

# **Examiners' Report**

## **June 2024**

**GCSE English Literature 1ET0 01**

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## Introduction

The GCSE (9-1) English Literature examination 1ET01 consists of two sections and lasts for one hour and forty-five minutes, with the recommended split of fifty-five minutes for Section A and fifty minutes for Section B. The questions require the candidates to show that they have completed a detailed study of two texts.

The total number of marks available is 80.

The paper is assessed across AO1, 2, 3 and 4:

AO1	Read, understand and respond to texts. Students should be able to: maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

## Section A

One text from a choice of six Shakespeare plays from which the candidate must complete two parts of the question. The maximum marks for the question are:

Part a) – 20 marks for AO2

Part b) – 20 marks for AO1 (15 marks) and AO3 (5 marks).

Total for Section A is 40 marks.

### Text choices:

*Macbeth*

*The Tempest*

*Romeo and Juliet*

*Much Ado About Nothing*

*Twelfth Night*

*The Merchant of Venice*

*Macbeth* was again the most popular text for Section A, with over 29,000 responses. The second most popular choice was *Romeo and Juliet* with just over 11,000 responses. Fewer candidates chose *The Tempest*, *Much Ado About Nothing* and *The Merchant of Venice* and very few studied *Twelfth Night*.

## **Section B**

One text from Post-1914 British literature. Candidates have a choice from six play texts or six prose texts and have to answer one question from a choice of two for each text.

The maximum marks for the question are 40 for AO1 (16 marks) and AO3 (16 marks) making a total mark out of 32.

There is also a mark out for 8 for AO4.

## **British Play**

*An Inspector Calls*: J B Priestley

*Hobson's Choice*: Harold Brighouse

*Blood Brothers*: Willy Russell

*Journey's End*: R C Sherriff

*The Empress*: Tanika Gupta

*Refugee Boy*: Benjamin Zephaniah (adapted for the stage by Lemn Sissay)

## **British Novel**

*Animal Farm*: George Orwell

*Lord of the Flies*: William Golding

*Anita and Me*: Meera Syal



*The Woman in Black*: Susan Hill

*Coram Boy*: Jamila Gavin

*Boys Don't Cry*: Malorie Blackman

The most popular choice of text for Section B was *An Inspector Calls* with approximately 15,000 responses for Q7 and just over 11,000 for Q8.

Within the Novel section, *Animal Farm* was the most popular with 1,942 responses for Q19. It was really pleasing to see that *Boys Don't Cry* had 1,519 responses for Q29.

### **Principal Examiner Comment**

This has been a very successful series. There were no errors on the examination paper and no erratum notices issued. On the whole, candidates have responded to the tasks exceptionally well and the full range of marks has been awarded for all questions.

### **Section A**

In Part (a) questions, candidates sometimes lacked a clear focus on language, form and structure with responses sometimes becoming a little narrative. Although this has been highlighted in previous examiner reports, several candidates included contextual points (AO3) in Part (a), which is not assessed. Candidates should simply demonstrate their understanding of the language, form and structure within the extract in relation to the question.

Responses that did well often covered three or more areas from across the whole of their chosen extract.

### **Responses placed in higher levels tended to:**

- focus on the question
- identify a wide variety of language and structural techniques used by the playwright, which were correctly identified and supported with evidence
- use accurate and appropriate terminology
- explain examples in some detail and consider the effect on the reader, demonstrating an assured or perceptive understanding of the extract and the techniques used to present the character/s.

Part b) responses that did well demonstrated:

- a well-rounded understanding of the rest of the play and the importance of the given theme
- succinct points, with accurate and integrated examples, which helped to illuminate the point being made
- the inclusion of context which was appropriate to the point being made and was interwoven throughout each paragraph and not included as a bolt-on at the end.

## **Section B**

As in previous series, the most common errors in the play and novel section were:

- not focusing on the question
- not exploring a range of areas within the text to show a secure understanding of the play/novel as a whole – perhaps giving only one or two examples and appearing to muddle the assessment objectives – for instance, exploring the language, form and structure and not including context.

Examiners commented on the success of the paper and generally they felt that candidates had been well-prepared for the examination. Centres should be congratulated on their hard work.

## Question 1

### *Macbeth*

The extract was taken from Act 5 Scene 8, lines 3 to 34.

For Part a) candidates were asked to explore how Shakespeare presented the relationship between Macduff and Macbeth in the extract, whilst Part b) required candidates to explain the importance of violence elsewhere in the play.

#### **Part a)**

Examiners felt that this passage was very accessible to all candidates and marks were awarded across the whole mark scheme. Candidates were able to discuss a wide range of areas concerning the relationship between Macduff and Macbeth. Even weaker candidates recognised the anger and hatred between the two men. Many candidates felt Macduff and Macbeth acted as a foil for each other, representing the good and evil versions of similar characters. The main areas of AO2 explored included the metaphor, 'Turn, hell-hound! Turn!', the use of imperatives to command and dominate and close focus on word classes and linguistic techniques. All candidates were able to identify the hatred shown by Macduff and Macbeth's arrogance and the way he initially believed he had a charmed life. Even at the lower marked responses, there was still an attempt by many candidates to use terminology. Many candidates seemed to enjoy writing about the shift in their relationship when Macduff reveals he was 'untimely ripped'.

#### **Part b)**

Many examiners felt that violence was a very accessible theme to all candidates and invited some very long and detailed responses. Many candidates went back to the beginning, noting how Macbeth was originally celebrated for his violence. The 'unseamed him from nave to chaps' was a popular quotation. Candidates tended to work through the play in order from this point and many were able to discuss the different impact violence had on Macbeth compared to Lady Macbeth. This led to contextual discussion around the way women were viewed as gentle and more fragile. The violence surrounding Duncan's death was covered by most candidates and this was then linked contextually to the divine right of Kings.

The following response was awarded marks in a Level 1 for both Parts a) and b).

In this extract, the relationship between Macbeth and Macduff is violent and argumentative. The extract is during their fight, so of course there will be violence, but there is also quite a lot of back and forth speech between them arguing about who will win and who is a better fighter.

Another part of the play where violence is prevalent is when ~~Macbeth~~ Lady Macbeth kills Duncan. When killing him she is quite dramatic with her method, stabbing him would get blood everywhere and wake him before death so he would feel the pain. The effects of this violence come back to haunt

(Section A continued)

Lady Macbeth, shown in the later scene of her trying to wipe the blood off her hands.

Violence is one of the main themes in Macbeth and I believe this was Shakespeare's way of grabbing the audience's attention and making them listen and reflect.

Part a): Level 1 – 3 marks

Part b): Level 1 – 4 marks

**Part a)**

- Even though the response is only 1 paragraph long, the candidate does show some understanding of the extract and the way the relationship between Macbeth and Macduff is 'violent and argumentative (sic)'.
- Mention is made to how the characters communicate: 'back and forth', and the reason for their interaction: 'arguing about who will win'.
- The response lacks textual references to support the points made and there is no clear identification of language, form and structure or terminology.
- Considering the length of the response, a best fit approach places part a) in a Level 1.

**Part b)**

- The start of Part b) does go out of the extract to discuss violence elsewhere in the play – the killing of Duncan – although there are inaccuracies at the start of paragraph 1.
- The candidate does go on to explore how the violence of Duncan's murder 'comes back to haunt Lady Macbeth' and how she tries to 'wipe the blood off her hands'.
- There is no explicit link to context. However, the candidate does make reference to how Shakespeare uses violence as a central theme to grab 'the audience's attention and making them listen and reflect'.
- Part b) is slightly stronger than Part a), so a mark at the top of a Level 1 has been awarded.



Remember Part a) requires the analysis of language, form and structure.

The following response was awarded marks in a Level 2 for Part a) and Level 3 for Part b).

Shakespeare presents Macduff as a man eager ~~from~~ for revenge. ~~Macduff~~ Macduff wants revenge for Macbeth killing his wife and son.

Macbeth was told by the witches on his second encounter that he should wary of Macduff, this makes Macbeth frightened. Macduff doesn't want to speak to ~~in~~ Macbeth ~~the~~ "I have no words" he just wants to kill him. Macduff wants his sword to do all the talking for him "My voice is in my sword". Macbeth however is still confident as he thinks he is unbeatable due ~~to~~ to the witches ~~prophesying~~ <sup>telling</sup> ~~him~~ he couldn't die from a "man born of a woman". When Macduff tells him he was born from caesarian "untimely ripped". ~~Mac~~ Macbeth now realises his downfall has come to an end.

