways of expressing meaning and achieving effects.• A balanced response with sustained use of relevant examples from both the Shakespeare play and the adaptation. <p>*Communicates ideas effectively using correct terminology and organises material clearly. Spelling, punctuation and grammar will be mostly accurate.</p>

AO4 Band 4 Mark 16

Assessment Objective: A04		
Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self, and other readers in different contexts and at different times		
Band	Mark	Descriptor
4	13-16	<ul style="list-style-type: none">• Sustained explanation of character/theme/relationship/performance within the context of the drama.• Sustained explanation of the relevance of the play and the adaptation to different audiences at different times.• A balanced response with sustained use of relevant examples of the different contexts from both the Shakespeare play and the adaptation.

This is a developed response, showing a very thorough knowledge of both the play text and the film adaptation. The opening paragraph discusses the central theme of the supernatural and its perception by the audience during the time period in which it was set, as 'many people believed in the supernatural.' (AO4) The student creates a sustained response linking to both the text and the adaptation throughout the writing and the use of textual examples is sustained and contributes to the understanding of the theme. Detailed analysis is made to how the director used camera angles, lighting and sound effects to enhance the adaptation and enable a modern 'audience's understanding of the supernatural'.

The response shows a developed and secure knowledge of various acts and scenes from the original play and how the supernatural is conveyed through, setting, character and theme 'thunder. Enter the witches'.

The student has created a balanced response with sustained use of examples and discussion of context, however, to move to a Band 5 perceptive piece, the student needs to integrate the play text and adaptation fluently within each paragraph and ensure that each explanation made is fully developed, giving different interpretations wherever possible.

QWC is appropriate to the Band awarded.

GCSE 2013 English Literature

Unit 3 Exemplar Material

SHAKESPEARE

Exemplar 5

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Shakespeare - Macbeth

Character

Shakespeare's dark tragedy, *Macbeth*, conveys a tale of ambition and guilt including the element of regicide, violence and the supernatural. Although set in early medieval times, the play was performed in the Jacobean period - a period full of superstition, religious intolerance and violence. To include elements of regicide and the supernatural would have challenged the religious beliefs of its time. When initially informed by three witches that he is to become King of Scotland, Macbeth attempts to create his own future, leading him to murder and his eventual downfall. Within the Roman Polanski film adaptation the development of Macbeth's character is dark and sinister and the use of dramatic Scottish scenery and violent weather to help the audience get a picture of a man who becomes obsessed with power. Polanski brutally presents the violence of the period through the execution of the 'Thane of Cawdor.' The graphic portrayal of the traitor hanging in front of the other men as a warning, contrasts with Shakespeare's original version, where the mention of the execution is only conveyed second hand through the text, rather than described in detail or on stage, mirroring classical tragedy.

In the play we are not immediately introduced to the character of Macbeth but we find out about his character from others. He is conveyed as a valiant, brave and violent soldier; he is said to have killed anybody who stepped into his path and is praised by King Duncan and the Captain for his ruthless aggression and his courageous attitude. Macbeth is described as 'Bellona's bride-groom' a man with such skill as a soldier he would be worthy to marry Bellona the Greek goddess of war, a mythical character who would only select a powerful man as her husband.

Whilst the Captain is describing Macbeth he explains how the battle is unfolding and how Macbeth, despite being outnumbered, fought on heroically and how 'His brandish'd steel... smok'd with bloody execution' illustrating how Macbeth was so expert at fighting that even his sword was smouldering with the heat of battle. The smoky desolate scene used by Polanski helps convey the violence of the battle and the bloody face of the Captain, who is barely able to stand, reinforces the violence that the main protagonist is caught up in.

We are also provided with dramatic imagery to describe Macbeth's character and how he killed a man by slicing him 'from the nave to th' chaps' with his sword. This gruesome way of killing somebody represents his merciless attitude whilst on the battlefield and would obviously suggest to the audience that he could be a dangerous man further on in the play.

When the audience finally see Macbeth in the following scene of the adaptation, the man they see does not seem to conform to the image we have created of him during the battle. He appears a mild and humble man, riding with his close friend Banquo over the moors towards the King's camp. The speech is light and relaxed conveying the relief they are feeling for the end of the battle and their success.