Macduff is presented by Shakespeare as noble fighting for his king even though he has died. Macduff believes in the divine right of kings. Macduff shows his anger



(Section A continued) towards Macbeth more as the fight goes on calling Macbeth a "coward". The relationship becomes noble fighter against a villain not giving up. Macbeth will not surrender "I will not yield".

This presents Macbeth to be noble. Shakespeare presents Macbeth similarly at the start of the play to the end as he is shown to be a brave fighter. Macduff doesn't want any sort of relationship he just wants revenge.



Violence is a key theme throughout the play. Shakespeare uses the power of violence on people and the guilt they get from being violent.

At the start of the play Macbeth is made Thane of Cawdor due to his heroic bravery. Macbeth is portrayed to be a strong noble man which was expected of men during the Jacobean era. The Witches are presented as wanting to create violence "bouble, bouble toil and trouble". After Macbeth is informed by the Witches he will become king he invites King Duncan to his castle and plans his murder with Lady Macbeth. Lady Macbeth is presented as being very manipulative of Macbeth which would have been very unusual at the time. Lady Macbeth questions Macbeth's masculinity "O take the milk of human kindness" Shakespeare uses milk as it is a white colour which shows peace however Lady Macbeth wants Macbeth to lose it. Lady Macbeth had ambition for more power. Shakespeare uses dramatic irony to show Lady Macbeth asking to change "come ungrateful spirits under me" Lady Macbeth asks to lose her feminine features as she sees them as a weakness. She also says

(Section A continued) "take my milk for gall" lady Macbeth is rejecting her ~~own~~ motherhood which would have been frowned upon as women were expected to be caring mothers.

The effect violence has on Macbeth before killing Duncan Macbeth questions himself. Shakespeare uses hallucinations throughout the play. Macbeth has one before killing Duncan "Is this a dagger I see before my eyes". The effect of violence has on Macbeth leads to his downfall, the guilt he faces he cannot hold without giving away. Macbeth turns into a "tyrant" after the murder of Duncan. The murders take a massive toll on lady Macbeth and she starts to go mad believing she has blood on her hands "out damn spot out I say".

When Macbeth orders to kill Banquo due to him becoming suspicious of Macbeth. Banquo comes back to haunt Macbeth during a Banquet. lady Macbeth tries to control her possessed husband however the guests start to see it.

Violence is the main unraveling to Macbeth and lady Macbeth. The guilt is too much for lady Macbeth as she ends up committing suicide.

(Section A continued) Macbeth becomes too ambitious after hearing the prophecy the Witches knowledge is like a drug too Macbeth.



Part a): Level 2 – 8 marks

Part b): Level 3 – 12 marks

**Part a)**

- This is a good example of a response that meets all of the requirements for a Level 2 as it moves beyond a narrative approach and shows some understanding of the extract and the characters of Macduff and Macbeth. Whilst the response does go out of extract briefly at the start, with mention made to the witches, and in the last paragraph, this does not impact on the rest of the response and the final mark awarded.
- The candidate does explore both characters and how Macbeth is 'wary of Macduff', 'confident' and 'noble'. Whilst Macduff is considered an aggressive man who 'wants to kill Macbeth', who is 'fighting for his king' and desires 'revenge'.
- There is a lack of specific terminology. However, the candidate does attempt to discuss specific words or phrases when analysing points – 'coward', 'sword'.



### Part b)

- Part b) is a sound response that meets all the requirements for a mark at the top of a Level 3.
- The candidate explores how Shakespeare uses 'the power of violence on people'.
- The main areas considered include: Macbeth's violence and his 'heroic bravery', Lady Macbeth calling on spirits to remove her 'feminine features' to enable her to become more violent and the violent killing of Banquo.
- The candidate also considers how violence impacts characters – Macbeth becoming a 'tyrant', Lady Macbeth losing her sanity 'believing she has blood on her hands' and how violence leads to the 'unravelling' of Macbeth and Lady Macbeth.
- A range of examples are integrated throughout and used to develop analysis.
- Contextually, links are made to the role of men in Jacobean time and how Lady Macbeth attempts to break away from a typical feminine role.



Ensure Part a) focuses on the extract and avoid referring to other areas of the play.

The following response was awarded a Level 4 for Part a) and a Level 5 for Part b).

### section A

Macduff and Macbeth's relationship is presented as villainous ~~and~~ and <sup>by Shakespeare</sup>vengeful. This is clearly shown by Shakespeare's use of the devilish imagery of Macbeth, "hell-hound". Macduff uses this noun to describe Macbeth to represent how villainous Macbeth has become at the end of the play. This is reinforced by the imperative "Turn!", clearly showing how Macduff is ready to take revenge for the murder of his family and face the "monstrous" Macbeth. The exclamatory ~~and~~ exaggerates Macduff's need for the end of Macbeth's "tyrannical" rule. ~~The passage starts off with this brave~~ Shakespeare has purposefully started off the extract with this brave tone coming from Macduff to present their relationship as completely broken in contrast to the start of the play, when they were close acquaintances and friends. This creates anticipation for the audience as they realise that Macduff and Macbeth will go to battle and yet they would be worried as to who ~~comes~~ comes out the battlefield victorious.



(Section A continued)

Later on in the extract Macbeth is presented as arrogant and ignorant while fighting Macduff as he believes that Macduff is not as good a warrior as himself; this shown by, "Sword impress, or make me bleed." The verb "impress" shows how he did not expect Macduff to be so good in battling and he overestimated himself. This arrogance is reinforced by his quote, "which must not yield to one of women born." This represents how Macbeth is confident that he will defeat Macduff and be victorious. This also, however, shows his complete trust in the witches' prophecies and their twisted, cryptic, riddles. However, Macbeth's arrogance is quickly destroyed when Macduff mentions that he was "untimely ripped" from "his mother's womb". Here, the tone of the conversation completely shifts as Macbeth realises that there is no escape for him. Shakespeare also uses ~~was~~ a colon before revealing this news as he wants to create a pause in the scene for ~~dramatic~~ dramatic effect. The tension in this scene would've shocked the audience and still have given them a sense of hope for the demise of Macbeth. Shakespeare has presented ~~the~~ their relationship as ironic in this scene as Macduff will be the one who kills Macbeth.

Later in the extract, Shakespeare presents their relationship

(Section A continued) ~~and~~ like the key theme, good vs evil, presenting Macbeth as 'evil' and Macduff as 'noble' and good. ~~Macbeth~~ This is shown, ~~and~~ when Macbeth, in a moment of weakness, tries to barter with Macduff, "And break it to our hope! - I'll not fight with thee." Here, Macbeth tries to show his authority and tries to "spare" Macduff as an illusion to try and escape death. This is exaggerated by the dash, that creates a pause in the speech. To this remark, Shakespeare presents Macduff as brave, "then yield thee, coward!" the ~~verb~~ noun "coward", shows how Macduff isn't afraid to kill Macbeth and ~~is~~ represents him as smart, as he sees through Macbeth's facade. This excites the audience as well as terrifies the audience as they realise that Macbeth will finally die but is terrifying as they don't know how.

(Section A continued) Section B

~~Violence~~ Shakespeare successfully presents violence in the death of King Duncan. Duncan was a representation of a noble and just king, so when he is "brutally" killed by Macbeth in "his sleep", it shifts the natural order and creates chaos as the weather ~~becomes~~ visibly "darkens". Reinforcing this idea, it is mentioned that horses started to "eat" each other, which is a horrific display of violence shown after the death of the king. King James I believed in the ~~Divine~~ Divine Right of Kings which was the belief that the monarch was chosen by God and a disruption to the right of kings would create undeniable chaos, so Shakespeare included this to please him. This would've also been a warning to the audience as Macbeth was written as a moral tale to stop those plotting against the king as the gunpowder plot was only a couple years before play was performed.