In the same way Shakespeare creates a man who changes throughout the play from an 'honourable' Thane; to a bloody killer; a paranoid king and finally a ruthless man fighting to maintain his power against Macduff. Polanski cleverly mirrors the multiple characteristics of Macbeth within the film; as Macbeth becomes more ruthless and erratic, so too do the speech patterns and movements of the actor who is playing him. In Act 2 Scene 1, when Macbeth imagines he sees a dagger in front of him his expression is one of horror as he questions 'is this a dagger which I see before me, the handle toward my hand?' this is the first indication that Macbeth is losing his hold on reality and suggests that 'witchcraft' is controlling future events a dark omen for a Jacobean audience. The haunting music used by Polanski whilst the dagger is in the centre of the screen also has a sinister and unnatural feel to it. The actor is led by the dagger towards the sleeping Duncan. The corridor is dark and what light there is illuminates Macbeth's face, helping the audience focus

on his expressions. Shakespeare allows the audience to envisage the death of Duncan at the end of Act 1 rather than describing his murder, however Polanski's adaptation is visually brutal and bloody – allowing the audience to see the action taking place. The actor playing Macbeth attacks in a frenzied and frantic way to convey the violence, which is not always possible to perform on a stage. Another reason for keeping it off stage could be that the brutal killing of a king – regicide - would be seen as an act against God. The Shakespearean audience believed that the king was God-appointed and that to kill him was tantamount to killing God himself. It would therefore be more appropriate for the physical action to be dealt with off stage rather than in full view of the audience. In contrast a modern audience no longer see the monarchy as God appointed, therefore the murder is shown in the adaptation.

On completion of the murder in Act 2, the audience again see another side to the character of Macbeth. Lady Macbeth appears to have no conscience or fear and is more concerned that her husband 'did...bring these daggers from the place?' Morally Lady Macbeth is more concerned with avoiding the blame for murder, whilst her husband is so appalled with what he has done, he feels that all the water in the world cannot clean away the blood, 'Will all great Neptune's ocean wash this blood clean from my hand? No' his hands are so stained with blood that they will colour the seas with Duncan's blood 'the multitudinous seas incarnadine.' His conscience is further affected when he finds he is unable to speak the word 'Amen' implying that God will not bless him and he is forever doomed to hell. Again we are shown a man who knows what is morally wrong, however is weak to the persuasion from his wife.

Macbeth's character descends into paranoia as the play progresses and he starts to fear those around him, especially Banquo. Shakespeare utilises soliloquies to convey Macbeth's deep feelings and concerns for his position. This is seen within Act 3 scene 1, when he is planning the murder of Banquo and his son Fleance, who has been predicted heir to a future throne. He argues that 'for them, the gracious Duncan have I murdered' to justify why they should be killed. Polanski in keeping with the idea that a soliloquy is the thoughts of the character, shows Macbeth in close up, whilst the actor's voice is played over the scene to express his thoughts. This allows the actor to use his facial expressions to add a deeper meaning to the message being conveyed.

The conflicting thoughts of good and evil torment Macbeth throughout the play and he explains to Lady Macbeth, 'O, full of scorpions is my mind, dear wife!' However the more he tries to escape from the evil of his position the more he gets dragged into committing more brutal deeds. It is only when Lady Macbeth finally dies in Act 5 scene 5 that Macbeth realises the futility of what he has done and that life is 'but a walking shadow' he speaks wearily of time, past, present and future and how empty he finds life. We now see a man who has finally been broken by the murders he has committed and how he has lost everything dear to him as a result.

Despite everything he has gone through, at the end of the play and within the film adaptation, we see Macbeth revert to the character he was in Act 1 scene 2 – a courageous soldier, who will end his life fighting. When he finally confronts Macduff and discovers Macduff was 'from his mother's womb untimely ripped,' which was the prophesy given by the witches, Macbeth decides to 'try to the last... lay on Macduff,' he will go down fighting to the end. Polanski's film version is bloody and violent; however it conveys a true reflection of the brutality and tragedy that was the central part of the play.

Macbeth is a brutal tragedy centred on a man whose ambitious nature opens up a fatal flaw in his character and causes his destruction. Polanski's film I believe creates a convincing and dramatic version of the play. As with any tragedy, an audience of any time period would expect the central protagonist to die - as good should always overcome evil.