~~Violence~~ Violence was also <sup>by Shakespeare</sup> purposefully displayed at the death of Banquo. Macbeth had sent not two ~~men~~ but "three" ~~murderers~~ murderers to kill Banquo and his son because of his paranoia at the witches' prophecies about "Banquo's children becoming king". The murderers had hit him on the head and blood was gushing "down his face". This is clearly represented by Macbeth's exclamation "don't shake



(Section A continued) "thy gory looks at me!" when he hallucinates about seeing the ghost of Banquo at the banquet. This show of violence towards Banquo was ~~important~~ important in the play as it clearly showed Macbeth's fractured relationship with everyone around him, as Banquo used to be one of his closest friends and he ordered for his ~~total~~ brutal death. Shakespeare had deliberately included this much violence for Banquo's death as he wanted to ~~make~~ <sup>make</sup> it a significant part of the play. This was because James I believed that he was a ~~descendant~~ descendant of Banquo's, so this would've pleased him. To the audience, this was an accurate representation of ~~Macbeth's~~ Macbeth's selfishness as they believed that he was so far from God that he had ruled evil and would do anything for power.

Another place violence is shown ~~is~~ is through the death of Macduff's whole family. Shakespeare had shown the death of Macduff's family to be full of violence because he wanted to show that Macbeth had <sup>into</sup> surpassed ~~the~~ evil so much that he had now been responsible for the death of "innocent" women and children. This showed how he was past the point of return and could not be forgiven by anyone. This would've been completely shocking for the audience.



Part a): Level 4 – 16 marks

Part b): Level 5 – 17 marks

**Part a)**

- A detailed response showing a sustained understanding of the extract and the relationship between Macbeth and Macduff. The candidate explores a number of areas including the tense nature of their relationship and how it is presented as 'villainous and vengeful'. Both characters are explored and include Macduff seeing Macbeth as a tyrant and wanting revenge for the murder of his family and Macbeth as arrogant and 'confident that he will defeat Macduff and be victorious'.
- There is a strong critical approach to the analysis which is supported by well-chosen examples and the candidate shows a sustained understanding of how language, form and structure are used to reflect the interaction and attitudes of the two characters.
- With regards to the language, form and structure, the use of terminology is sustained and detailed and is used to unpick key examples and develop analysis. Significant aspects explored include the use of tone, repetition, specific word classes and sentence structuring including pauses and punctuation.



### Part b)

- A focused response that meets all the requirements of a Level 4 and is beginning to demonstrate elements of a Level 5, assured, understanding of the play.
- The candidate starts by exploring the theme of violence through the murder of Duncan and how it 'shifts the natural order and creates chaos'. The mention of how the 'horses started to 'eat' each other' was particularly good.
- Another area discussed was the death of Banquo and how he was killed by 'three murderers'. The reference to the witches was an interesting comment and showed an assured understanding of how the different areas of the play and the character's reactions to violence interlink.
- Points are well-supported by examples from the play.
- Contextually, mention is made to the Divine Right of Kings, the Gunpowder plot and James's links to Banquo.



Context should be interwoven throughout Part b) to support the analysis of the text.

The following response was awarded Level 5 for both Part a) and b).

a) Shakespeare presents the relationship between Macduff and Macbeth to be extremely tense. As soon as the extract begins Macduff calls Macbeth by "hell-hound" and this metaphor relates Macbeth to a damned person who is not even worthy of having a name. The exclamation mark used in Macduff's dialogue how Macduff is angry and is directly confronting Macbeth. Yet Macduff is too overconfident that he will not be harmed, so challenges Macbeth by saying "Let thy blade fall on vulnerable crests". The adjective "vulnerable" sets Macbeth apart from other "crests" because he thinks he is anything but 'vulnerable'. To this Macduff ~~may~~ exclaims "Despair thy charm!" and informs him "Macduff was from his mother's womb untimely ripped." The fact that Macduff speaks in third-person here elevates him as a character in front of Macbeth. Here, it is when the tension reaches a climax because Macbeth has found out that everything he believed was false; he is indeed "vulnerable" to Macduff.

However, although the relationship between Macduff and Macbeth is filled with tension, Shakespeare presents Macbeth



(Section A continued) as a character who will not yield before Macduff. At first he uses the ~~word~~ <sup>word</sup> "Accursed" to emphasise his anger and fear that he is not entirely unstoppable, and a lot of hyphens and exclamation marks are used to emphasise his disbelief. He says his whole disbelief in one complex sentence highlighting his train of thought and how he wants it all to be false, and comes to a conclusion that "I will not fight thee". But after getting called a "coward" Macbeth stands up to Macduff and proclaims "I will not yield". This definite tone emphasises Macbeth's masculinity and attitude as a warrior - he is not willing to be made an example of no matter what. He speaks metaphorically of being "baited with the robber's curse" which connotes Macbeth cannot afford to be humiliated and will "try the last". He challenges Macduff directly saying "Lay on, Macduff!" and the violent ~~verb~~ adjective "damned" elicits his anger and objection to "kiss the ground before young Malcolm's feet."

Moreover, Shakespeare presents Macduff as a very determined character in front of Macbeth who wants revenge. The fact that Macduff does not call Macbeth by his name and instead calls him "hell-hound" and "villain" suggests Macduff does not believe Macbeth is worthy of one anymore. This emphasises his determination right from the beginning of the extract and how he has

(Section A continued) no fear whatsoever. The metaphor Macbeth uses in "my soul is too charged with blood of thine already" makes the problem personal for Macduff, forming an enmity between the two characters. The determined tone Macduff uses in "My voice is in my sword" engenders a sense of lividness; no words are enough to describe Macduff's feelings, rather they are so vengeful that they can only be emphasised by the sharpness of his "sword". Towards the end of the extract, Macduff uses a lot of imperative verbs against Macbeth like "yield", "live" which moves Macduff up the hierarchy of power. He is not afraid of Macbeth and his determination is seen through the imagery in "Painted upon a pole". Again, this highlights Macduff wants Macbeth made a physical example of because of the fact that he is so determined to get revenge. His very long and complex sentence "Then yield... the tyrant"; has a very assured tone, symbolising Macduff's confidence in Macbeth being killed and ending his tyranny. By the end of the extract, it is Macduff who is the more confident of the two characters, and his dialogue contains fewer hyphens for power than Macbeth's, showing Macbeth's distressed state of mind due to Macduff's determination in having him killed.

(Section A continued) b) Throughout Shakespeare's 'Macbeth', there are many examples of violence through many characters. This is emphasised as the story progresses forward because after the murder of Duncan, which is the climax of the play, Macbeth performs many killings to protect his throne, which leads to much violence.

Perhaps the most notable example of violence in 'Macbeth' is through Macbeth himself. Macbeth had an idea of killing Duncan right after the Witches revealed their prophecies, and describes it as an idea which "doth unfix [his] hair" and makes his "seated heart knock at [his] ribs." Shakespeare cleverly crafts this moment to be only a few moments after Ross has announced Macbeth is "Thane of Cawdor," highlighting how Macbeth very quickly thinks of violence. Macbeth is a warrior after all, as seen through the fact that he "bathed in reeking wounds" against Macdonald. He violently "unseamed" him from the nave to the chaps" highlighting his precision in fighting and how he is a skilled fighter. Animal imagery compares Macbeth to an "eagle" and "lion" in front of a "sparrow" and "hawk", which again highlights Macbeth is very violent as a warrior and will stop at nothing until the enemy is defeated.



(Section A continued) However, this exact characteristic of Macbeth is what makes it so easy for him to murder Duncan. The murder itself does not take place onstage, and a possible reason for this is because in Shakespeare's time, it would have been very hard to arrange for blood onstage and then to move the dead Duncan offstage without him really moving. ~~Thus~~ Hence, Shakespeare left out the murder scene. However, Shakespeare could have also left out the murder scene to emphasise the tragic killing of the "beloved" Duncan and how it was so violent and horrible that it didn't even deserve to be a scene. This emphasises the belief that performing regicide against the king would eternally damn the murderer to hell in the Jacobean era as the king was seen as God's representative on earth. Hence after killing the king, the audience does witness much more violence in the play due to the destruction of the Great Chain of Being, for example an old man recalls how Duncan's horses "ate one another". The old man here has no name, hence he represents the whole of ~~the whole of~~ Scotland, emphasising how the whole of Scotland is suffering from violence. This shows how violence has led to more violence.