Commentary

AO3 Band 5 Mark 20

Assessment objective: A03		
Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects		
Band	Mark	Descriptor
5	17-20	<ul style="list-style-type: none">• Perceptive relevant comparisons/links between the Shakespeare play and the adaptation.• Perceptive evaluation of the different ways of expressing meaning and achieving effects.• A balanced response with perceptive use of relevant examples from both the Shakespeare play and the adaptation. <p>*Communicates ideas effectively using appropriate terminology and organises material coherently. Spelling, punctuation and grammar will be accurate throughout.</p>

AO4 Band 5 Mark 20

Assessment Objective: A04		
Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self, and other readers in different contexts and at different times		
Band	Mark	Descriptor
5	17-20	<ul style="list-style-type: none">• Perceptive explanation of character/theme/relationship/performance within the context of the drama.• Perceptive explanation of the relevance of the play and the adaptation to different audiences at different times.• A balanced response with perceptive use of relevant examples of the different contexts from both the Shakespeare play and the adaptation.

The candidate has produced a discriminating and perceptive evaluation of both the play text and the film adaptation, making sophisticated links between them. A perceptive evaluation is made of Polanski's use of light and scenery in the film to convey a believable adaptation. The selection of examples is also discriminating and fully supports the points being made. A perceptive understanding is shown of how language, structure and form contribute to the presentation of the character Macbeth. Communication of ideas is effective, using appropriate terminology and the organisation of the material is coherent. Spelling, punctuation and grammar are accurate throughout. The student makes explicit mention to the Jacobean period in the opening of the response and how the audience during the time period the play was set was 'full of superstition, religious intolerance and violence.' Perceptive analysis is also developed about a modern audience and how 'Polanski's adaptation is visually brutal and bloody'; 'a modern audience no longer see the monarchy as God appointed, therefore the murder is shown in the adaptation.' The entire response is balanced with perceptive use of relevant examples from both the text and the adaptation.

QWC is appropriate to the Band awarded.

GCSE 2013 English Literature

Unit 3 Exemplar Material

CONTEMPORARY DRAMA

Exemplar 1

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Contemporary Drama – Whose Life is it Anyway?

Theme

In this work I am going to talk about a group of people who are in this story called Whose life is it anyway and basically say how they express themselves to the audience. I am going to start with the main character Ken. Ken has been in a car crash and as a result he has become permanently paralyzed from the neck down. He spends his days in the hospital bed being changed, washed, fed and kept alive by the doctors and nurses. He is sad and he shows this through humor by saying things like 'I wouldn't be much help with that' or one time he was talking about some people skateboarding and he was the skateboard. He thinks of himself as an object more than a human being. He says these quotes in a sarcastic way but that is how he feels.

Ken is not happy with his life now and he doesn't want to live anymore. There are two nurses at the hospital who keep him clean, feed and check up on Ken, they are nice to him and try to keep his moral up. They treat him as kindly as they can and never bring up his disability unless it is necessary but Ken just wants everyone to treat him like a normal person. Clarke Braine has done well to pick the person that is playing Ken because he is intelligent, brave and good with words because of this Clarke can help us see the pain and frustration that Ken has to put up with.

In the book there is another character called John. He is an interesting and good guy, Ken likes him because John treats him like a normal person because he realises that it's not his fault at all and that's why Ken likes him. John is a musician and at one point in the play John tells Ken says why not try and get a tune out of me, so John starts to play him, then one of the nurses comes in and stops it. Later John and one of the nurses are talking and John makes a good point about letting Ken die, he says 'nurse why not let Ken die if he wants to, I wonder how much it cost a week to keep him alive, they are hundreds of people in Africa dying and it would only cost a few pounds to keep them alive,' but the nurse doesn't listen.

There is a main doctor in the play called Dr Emerson all he cares about is ensuring his patients get what they need and don't die. He doesn't care about what they want. He doesn't want Ken to die and will not let him die without a fight. At one point Ken must take some medicine one of the nurses is about to give him but he refuses so Dr Emerson comes down and goes to Ken 'you must take this medicine' and Ken says 'I don't want to have it' but Dr Emerson gives it to him even without Ken's permission showing how Dr Emerson has no respect for Ken.

At the end of the play Ken gets more and more frustrated and angry. In one scene Dr Emerson decides to send a lady to go and speak to Ken to try to get his moral up but Ken finds this very annoying because the woman doesn't treat Ken like a normal human being, she acts as if Ken is a helpless boy who needs pity. Ken tries to offend her but she still stays nice and kind to him. In the end Ken starts shouting and is very annoyed and needs assisting with his breathing.

At the end Ken is in court fighting for his right to decide whether he can die or not, it's a long scene and nurse Sadler decides to back Ken on his court case. The judge after thinking carefully about everything takes a moment standing looking outside a window and decides to let Ken have the choice to choose whether he dies or not.

Commentary

AO1 Band 1 Mark 3

Assessment Objective: AO1		
Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.		
Band	Mark	Descriptor
1	1-3	<ul style="list-style-type: none">• Limited explanation of character/theme/relationship/performance.• Limited use of relevant examples to demonstrate understanding of character/theme/relationship/performance.• Limited evaluation of selected examples. <p>*Communicates ideas using simple language but lacks clarity and organisation. There will be frequent errors in spelling, punctuation and grammar.</p>

The contemporary drama response shows a limited understanding of the text; however, this is not fully developed to move to a Band 2, as a number of points lack clarity. Comments are generally of a limited, straightforward nature. The student has chosen themes within 'Whose Life is it Anyway?' but the response mainly focuses on characters and therefore does not address the requirements of the task. There are a number of textual references made but these lack development and the response generally resorts to storytelling. There is insufficient evidence of understanding to get into Band 2 as the examples chosen only place the response high in Band 1.

QWC is appropriate for the Band awarded.

GCSE 2013 English Literature

Unit 3 Exemplar Material

CONTEMPORARY DRAMA

Exemplar 2

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Contemporary Drama – Journey's End

Character

In this assessment there is a main character called Stanhope, who I will be reviewing. Stanhope has a lot of emotions throughout the script. Throughout these quotes I will discuss the emotional side of this and sometimes my opinion. His emotions will reflect on the life he has been through and the experience that he has to take with no choice in the matter.

Stanhope is the manager of this company. However Stanhope is a very heavy drinker he always drinks or asks everyone for a drink throughout the script at one point of the script he doesn't like how theirs not enough bottles left and they bought to, whereas he drank them all. He has a mixed emotion in my opinion, as firstly he says, 'the last bottle! Why damn it, we bought six!' secondly 'oh, lords sake don't go through them one by one; this will last till sunrise – sunrise tomorrow lads' so my opinion Stanhope's annoyed to start off with and then began to think about it and what will happen the after.

The relationship between Raleigh and Stanhope has a lot of emotion as Stanhope is chocked to see Raleigh walk in he began to slur his words and keeps his speaking to a minimum. When Stanhope sees that Raleigh has wrote a letter he becomes nervous as he doesn't want Raleigh telling them what hes become while hes been there, as Raleigh begins to say 'no I'll leave it then' Stanhope becomes more aware of what's going to be in that letter, he demands to see the letter and the more Raleigh doesn't give it hi the more Stanhope wants to see it.

At the end of Journey's End Stanhope begins to show his feelings for Raleigh and the care that he has hurt himself. Stanhope takes the role of his dad 'steady old boy, just lie there quietly for a bit' he also says 'it's alright, old chap, it's just the shock – numbed them' he's showing his thought on this and the care for Raleigh. To me it seems it had to take something bad to happen for Stanhope to show his true feelings and the love he actually shows towards Raleigh's death.

The relationship between Osborne and Stanhope is like father and son. Osborne is a very caring person and always sticks up for Stanhope. Stanhope looks up to Osborne in my opinion as he always relies on him to answer for him. Osborne is on Stanhope's side and will always tell him what's been said about him and what he should do. Stanhope thinks Osborne as a dad however he calls him 'uncle'. Osborne said he would 'follow Stanhope to hell' that means he feels like hes on the same page as Stanhope and as Osborne is drinking like Stanhope he feels like he will end up like him that's why he says he will follow him in hell because they are both as bad as each other.

Hibbert tries to impress Stanhope by trying to be bigger than Stanhope but Stanhope doesn't care about Hibbert or what he has to say. Hes very violent towards Hibbert and doesn't like to be under his standard. To me it seems he's jealous of Hibbert and wants to be bigger and harder than him. Hibbert is in between Trotter and Stanhope, there are a lot of arguments. Stanhope always talks about Hibbert behind his back and when he's in the room he will change his attitude.

Overall I think Stanhope is a mixed emotion person, he shows his emotion all the time through the script whereas he will get annoyed and a few minutes later be fine. He looks after his men and you can tell that he does love them it's just he doesn't show it.

Commentary

AO1 Band 2 Mark 6

Assessment Objective: AO1		
Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.		
Band	Mark	Descriptor
2	4-6	<ul style="list-style-type: none">• Some explanation of character/theme/relationship/performance.• Some use of relevant examples to demonstrate understanding of character/theme/relationship/performance.• Some evaluation of selected examples. <p>*Communicates ideas using some terminology and there is some organisation of the material. There will be some errors in spelling, punctuation and grammar.</p>

The student has produced a response which shows an understanding of the text and some explanation is made to the character of Stanhope and how he is 'a very heavy drinker' and 'a mixed emotion person.' Discussion is also made to his relationship with other characters particularly Osborne, Hibbert and Raleigh. Some relevant examples are used to support points that are made, which are appropriate in most cases; however, the evaluation is undeveloped and not always linked to the points made to make this a sound Band 3 response.