However, it could also be said that the reason Macbeth committed so much violence was due to the crafting



(Section A continued) of the character of Lady Macbeth. Lady Macbeth is seen as an antithesis of Jacobean women, who dominated the household and Macbeth. This would have been extremely strange for a Jacobean audience because women were ~~the~~ supposed to be inferior to men, and were punished with the Skul's Bridle if they talked back too much. But this is not the case for Lady Macbeth. After Macbeth's soliloquy in which he ~~the~~ accepts that by killing Duncan, "tears shall drown the wind", he comes to the conclusion that "We shall proceed no further in this business". He realises he has "no spur to prick the sides of [his] ~~the~~ intention, but vaulting ambition", however just then Lady Macbeth enters. The timing of this stage direction is significant because Lady Macbeth could be seen as Macbeth's "spur" for violence; she uses violent imagery to describe how she would've "plucked [her] nipple" from her child's "gums" while breastfeeding and "dashed" its "brain out". This violence portrayed here leads Macbeth to admire Lady Macbeth, which again would be awkward for a Jacobean audience, and leads Macbeth to commit the violent act of killing Duncan. Here, it shows a violent character leads another character to commit violence.

After the violent murder of Duncan, Lady Macbeth commits the violent act of taking the daggers back to Duncan's

(Section A continued) room to frame the guards and "gild" the guards' faces to make it seem their "guilt". The use of the pun on "gild" and "guilt" emphasises Lady Macbeth's violent nature, as even after a murder, she still believes making some sort of joke is reasonable. It could be said, Lady Macbeth is a fourth witch, as the witches are also very violent characters. Right at the beginning of the play, the play itself begins with pathetic fallacy of "Thunder and lightning". This is significant because Shakespeare didn't use many stage directions in his work, yet he uses it for the witches to highlight their violent nature. A scene talks about how the witches punished a woman's husband who was a sailor by taking his "thumb" just because his wife had not given them "chestnuts". Such a violent response for a small act emphasises the witches as characters who cause chaos for minute reasons. Shakespeare has presented the witches as violent and negative characters possibly to impress King James I. King James despised witches and even wrote a book on them called 'Demonologie'. So Shakespeare presented the witches as violent characters to agree with the King and please him which would have been an immense pleasure. Witches were thought to wreak havoc and cause chaos anyway, emphasised by the equivocations they

(Section A continued) tell Macbeth which leads to his Hubris. Again, this shows violence through actions which links very well to how witches were servants of the devil in the Jacobean era.

Overall, Shakespeare wrote 'Macbeth' as a tragedy, so had to have many elements of violence which lead to Macbeth's downfall as a tragic hero. From Macbeth being violent himself, to Lady Macbeth potentially being his "spur", to the witches causing trouble for him due to their violent minds, they all have an impact in Macbeth's later anagnorisis and downfall, hence why Shakespeare has included many notable examples of violence in 'Macbeth'.



Part a): Level 5 – 20 marks

Part b): Level 5 – 20 marks

**Part a)**

- Whilst there are some inconsistencies in the use of names, this minor error does not detract from the quality of the response, the integrated evaluation of the extract and the discussion of how the relationship between Macbeth and Macduff is 'extremely tense'.
- The analysis of both characters is well-balanced and cohesive. Key areas that are explored include: the anger and hatred the two characters feel for each other, the tensions raised by their interactions, the way they challenge each other both verbally and physically and their determination to destroy their 'enemy'.
- All points are well-supported with close and accurate textual examples.
- The use of terminology and analysis of language, structure and form is extremely assured and includes discussion of a range of features including: metaphors, word classes, the use of the third-person, and the inclusion of varied sentence structures to emphasise emotions.





### Part b)

- Part b) is also a good example of a top Level 5 response. The candidate demonstrates an assured understanding of the whole play and the various areas where violence is presented.
- The initial area explored is the way Shakespeare presents violence 'through Macbeth himself', particularly in the opening battle scene and how he is presented as a 'skilled fighter' and 'warrior'.
- Mention is made to language, form and structure, which is not a component for Part b). However, it is used effectively to analyse and explore the violence of Macbeth's character when fighting Macdonald.
- Other areas covered include: the murder of Duncan, Lady Macbeth's encouragement of Macbeth to proceed with the murder and how she acts as 'Macbeth's spur for violence'.
- The discussion of context is also wide-ranging and integrated throughout. The candidate shows an excellent understanding of the relationship between the text and context.



Candidates need to show an awareness of the whole play.

## Question 2

### *The Tempest*

The extract was taken from Act 3 Scene 1, lines 1 to 31.

For Part a) candidates were asked to explore how Shakespeare presented the relationship between Ferdinand and Miranda in the extract, whilst Part b) required candidates to explain the importance of determination elsewhere in the play.

#### **Part a)**

Many candidates were able to identify the simplistic relationship between Miranda and Ferdinand but were unable to extract many quotations from the extract. The most common use of quotation was the reference to the movement of the logs and how it conveyed Ferdinand as a gentleman as he would rather 'break his back' than 'sit lazy by'. Most candidates explored the way Miranda showed concern for Ferdinand and her sorrow at his labours. There were also a number of responses that explored their flourishing love for each other. The analysis of language, form and structure was generally good and most of the responses fell within a Level 3 and 4. Terminology was also fairly consistent throughout the scripts marked.

#### **Part b)**

The focus on determination elicited a wide range of responses and areas from within the text. Many focused on Ariel and his determination to please and escape and on Prospero and his determination to keep power. Interestingly, one response focused on Caliban and his determination to uphold his mother's memory and to regain some credibility on the island. Contextually, most responses focused on colonisation and the determination of Western countries to impose their rule over smaller countries and communities.

The following response was awarded a Level 3 for both Part a) and Part b).

Shakespeare presents the relationship of Ferdinand and Miranda as caring for one another. For example the quote "I had rather crack my sinews, break my back" portrays how the relationship between the two is caring and suggesting that Ferdinand would let himself be in a lot of pain just because he loves Miranda that much. The word "break" which is a verb suggests how Ferdinand would do anything for Miranda even breaking his back. Shakespeare also includes a declarative in the quote to maybe show how Ferdinand would do it with no hesitation. I think the intention of Shakespeare using this quote was to portray how heavily in love the two characters are and their relationship with each other. This would make the reader feel ~~just~~ surprised

(Section A continued) on how Ferdinand would go that far for Miranda and may think it is a bit weird.

Another way Shakespeare presents the relationship of Miranda and Ferdinand is through Ferdinand being petty over Miranda. For example the quote "My sweet mistress weeps" suggests how Miranda is oversensitive and that Ferdinand should just leave her alone and it portrays how Ferdinand is in love with Miranda and cares for her. The word "weeps" ~~with~~ which is a <sup>verb</sup> ~~adverb~~ suggests Miranda crying and how she ~~can be a~~ could be a little overwhelmed. Shakespeare also includes a declarative to show Miranda getting emotional over Ferdinand working. ~~the re.~~ Shakespeare's intention using this quote was to show how close and bonded the two are with each other. The reader would feel that the two of them are silly and need to grow up if they are reacting like that over each other.



2)  
(Section A continued) B)

Shakespeare presents determination in the play through Stefano, Trinculo and Caliban's plot to kill the king. For example they were very drunk and ~~and~~ came up with the idea to kill the king.

They were determined to take over and rule and Caliban killed the ~~change~~ <sup>idea</sup> due to him being a slave to Prospero and having no freedom. Back in the 17th century slavery was at an all time high with a thing called the slave trade which countries traded slaves for goods. Caliban links to this because Prospero made him his slave and Caliban is determined to not be a slave anymore and be higher up in the hierarchy and not Prospero's slave.

Shakespeare presents determination in the play through Ariel's loyalty to Prospero. For example the quote "I'll fetch them sir" suggests how Ariel is determined to please Prospero and make him feel like <sup>he</sup> ~~Ariel~~ is <sup>good</sup> ~~great~~ towards him. The word "fetch" is the quote which is a verb suggests how Ariel is there for Prospero and wants to be a good

(Section A continued) Person towards Prospero and not viewed like Caliban is. Shakespeare uses a short sentence in the quote to show no question ~~towards~~ how Ariel has no question ~~and~~ instantly says: will get them not having to have Prospero ask him to which shows determination for his ~~boss~~ <sup>boss</sup> Prospero.