QWC is appropriate to the Band awarded.

GCSE 2013 English Literature

Unit 3 Exemplar Material

CONTEMPORARY DRAMA

Exemplar 3

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Contemporary Drama - An Inspector Calls

Relationships

Two of the main characters in An Inspector Calls are Mr and Mrs Birling who are presented as living in a 'fairly large suburban house, belonging to a prosperous manufacturer.' Mr Birling is a self-made man who is 'heavy looking' but speaks with a 'provincial' voice. Mrs Birling is presented as a woman who is 'rather cold and her husband's social superior' which shows she is from a better social class than Mr Birling. When Mr Birling wants to 'tell Cook' that the dinner is good, Mrs Birling tells her husband off 'you're not supposed to say such things,' showing how it is not acceptable to praise the servants and that Mr Birling is not born into the upper classes as he does not know the correct behaviour. The relationship between Mr and Mrs Birling, described by Priestley is almost like a marriage of convenience. Mrs Birling married her husband for the money and status of being with a powerful businessman.

Their social class is also shown when they are talking about Eva/Daisy. Mrs Birling calls her 'girls of that class.' And Mr Birling sees her as just 'one of my employees' not important and worth worrying about. This shows that they think they are too good for people like her and that it is her own fault for the things that happened to her.

Both characters appear stereotypical for the 1912 period when the play is set. Mr Birling is the head of the family who sees the marriage of his daughter Sheila to Gerald Croft as a business arrangement where their marriage will bring 'Crofts Limited' and 'Birling and Company... together.' At no point does he mention love only that the marriage will benefit his business by bringing in 'lower costs and higher prices.'

Mrs Birling also tries to control her children, especially Sheila who she constantly calls 'child'. She does not seem to know much about what they are like as people and is shocked when she finds out that Eric drinks 'He's been steadily drinking too much for the last two years.' She will not accept it and says 'It isn't true'. She likes to be in control and tries to send Sheila out of the room 'you're looking tired, dear. I think you ought to go to bed.'

Both characters try to use their social status to influence or threaten the Inspector. Mr Birling tries to impress how important he is and intimidate the Inspector by saying 'I was an alderman for years,' and that he knows 'the Brumley police officers pretty well.' He even tries to show how important he is by introducing Gerald as 'the son of Sir George Croft' hoping that using an important name would impress the Inspector. He also becomes threatening when he says that he knows the Chief Constable 'I ought to warn you that he's an old friend of mine.' The word warn shows that he is trying to threaten the Inspector.

Mrs Birling also uses her status to try to threaten the Inspector by accusing him of 'having no power to make her change her mind' when she does not want to speak to the Inspector. In the same way as her husband she uses her husband's position in the town and her social status to put the Inspector in his place 'you know of course my husband was Lord Mayor only two years ago and that he's still a magistrate-' this shows that she thinks because Mr Birling and her hold important positions in Brumley, that they should not be questioned by a police Inspector.

Both Mr and Mrs Birling won't accept responsibility for the death of Eva/Daisy and try to blame everyone else. When it turns out that Mr Birling had her 'turned out' of his factory he says he was 'justified' as she was causing trouble by going on strike. Mr Birling is more concerned about making money and not about the people who work for him. At the end of the play when Mr Birling thinks it was all a 'hoax' and he is described as acting 'jovially' which shows he finds it all a joke.

Mrs Birling is like her husband and does not share any responsibility for the death of Eva/Daisy and says to the Inspector 'you're quite wrong to suppose I shall regret what I did,'

and she says 'I accept no blame for it at all.' Mrs Birling was the head of a charity which turned Daisy away when she wanted help because she was pregnant. Mrs Birling judged her as a 'girl of that sort' which shows she thought she was a common prostitute who did not deserve any help. She says she 'blames the young man who was the father of the child' and that it is his responsibility to help her. The only time Mrs Birling is slightly upset is when she finds out that it is her son who is the father and that the baby was her grandchild. However, once the Inspector leaves she goes back to being unfeeling and cold and does not see any problem with behaving as they did at the start of the play 'well, why shouldn't we?' unlike her daughter she has not learnt anything from the inspector about responsibility.