Shakespeare presents determination in the play through Prospero's studying on magic. ~~for~~ For example Prospero had been studying magic since he was due to become the duke of Milan but instead he carried out his journey to a remote island bringing his daughter Miranda with him showing the determination he has towards studying magic. Prospero's magic is also mentioned a few times in the text with the quote "Pluck my magic garment from me" which suggests that he still has his magic. The word pluck which is a verb suggests someone taking it off for him.

Part a): Level 3 – 9 marks

Part b): Level 3 – 10 marks

**Part a)**

- The response meets all the requirements for a Level 2 and is starting to show a sound understanding of the extract. The response moved up just into a Level 3.
- The candidate has used sound evidence to support specific points. The way Ferdinand would 'break his back' shows an attempt to begin to identify specific language and try to explain the effect on the audience. This is demonstrated again less successfully in the explanation of his reaction to Miranda's 'weeping'.
- The candidate shows a sound understanding of the relationship between Ferdinand and Miranda by stating how it is 'overwhelming' and 'sensitive', demonstrating a sound understanding of the different emotions each character portrays.
- There is a slight imbalance in the evaluation of the two characters being more focused on Ferdinand than Miranda, but this does not detriment the response.
- The candidate discusses the use of language and structure, but the use of terminology is lacking, restricting the mark to a low Level 3.
- There is some subject terminology, but this is not explored and is more implicit than explicit. However, the quality of discussion and understanding of the extract reflects a sound understanding of the relationship and justifies a mark of 9. There is a brief link to context, but this does not detract from the overall response and would not impact on the final mark.



### Part b)

- Part b) is slightly stronger than Part a). The response does go out of extract to explore how determination is presented through a number of characters and situations including Caliban, Trinculo and Ariel.
- There is a range of textual exemplification that enables it to move slightly higher up the level than Part a). However, the depth of discussion and the understanding shown support the mark of 10 being awarded.
- Contextually, discussion is a little brief although the candidate has linked to slavery and social hierarchy. There is also some discussion of magic although this is not extended or developed.
- Part b) is at times muddled with part a) which prevents it moving higher up into Level 3. However, it does cover a range of points from across the play. At times the response does lose focus but responds mainly to the focus of the question.



When answering questions in Section A of the paper, candidates are advised to identify which part of the question they are discussing by providing a) or b) before the response.

## Question 3

### *Romeo and Juliet*

The extract was taken from Act 3 Scene 5, lines 136 to 167.

For Part a) candidates were asked to explore how Shakespeare presented Lord Capulet in the extract, whilst Part b) required candidates to explain the importance of anger elsewhere in the play.

#### **Part a)**

The extract was well received and enabled candidates at all levels to be able to equate the feelings of Capulet's anger and all were able to select quotations which they could then explore. There was a lot of exploration of Capulet's anger, particularly 'My fingers itch', which was a favourite of many candidates; the better candidates also referred to his difficulty in understanding Juliet's refusal to marry Paris. The repetition of 'how, now', the use of questions and exclamations and the range of insults were very popular parts of the extract. Lots of candidates noticed Capulet's reference to Juliet as a curse towards the end of the extract and interpreted this in various ways from ungrateful, to his being deeply distressed as she was his only child.

The main problem with answers in question 3 was a tendency to use the extract question to answer on context, discussing arranged marriages in Elizabethan times.

#### **Part b)**

The idea of anger was appreciated at a number of levels across the candidate responses. All were able to focus on at least one other area from the wider text. Some answers were brief, confined to Tybalt at the Ball scene and his later fights with Mercutio and Romeo. The better candidates roamed more widely: from the Prologue, the first fight scene and the anger between the servants 'do you bite your thumb?', to Capulet's anger at Tybalt, his angry reaction to Tybalt wanting to challenge Romeo's presence at the Ball, Juliet's reaction to hearing of Tybalt's death and the anger at the end between Paris and Romeo at the tomb. A large number of candidates discussed Mercutio's anger with his final declaration, 'a curse on both your houses'. Very few mentioned Juliet's anger at the Nurse for telling Juliet to forget Romeo and marry Paris or her mother's anger at Juliet's refusal to marry Paris and the damage to their reputation. Context was often centred around the role of men and the way duels were more common back then to settle disputes. Candidates did discuss Lord Capulet's anger and the patriarchal society.

The following response was awarded a Level 2 for both Part a) and Part b).

a)

~~In this extract, Lord Capulet is presented as a stereotypical father of this time as it is normal~~

In this extract, Lord Capulet is portrayed as controlling. This is shown in the quote "To go with Paris to Saint Peter's Church - or I will drag thee on a hurdle thither." The use of the image 'drag' suggests that if he doesn't get his way peacefully, he won't take no for an answer, and will force it upon Juliet. This may make the audience see Lord Capulet as cruel and harsh.

He is also portrayed as abusive through the quote 'Hang thee, young baggage! Disobedient wretch' as this also suggests he is angry and ~~is~~ always has to get his own way. This may make the audience view Lord Capulet as a bad parent.



(Section A continued) b)

Anger is portrayed as a key theme in the play. This is shown by all of the violent outbreaks throughout the play.

An example of this would be at the Capulet ball when Tybalt recognises Romeo at the ball. Tybalt's initial reaction is to fight him as he is angry that ~~he's~~ Romeo's managed to sneak in 'Fetch me my rapier, boy'. This portrayal of anger, so early in the play, makes the reader believe anger will be mentioned ~~another~~ throughout the play.

Another example of this is when Romeo kills Tybalt. He does this out of anger due to Tybalt killing Mercutio just seconds before they fight. This outbreak gets Romeo banished and furthermore, makes the reader believe that anger is not only a key theme, but will also cause a large number of problems throughout the play.



Part a): Level 2 – 6 marks

Part b): Level 2 – 7 marks

**Part a)**

- This brief response does focus on Capulet's language ('I will drag thee') to make points about his character ('cruel and harsh', 'a bad parent').
- There is limited development, however, and little use of subject terminology apart from 'image'.
- The response does fulfil the first bullet for Level 2, but the limited use of terminology restricts the mark to 6.

**Part b)**

- The response considers relevant instances of anger in the play and there are elements of a personal response.
- Reference to 'violent outbreaks throughout the play' demonstrates some evidence of a critical style.
- Reference to 'this...makes the reader believe that anger is not only a key theme but will also cause a large number of problems...' shows an understanding of the text as a literary construct and therefore some awareness of context.



Even if you are not sure of the technique, ensure that you explore how a particular word or sentence type presents a character e.g. When Capulet says 'Speak not' the words he uses give the impression that he is angry with Juliet and is shouting at her.

The following response was awarded a Level 3 for both Part a) and b).

3a. Shakespeare cleverly presents Lord Capulet as controlling and superior to women. ~~XXXX~~ This is shown when he ~~says~~ uses the repetition of the noun "wife". Lord Capulet repeatedly uses this inferior and degrading noun when referring to lady Capulet. They are supposed to be married and together in union but he just refers to her like an object that he owns and is easy to control. This links to my knowledge because I know that this play is based in the Elizabethan era, which was a time where women were just property to their husbands. As Lord Capulet was part of the hierarchy, he furthermore has control of the women in his family as well as the working class peasant people presenting him as obnoxious and ~~and~~ socially superior.

Another way that Shakespeare successfully presents Lord Capulet is infuriated and controlling towards his own daughter, Juliet. This is shown when he says "or I will drag thee on a hurdle thither." This strong imagery suggests the idea to the reader that he is extremely aggressive and assertive when situations do not suit him.

(Section A continued) Furthermore, he is ~~seen as~~ presented as demanding and dominating ~~that~~ in this scene and throughout the play because he is so insistent and ~~is~~ ~~powerful~~ towards Juliet. Lord Capulet's threatening behaviour towards Juliet is further emphasised ~~when~~ through the powerful verb "Hang". This ~~is a~~ strong verb gives the impression of Lord Capulet as being ~~powerful~~ towards Juliet and is potentially threatening her life. This links to my knowledge because I know that in the 1600s, the daughters did not have any say in their own lives, and their fathers made these huge decisions for them, they did not have any choice in the situations. Just like now Lord Capulet forces Juliet to marry Paris, emphasising his dominance over Juliet's life.