Both Mr and Mrs Birling are more concerned about any 'public scandal' and how they will look to their friends in Brumley. Mr Birling is worried about his 'knighthood' and the bad image his company will get if anyone hears about it, all him and his wife are concerned about is keeping their respectable position. I think Mr and Mrs Birling are important characters who are very similar in many ways as they are both snobs who feel they have no responsibility for the death of Eva/Daisy.

Commentary

AO1 Band 3 Mark 9

Assessment Objective: AO1		
Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.		
Band	Mark	Descriptor
3	7-9	<ul style="list-style-type: none">• Sound explanation of character/theme/relationship/performance.• Sound use of relevant examples to demonstrate understanding of character/theme/relationship/performance.• Sound evaluation of selected examples. <p>*Communicates ideas using terminology and the organisation of the material shows some direction and control. There will be few errors in spelling, punctuation and grammar.</p>

The student has produced a sound response to the task set and has selected appropriate text to support ideas, thereby meeting the descriptors for a Band 3. A sound understanding of the themes within the drama has been shown and the key relationship between the characters of Mr and Mrs Birling.

Communication shows sound direction and control; however, there are errors in punctuation, spelling and grammar - pregnant, too, capitalisation of names etc. The essay does have areas of narrative rather than academic style and the vocabulary used to analyse the textual references is basic at times - 'shows' 'shown'. Occasionally, the essay reads more like a list of features rather than a developed evaluation.

To move to a Band 4 the student needs to use a more complex academic style, with a variety of synonyms to analyse the quotations - illustrates, demonstrates, conveys etc. They also need to avoid listing ideas and develop their analysis of each feature separately.

GCSE 2013 English Literature

Unit 3 Exemplar Material

CONTEMPORARY DRAMA

Exemplar 4

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Contemporary Drama – An Inspector Calls

Character

An Inspector calls is a play written by J.B.Priestley during the 20th Century. The play shows how capitalism controlled Britain and the negative impact it had on lower-class citizens. Priestley conveyed to his audience the difference in treatment between Capitalists and Socialists and he also indicates that being an irresponsible capitalist can lead to some of the problems that arose in the 20th Century.

Sheila Birling is one of the main characters in the play and she changes the most because of the events that take place. In the beginning of the play, Priestley portrays her as a naïve yet fortunate young lady. As the story unfolds, she develops into the mature and understanding character we see at the end of the play. The impressions conveyed by Priestley are shown through the language, vocabulary and stage directions he uses, which I will discuss further on. The author's intentions are delivered through Sheila, as she takes the morals she learns and rectifies her faults under the inspector's impression.

The first facts we are given about Sheila is in Act 1, 'a very pretty girl in her early twenties, very pleased with life and rather excited.' She is the only daughter of respected and wealthy business man, Mr Birling and has therefore grown up immune to the hardships of life. In this part of the play, Sheila is engaged (and soon to wed Gerald Croft, son of another businessman with an even loftier status than Mr Birling.) This would increase the status of both Sheila and her family.

The forthcoming events bring the change in Sheila, as she has never experienced any hardship in her life. She has lived such an easy life of luxuries but the Inspector will morph Sheila into the character Priestley wants to see in his society. During the family gathering, Gerald expresses his eagerness to marry Sheila, to which she replies, 'last summer, when you never came near me, and I wondered what had happened to you,' we see her as a naïve character as she has her doubts about where Gerald was last summer. Even when Gerald explains he was busy, she still has her doubts about it, 'that's what you say', his response is sharp and firm and she doesn't believe him. This shows she is not as naïve as Priestley wants us to think as she suspects him of having an affair.

After hearing about the death of Eva Smith, her first response is 'oh how horrible' she is expressing her disgust and grief to the death of another human being despite their status. Seeing her act with compassion already shows us her separation from her parents' capitalist views. Also when she hears her father refused to give Eva a pay rise she shows a quick change from self-centred character to an open-hearted one, as she says 'but these girls aren't cheap labour, they're people.' Priestley also shows the two main themes of guilt and remorse in the above quote as Sheila makes a connection with someone of a lower class than her, she wants her father to accept his role in the suicide. When we see Sheila show sympathy towards Eva, Priestley informs his audience that higher class citizens should still be compassionate and understanding towards fellow lower class citizens and have a sense of responsibility.