A final way that Shakespeare interestingly presents the character of Lord Capulet is as, ignorant and uptight this is shown when Juliet says "good father, I beseech you on my knees - hear me with patience but to speak a word." This suggests to me that Lord Capulet is ignorant to the fact that Juliet has an opinion, he doesn't care what she has to say. Even though she is on her knees pleading for him to hear her out, he ~~is~~ is uninterested and doesn't care at all. This links to my knowledge because I know that during the Elizabethan era, women had no voice compared to their fathers and were



(Section A continued) expected to obey him. Furthermore this presents Lord Capulet as stereotypical for that era as his is unwilling to listen to Juliet's opinion even though it is her who has got to marry.

3B3v

One way that Shakespeare cleverly presents ~~the~~ anger is in act 5 when Paris is ~~is~~ angry at Romeo. Paris is angry at Romeo because he believes that Romeo is there at the Capulet family tomb because Romeo was trying to cause trouble between the Montagues and Capulets when in ~~the~~ reality Romeo is there to mourn Juliet's "death". But, because their love and marriage is a secret Paris begins to stir conflict between the pair. During this time, they are both mourning over the devastating "loss" of Juliet and are not in the right state of mind ~~and~~ during this time. As a result of this, conflict begins between them, resulting in Paris's unfortunate death. Furthermore, this clearly shows anger because they are both angry and disgusted at each other. ~~Paris~~ Paris believes and is adamant that Romeo is there to cause harm to the tomb. And Romeo is extremely angry because Paris believes that, when in reality ~~Paris~~ Paris is unaware of the secret and undying love between Romeo and Juliet.

Another way that Shakespeare cleverly presents anger is in act 7 when Tybalt is extremely angry at Romeo. Tybalt,



(Section A continued) is extremely angry at Romeo because ~~Tybal~~ Tybalt believes that Romeo is trying to invade, ruin and destroy Lord Capulet's grand party when in reality, Romeo is only there because Rosaline is also attending. Furthermore, anger is further presented because ~~Tybal~~ Tybalt's anger also leads to the anger of Lord Capulet. Tybalt is furious and wants to fight Romeo. Lord Capulet gets extremely agitated and infuriated with Tybalt telling him to drop it as Romeo isn't causing any harm. Making both Tybalt and Lord Capulet extremely furious, putting a strain on their relationship.

A final way that ~~Shakespeare~~ Shakespeare powerfully presents anger is in ~~Act 3~~ Act 3, when Juliet discovers that Romeo has killed her own cousin Tybalt. Juliet is furious at Romeo, she doesn't understand how he could do such a terrible crime and begins to question who Romeo really is and whether she made a mistake marrying him. She describes Romeo as "a snowy dove trooping with crows". This suggests she is infuriated, but also confused, she says that Romeo looks and seemed angelic, bright and kind like a dove but underneath is this evil, dark and predatory crow who does bad things. Crows are dark, angry creatures. This is further increasing Juliet's anger towards Romeo and his anger towards Tybalt leading to his death.



Part a): Level 3 – 12 marks

Part b): Level 3 – 11 marks

**Part a)**

- The response focuses on language from the beginning, using terminology ('repetition of the noun "wife"') to make a point about Capulet's overbearing dominance.
- This is linked to context, which is not rewarded on this question, and this detracts from any potential development of relevant ideas.
- There is a switch to Capulet's use of language in his treatment of Juliet, particularly the powerful, violent verbs such as 'drag' and 'hang', again followed by an unrewardable link to context.
- There is therefore an understanding of a range of language features and relevant subject terminology is used which is sufficient for a mark at the top of Level 3.

**Part b)**

- The response refers to a number of relevant scenes to illustrate anger.
- In each case, there is a consideration of the characters' motives and an examination of how misunderstandings between characters drive the plot.
- There is therefore a relevant personal response, written in an appropriate critical style, using support from the text.
- However, the limited consideration of context restricts the mark to just below the top of Level 3.



For Part b), ensure that each point made is linked to the context of the play and or time period. This can be a short interwoven comment, rather than a bolt-on section at the end of the paragraph.

The following example is an excellent full mark response.

3A) In this extract, Shakespeare presents Lord Capulet as furious and authoritative. The extract starts by Lord Capulet asking his wife if she's delivered "our decree". The noun 'decree' make Juliet's arranged marriage to Paris seem a lot more royal and important, as usually only kings and queens issue decrees. It also cleverly shows Juliet's insignificance in comparison to her parents, and how inferior she is to them.

Lady Capulet then explains the situation to Lord Capulet to which he replies, "Doth she not give us thanks?". In the Elizabethan era, arranged marriages (especially with young girls) were a common and expected practice. Capulet is shocked that Juliet is denying the offer instead of praising and thanking him. Lady Capulet even said to Lord Capulet, "She will none, but she gives you thanks". This suggests to the audience that Capulet may have ignored his wife passing on Juliet's thanks, as he was perplexed at Juliet's refusal or he didn't believe them to be sincere. Capulet also compares Juliet to Paris, "Unworthy as she is (...) so worthy a gentleman to be her bride?". This could be a manipulation tactic by Lord Capulet - by making Juliet seem small and unimportant, by making Paris sound out of Juliet's league, he could be trying to make her see how fortunate she is and make her reconsider. This subtly presents Lord Capulet

(Section A continued) as Strategic and manipulative in order to get his own way and maintain control.

Shakespeare then presents Lord Capulet as violent and aggressive towards Juliet for denying his wishes, further depicting him as power-crazed and authoritarian. He begins to demand for Juliet to marry Paris instead of asking, "To go with Paris to Saint Peter's Church - or I will drag thee on a hurdle thither". The verb "drag" powerfully shows the violent and drastic measures Lord Capulet will go to just to force his daughter to marry. 'Drag' has negative connotations of pulling somebody with force against their will, so he's saying to Juliet that no matter how much she objects and fusses, he will take her there anyway by any vicious means. He begins to insult Juliet, "Hence, thou young baggage! Disobedient wretch!" The noun 'baggage' implies that Juliet is a burden on the family and weighs her parents down. This may be a reason why Capulet wants to marry her off to Paris. The adjective "disobedient" also implies Juliet to be a burden, as she's being difficult and refusing orders. Girls were meant to be quiet and submissive in the Elizabethan era, and here Juliet is breaking those norms and enraging her father by doing so.

Shakespeare also presents Capulet as abusive and a horrible father figure. He's starting to abandon Juliet because of her defiance, "never after look me in the face! Speak not, reply not, do not answer me!" The use of exclamations emphasises the fury and rage felt by Lord Capulet, and the short sentences further exaggerate this, as if he's saying as he comes with his anger.



(Section A continued) hatred. He's threatening to disown her if she doesn't comply. Capulet also states, "My fingers itch". This phrase possibly implies that he wants to beat Juliet, effectively showing the audience the extent of his rage. He then talks to his wife, reminiscing on how blessed they were to have Juliet, but he snaps, "now I see this one is one too much, and that we have had a curse in having her." This shows how one tiny thing (denying a marriage) has completely ruined and destroyed both Capulet's relationship with and view of Juliet. He persists with making Juliet feel worthless and like a burden by saying she's "too much". Shakespeare makes the audience see that Lord Capulet expects things to go his way, but becomes malevolent and vile as soon as they don't, much like a dictator.



(Section A continued) 3B) Anger is presented at the start of the play, during the prologue, "Ancient grudge (...) civil blood". The verb "grudge" suggests these <sup>two</sup> families have held a mutual hatred for each other for decades, possibly centuries. This hate and anger manifests itself in fighting and murder. In the Elizabethan era, fighting was common to take / show power and gain authority which we see multiple times throughout the play.

At the start of Act 1: Scene 1, servants from the Montague and Capulet families begin fighting over a disagreement, "Do you bite your thumb at us, sir?". Biting your thumb at somebody in the Elizabethan era was a severe sign of disrespect and mockery. The servants argue back and forth, riling each other up to the point of almost duelling, "Draw if you be men!". Another fight caused by anger is in Act 3: Scene 1. Mercutio wants to duel Tybalt, though Romeo keeps trying to stop him. However, this infuriates Mercutio as he fails to understand why Romeo won't fight Tybalt, "O calm, vile, dishonourable submission!". They duel due to the anger felt by Romeo's "dishonourable submission" towards Tybalt. Mercutio is slain, leading to Romeo killing Tybalt out of pure unbridled fury. Shakespeare presents anger as a fatal thing.

Anger is also shown through the character of Tybalt as a whole. Shakespeare uses onomastic symbolism with almost all of his character's names and Tybalt is no exception. Tybalt sounds like 'tyrant', showing he's a bully, vicious, aggressive and a dictator. During Act 1: Scene 1 Benvolio breaks apart

(Section A continued) the servants fighting where he is confronted by Tybalt, "Peace? I have the word, as I have Hell, all Montagues, and thee." By Tybalt questioning the word 'peace', it successfully conveys to the audience that Tybalt has never heard, listened or paid attention to that word. It's not familiar at all to him, showing he only knows conflict and anger.

In Act 2: Scene 1, Romeo, Mercutio and Benvolio sneak into a Capulet party. Tybalt spots him and complains to Lord Capulet saying, "I shall not endure him". This also shows Tybalt's overwhelming anger towards almost everything. He frequently uses words like "villain" towards Romeo, telling the audience he sees him to be evil and malicious - the cause of his anger.

Anger is also presented through Romeo, driven mad by his banishment and news of Juliet's supposed 'death'. Romeo cries out "I defy you stars!". In Elizabethan times, fate, fortune and astrology were highly believed in and people thought their lives were pre-determined. Romeo refuses to take and follow the life he believes has been decided for him and chooses to "defy" his fate. The audience would've believed him as unable to do so, but that highlights his frustration even more. He's trying to change something believed impossible to do during the time period. When Romeo arrives back in Verona from Mantua he goes straight to the Capulet tomb to find Juliet. There, he murders Paris in a blind righteous rage as he thought Paris would harm Juliet. Shakespeare carries the theme of conflict all throughout the play and typically wherever

(Section A continued) anger is seen, death / harm often follows. Shakespeare is presenting anger as a harmful, uncontrollable and dangerous emotion. We see this as characters act irrationally when angry, symbolising they lose all sense of self and any awareness. Anger is presented as the root of the murders and disagreements which implies to the audience that hate and anger never cause any good, they only escalate situations and cause more damage than good benefits.



Part a): Level 5 – 20 marks

Part b): Level 5 – 20 marks

**Part a)**

- The response begins with an assured analysis of the word 'decree' and continues to focus on the use of language to demonstrate a perceptive understanding of Capulet.
- There is further analysis at word level ('drag', 'baggage', 'wretch') and also sentence level ('exclamations', 'short sentences').
- Some unnecessary points about context are included, but these do not detract from the candidate's understanding of language to evaluate Capulet's character.

**Part b)**

- The response takes the ideas of the 'grudge' from the Prologue to demonstrate how anger is a longstanding feature of the play's context and concerns ('fighting was common').
- There is close analysis of a number of relevant scenes, including the street brawl and those demonstrating Tybalt's aggressive character.
- There is a fully-developed consideration of how anger ends in tragic death whilst context ('fate, fortune and astrology') is woven seamlessly into the response where relevant.



A systematic approach working through the extract is a good way to ensure a wide range of examples is explored.

## Question 4

### *Much Ado About Nothing*

The extract was taken from Act 2 Scene 3, lines 202 to 231.

For Part a) candidates were asked to explore how Shakespeare presented Benedick in the extract, whilst Part b) required candidates to explain the importance of change elsewhere in the play.

#### **Part a)**

One examiner said that 'These were some of the strongest Shakespeare questions I marked' for this question. Candidates recognised the humour in this scene and how foolish Benedick seems. The speed with which he has a change of heart was picked up on and candidates enjoyed the juxtaposition in the quotation 'horribly in love', relating this to his change from one mindset to the opposite. The humour in the , '...did not think I would live until I were married' quotation was also very popular, and candidates recognised how Benedick is convincing himself and explaining away his previous ideals. Most candidates discussed the exchange between Beatrice and Benedick at the end and were able to recognise how he is working hard to flatter her with the adjective 'fair' and searching for some extra meaning in her words with the final question.

#### **Part b)**

Leonato came in for some heavy criticism in many responses. Candidates were able to discuss his changing feelings towards his daughter with contextual discussion about the patriarchal society and the role of fathers. Claudio was also discussed in detail with his changing feelings about Hero. Although most candidates clearly disliked him for this, they were able to recognise the contextual perceptions of purity before marriage.



The following response was awarded a Level 5 for Parts a) and b).

ha)

Question 4 ☒

Question 5 ☒

Question 6 ☒

At the start of the extract, Benedick is presented as confused and rather taken aback by this new, unexpected discovery. The extract begins, "This can be no trick." The use of this short sentence demonstrates to the audience his pure shock and implies he is trying to convince himself that Beatrice could actually love him. This idea <sup>of confusion</sup> is reinforced when he later uses the interrogative "Love me?" to show how he really did not expect Beatrice to love him and ~~to~~ <sup>show</sup> his confusion shows this has come as a surprise yet a welcome one. It also says, "She will rather die than give any sign of affection." This ~~also implies~~ hyperbole also furthers his confusion at this revelation but instead of ignoring it, he will take advantage of it and so begins to convince himself that she loves him

(Section A continued) but is too afraid to admit it, leading to some kind of hope for Benedick. The idea of the noun "die" implies it would cause her pain to tell him and so this causes Benedick to want to prevent this and instead care for her.

In the middle of the extract, Benedick ~~continues~~ decides to take advantage of this possibility ~~and~~ by showing how easily he was convinced ~~and~~ to show his affection. He says his opinions ~~to~~ have changed and uses the interrogative "Doth not the appetite alter?" to imply he wants to change for the better and ~~the~~ marriage or love may not be such a bad thing. It then says, "A man loves the meat in his youth the he cannot endure in his age." This metaphor ~~shows~~ presents Benedick to have change ~~and~~ from just using and wanting women to objectify <sup>in</sup> his "youth" to fully appreciate ~~by~~ being able to "endure" the love and care of a woman. He has been convinced of the possible change

(Section A continued) very easily as Shakespeare presents him as gullable and impressionable. It says, "These paper bullets of the brain awe a man from the <sup>and interrogative</sup> career of his humour?" The metaphor <sup>also</sup> here helps to <sup>also</sup> show that he will change and the words and influence of others have begun it. <sup>he is questioning why he should not change</sup> The personification of "paper bullets" shows that words <sup>have a</sup> powerful effect on Benedick due to him being gullable.

By the end of the extract, the sentence lengths still remain short to show Benedick's new found excitement. However, his ~~in~~ is now more extreme and certain in his opinions and ~~love~~ affection. It says, "When I said I would die a bachelor, I did not think I should live till I were married." This realisation of his change of heart shows he has developed as a character. But the use of the singular pronoun "I" being repeated implies he still has that sense of self-pride as he believes he changed on his own with no help which the



(Section A continued) audience know is not true.

The change to the active, positive "verb" "lives" contrast to the start of the extract with the noun "die" which Shakespeare uses to highlight Benedick's new positivity. He then says "By this day, she's a fair lady!" This exclamatory implies his excitement and new found respect for Beatrice as he now idolises her. He then says, "Fair Beatrice, I thank you for your pains." This short sentence sums up his respect of both her actions and her "fair" beauty.

Hb) Shakespeare expresses the importance of change to drive both the subplot and mainplot and to prove to the audience ~~people~~ characters can drastically change for the better, especially for a humorous effect.

At the start of the play, Shakespeare presents Beatrice and Benedick's relationship as unstable and is referred to as a



(Section A continued) "kind of merry war betwixt signor Benedick and her." ~~this~~ where Beatrice sticks up for herself through their constant bickering. This is significant as ~~it~~ it shows to the audience instantly that Beatrice is non-conforming to the archetypal ways of an Elizabethan woman. <sup>to follow</sup> ~~this~~ <sup>files</sup> Shakespeare sets Beatrice up this way to contrast her drastic change by the end after she becomes married to Benedick. However, after they confess their love for each other, ~~she~~ as Benedicks says he will do "anything" for her and she replies with "Kill Claudio." This shows despite her ~~eventual~~ coming change to follow societies expectations of marriage, she ~~is~~ still still wishes she was a man so she could "eat his heart out in the market place." This shows she still doesn't fully expect that she doesn't have much control or power in the patriarchal society of the time. But, by the end, she agrees to marry Benedick and says she "loves thee with so much of my heart that

(Section A continued) have is left to protest." This ~~the~~ change is the core part of driving the subplot of the play.