Priestley makes all his messages evident via Sheila. All the changes he wants to see are those that take place within her; such as guilt, remorse, responsibility and compassion. The biggest changes in Sheila occurred when the Inspector tells the family that 'each of you helped to kill her' this is when Sheila begins to take responsibility over her actions as she

remembers it was her jealous and high status that got Eva the sack, 'it was my own fault... you've done things you were ashamed of too.' She is regretful and accepting of her mistakes. She uses humble language as she speaks and she also wants others to come forward with their roles and accept their mistakes. Priestley is showing that the younger generation and the older ones are completely opposite to each other. The older generation have adapted to the capitalist society of the 20th Century and are not willing to change, whereas the younger generation are open-minded, taking views from every perspective. This is crucial in order to maintain a good society and a mutual understanding between citizens. In the play Sheila and Eric are the only ones who heed the Inspector's words; their parents however are more arrogant and reluctant to change. Sheila says 'I'll never do it again to anybody' she shows regret and understanding of her actions.

Priestley creates a solid personality within Sheila, which we see when she says her parents to 'pretend nothing much has happened,' it also shows how her parents are reluctant to change, especially when they know the Inspector was not real. Sheila is upset that her parents don't change 'it frightens me the way you talk.' Sheila doesn't like the fact her parents still haven't accepted responsibility. Her feelings at the end of the play are very different to the ones she made before the Inspector arrived.

J.B.Priestley purposefully shows the difference between the guilt and responsibility of Eric and Sheila and their parent's refusal to accept the blame for their actions. The Inspector leaves the family with these words 'and I tell you, that time will soon come when if men will not learn their lesson, they will be taught it in fire, blood and anguish.' His words contain a hidden message aimed at not only the Birling's' but to the rest of society. Sheila appreciated the Inspector's warning as it changed her character and made her realise that society should not be divided due to class, status, power or wealth rather society should be united because of compassion. Sheila followed the morals Priestley set out in the play.

Commentary

AO1 Band 4 Mark 13

Assessment Objective: AO1		
Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.		
Band	Mark	Descriptor
4	10–13	<ul style="list-style-type: none">• Sustained explanation of character/theme/relationship/performance.• Sustained use of relevant examples to demonstrate understanding of character/theme/relationship/performance.• Sustained evaluation of selected examples. <p>*Communicates ideas effectively using correct terminology and organises material clearly. Spelling, punctuation and grammar will be mostly accurate.</p>

The candidate has produced a convincing response to the task, showing at times a perceptive understanding of the character of Sheila in 'An Inspector Calls'. The response is sustained throughout and although the comments hint at a perceptive understanding (Band 5), this is not always borne out with the long textual references made or the explanation and evaluation. It does not always communicate ideas as effectively as it could for the top Band and requires more selected and embedded quotations to be made. The response does open with a detailed discussion on the context behind the play; however, as AO4 is not marked in this task, it is not required.

The candidate shows a sustained understanding of Sheila and how she is a 'naive... daughter of a respected business man... who develops into a mature understanding character'. There is sustained use of relevant examples which are evaluated fully and effectively, with mention made to how 'the author's intentions are delivered through Sheila.' The candidate selects and comments on a range of examples from throughout the play and concludes by explaining how 'Sheila understood the consequences of society... she followed the morals given to her by the Inspector.' Overall, this is an excellent example of a top Band 4 response.

QWC is appropriate to the band awarded.

GCSE 2013 English Literature

Unit 3 Exemplar Material

CONTEMPORARY DRAMA

Exemplar 5

The GCSE 2013 linear English Literature specification is now available, for first teaching in September 2013 and first assessment in June 2015.

Contemporary Drama – An Inspector Calls

Character

'An Inspector Calls' by J.B. Priestley is set in 1912 and focuses around the Birling family. It is based in the fictional industrial city of Brumley. Mr Birling is a wealthy and successful business man, who has made a name for himself in the local community. His wife is also a prominent figure, who is a 'prominent member – of the Brumley Women's Charity Organization.' Suggesting she is a respected woman who has a caring side, however the audience later find out that her position is to make her look good and have control within the local community.

In the stage directions, Mrs Birling is initially described as a 'rather cold woman and her husband's social superior' and Priestley conveys her as an unsympathetic character and out of touch with reality. She is portrayed as a snob and even corrects her husband when he complements the cook '(reproachfully) Arthur, you're not supposed to say such things.' Her attitude to hearing the news of the death was that, because Eva/Daisy was not from their class, she should not deserve help, 'A girl in her position.' The irony used by Priestley to illustrate how Mrs Birling is influenced by social status is conveyed by her refusing to help Daisy Renton as she 'didn't like her manner.' A charity should be caring for everyone, not judge people.

Her lack of understanding is also shown towards her family, she still addresses her daughter as a 'child' and refuses to accept that Eric is a heavy drinker 'no of course not. He's only a boy.' When the truth is revealed she cannot believe it and is 'staggered' asking Gerald 'you know him, Gerald – and you're a man – you must know it isn't true.' She tries to control her children by telling them to 'be quiet.' The overall impression you get of Mrs Birling is of a domineering woman, who does not like to be dominated or challenged by the Inspector. She continually tries to stand up to him, refusing to answer questions or even look at the photograph, 'I don't see any particular reason why I should.' She tries to control the Inspector and bring his investigation to an end 'I think we've just about come to an end of this wretched business.' Even though she is the wife and socially subservient to her husband during this time period, she comes across as the more controlling character.

Mrs Birling was the last person to see Eva Smith alive: Eva went in desperation to the charitable committee that she chaired, having nowhere else to turn. Mrs Birling admits that she 'prejudiced' the committee to turn down her application for help, leaving Eva Smith no real option but to commit suicide. Mrs Birling feels no guilt for what she did, telling the Inspector, 'In the circumstances I think I was justified.' Yet she cannot be held solely responsible for Eva's death, because of the whole 'chain of events' that led to her meeting with Eva. As the Inspector forcefully tells the family just before he leaves 'Each of you helped kill her.'

Mrs Birling herself reminds Mr Birling of his role in the tragedy:

'Please remember that before you start accusing me of anything again that it wasn't I who had her turned out of her employment – which probably began it.' She refuses to see how her actions had anything to do with Eva's death as 'she had only herself to blame.' She also suggests that it is the father of the child that is responsible 'Go look for the father of the child. It's his responsibility.' Throughout the whole play she remains untouched by the Inspector's questioning. It is only when she realises Eric was the father of the baby and that her actions have caused the death of her grandchild that she begins to show any signs of distress 'But surely... I mean... it's ridiculous...' and she becomes 'agitated'.

Every time Mrs Birling is challenged by the Inspector she reacts in a very defensive manner, blaming everyone except herself. When it is mentioned that Eva was pregnant, she claims

that the father 'should be made an example of...he ought to be dealt with very severely' and she defensively adds that 'It wasn't I who had her turned out of her employment.'

Mr and Mrs Birling usually maintained a united front; however she must feel under a lot of pressure to speak to her husband so bitterly. Mrs Birling is right when she accuses her husband of starting the whole 'sorry business' as the sacking of Eva was the first step on the road to her death. When he first fired her, for asking for a modest rise, Eva, according to the Inspector, 'was feeling desperate.' She had little money, no work and few friends; had she kept her job, all would have been well. Mr Birling, though, like his wife, feels no remorse and states 'I was quite justified.'

In Act 3, after the Inspector has left, she returns to her domineering self and is proud that she 'was the only one of you who didn't give in to him' straight away she takes the control and her husband agrees with her 'You're absolutely right, my dear.' Her reaction following Gerald's news that the Inspector did not exist is one of triumph 'Didn't I tell you... I couldn't imagine a real police Inspector talking like that' immediately she forgets the death of Daisy and is happy to go back to the way things were before. She even thinks the whole affair is a joke 'in the morning they'll be as amused as we are.'

Mrs Birling tries to remain untouched by the tragedy that occurs within the play. She wants to maintain the respectable and wealthy woman in society image, who like her husband is more concerned with how it will affect them, not how it has affected others, despite the Inspector's comments that 'we are all responsible' for each other, Mrs Birling remains unaffected at the end of the play.

Commentary

AO1 Band 5 Mark 14

Assessment Objective: AO1		
Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.		
Band	Mark	Descriptor
5	14–16	<ul style="list-style-type: none">• Perceptive explanation of character/theme/relationship/performance.• Perceptive use of relevant examples to demonstrate understanding of character/theme/relationship/performance.• Perceptive evaluation of selected examples. <p>*Communicates ideas effectively using appropriate terminology and organises material coherently. Spelling, punctuation and grammar will be accurate throughout.</p>

The student has produced a perceptive, secure and confidently written essay. The writing illustrates a thorough knowledge of the entire play and the student has made reference to the characters from all 3 Acts. Mention is also made to stage directions to show an awareness of the writer's craft. Material is organised correctly and spelling, punctuation and grammar are accurate throughout. The writing is fluent and fulfils the requirements of a secure Band 5.

The textual references made throughout the essay are appropriate to the points made; however, to move to a top Band 5 the student needs to be more succinct with the length of text selected. Smaller, closer textual referencing would be preferable.

QWC is appropriate to the Band awarded.