Leonato and Hero's change is important as it shows how highly men of the Elizabethan time value their honour. Their relationship ~~being~~ begins easing when he says, "If the prince do solicit you in that kind, you know your answer." This shows despite the ~~negatives of~~ <sup>the</sup> patriarchal society and how he could be seen by many as controlling, he still ~~only~~ cares deeply for Hero and ensures she makes the right decision. However, this protective relationship soon changes further developing the humour in this Shakespearean Comedy ~~that~~ through the use of dramatic irony, where the audience knows the truth. ~~As a But~~ ~~Leonato~~ When Hero is accused of being unfaithful, Leonato soon changes his opinions on her and instead ~~now~~ says "Do not live Hero, do not open thine eyes." This is important at showing how the threat to a man's honour can

(Section A continued) cause him to change. He also believes <sup>the words of</sup> Claudio over his own daughter which shows men have more status over women who's opinions are often suppressed as they are seen as weak and inferior. This drives the main plot and becomes the obstacle that needs to be overcome in a typical comedy.

Benedick's change is also important ~~as he~~ due to his <sup>strong</sup> ~~drastic~~ views on the negatives of marriage. To falling in love and marrying ~~the~~ Beatrice. He says, "I will die a bachelor." This implies he had no interest in marriage as he is too picky. He ~~says~~ ~~she~~ lists how a woman needs to be perfect and says, "She is fair, she is virtuous, yet I am well." This shows how strongly he feels about not marrying. However, after realising Beatrice loves him, he says "I do love nothing in the world so well as you." Which implies he has given up on opposing love and instead agrees to marry.



(Section A continued) This <sup>positive</sup> ending is typical of ~~an~~ a Shakespearean comedy as there ~~then~~ is always at least one happy couple by the end with the problem resolved. This also <sup>resolves</sup> ~~drives~~ the subplot as they finally realise love and happiness overcomes evil <sup>intent</sup> and their change has allowed them to learn this.



Part a): Level 5 – 20 marks

Part b): Level 5 – 20 marks

**Part a)**

- Initially, Benedick is considered 'confused' and 'taken aback'.
- A short sentence demonstrates shock, reinforced by the interrogative 'Love me?'.
- The use of hyperbole heightens Benedick's confusion.
- In the middle of the extract, Benedick's change of mind is emphasised and explored through use of interrogative and metaphor; it is considered to indicate gullibility, as does the personification of 'paper bullets'.
- Finally, the extract uses short sentences to show Benedick's excitement, while realisation of his change shows development as a character, although the repetition of the singular pronoun "I" implies self-pride in his achievement of change, without acknowledging the influence of others.
- The response offers an in-depth exploration of the use of language, form and structure, with consideration of their effect on the reader.
- Relevant subject terminology supports clear, developed ideas and is, in turn, supported by apt embedded quotations.
- The response meets all the criteria for Level 5 and is awarded full marks.





### Part b)

- the response considers that both the main plot and the sub-plot are driven by change.
- Beatrice and Benedick begin the play with “a kind of merry war” but by the end they agree to marry, concluding the sub-plot, after the change from outlining the negatives of marriage to falling in love, provides a positive ending and learning experience.
- the changes in the relationship of Leonato and Hero are supported by detailed quotations and comments on context.
- this is a confident personal response, using full support from text and context, meeting all the criteria for Level 5 and achieving full marks.



Use a range of analytical words to link – this shows, demonstrates, gives the impression, evokes, represents, symbolises etc.

## Question 5

### *Twelfth Night*

The extract was taken from Act 2 Scene 4, lines 1 to 35.

For Part a) candidates were asked to explore how Shakespeare presented Duke Orsino in the extract, whilst Part b) required candidates to explain the importance of sadness elsewhere in the play.

#### **Part a)**

The majority of candidates focused on Duke Orsino's obsession with what he perceives as his 'unrequited love for Olivia', which results in his melancholic behaviour. There was plenty of focus on his obsession with music and how it relieved his 'passion much'. Mention was made to his abrupt responses to his staff at the start of the extract, suggesting that he was unhappy and short-tempered. The higher level responses explored the conversation with Viola/Cesario and his rather 'pompous attitude to women and men' and how it conveys him as feeling 'comfortable sharing his feelings' with Viola/Cesario. The range of language and structural features was wide-ranging and included his use of comparisons when describing music as a medical 'cure' for love, a range of adjectives to describe various feelings and his use of interrogatives when quizzing Viola/Cesario on what kind of woman she/he likes.

#### **Part b)**

In Part b) most candidates explored the sadness of loss, unrequited or narcissistic love and how each of these led to the confusion in the play. Many of the responses discussed the opening of the play and how Duke Orsino is lovelorn and sad because Olivia does not return his affection and his opening lines referring to love as a kind of curse, an 'appetite' that he wants to satisfy but cannot, calling his desires 'cruel hounds'. Another popular sadness was that of Viola and Sebastian following the shipwreck and their subsequent separation and how both characters experience and deal with the sadness of losing each other. Sebastian tells Antonio how he will 'drown her remembrance' with tears. The sadness of Olivia as a result of her father's and brother's death was very popular as too was Malvolio's sadness at being tricked by Maria, Sir Toby, Sir Andrew and Feste.

The more able candidates also explored Antonio's sadness and how it evolved from his unreciprocated love for Sebastian and how he would even risk his life by becoming Sebastian's servant and travelling with him to Orsino's court, where Antonio has many enemies. The context was neatly dealt with by many candidates discussing how Shakespeare had defined gender roles, and the audience would have expected a woman behaving like a man to lead to chaos and madness.

The following response was awarded a Level 3 for both Part a) and Part b).

Shakespeare represents Duke Orsino as part of the upper class in the first seven lines he's speaking in iambic pentameter. Speaking with this rhythm, the contemporary audience can infer he is of higher class therefore he should have great advice and knowledge. This can be shown as Shakespeare has purposefully used Orsino to be the one giving advice.

Shakespeare also presents Orsino as being passionate about love. This is shown through his repetitive requests to music - "Give me some music", "antique song" and "one verse". This however is extremely humorous to ~~the~~ both the <sup>modern</sup> ~~modern~~ and contemporary audience <sup>and he also says he's "all true lovers" which allows</sup> Shakespeare to create a sense of irony because Orsino is found to be having a ~~create~~ great deal of hardship with his own love life - feeling to woo Olivia yet his <sup>title</sup> ~~entitlement~~ "Duke" allows him to feel as though he is powerful and more than

(Section A continued) entitled to give his opinion and advice on any and every matter.

Following on from both ~~ab~~ points, Shakespeare also paints a picture of Orsino being a deluded character with a lack of logical sense as he fails to put the obvious together. He ~~calls himself an "all true lovers"~~ yet he says to Cesario "Thou dost speak masterly" which is slightly humiliating as Viola loves Orsino, yet he can't see the obvious and it also creates ~~a~~ humour for both audiences as Shakespeare's purposeful use ~~of~~ a topsy turvy ~~world~~ world to juxtaposes Orsino stereotypical qualities. The deception and lack of logic is emphasised as Orsino continues questioning "what kind of woman...", "What years" which is more humorous for the contemporary audience however would be seen as embarrassing or dumb and for more modern audiences:

b) Saelness is first shown when Viola is washed upon Illyria and seperated from her twin Sebastian. This is important because in order for her to rebuild life again she has to disguise herself as a man - Cesario. This



(Section A continued) is extremely significant as her disguise creates a huge amount of deception and she is essentially a seedling for the whole play and the deception she causes allows the play to grow and perm.

Olivia mourning her brother is also ~~not~~ important as she refuses to come into contact or speak to any men for around 7-8 years. This is significant as it ~~is~~ causes Orsino to ~~become~~ ~~d~~ ~~beco~~ become delusional as he ~~fight~~ continuously asks for her hand and he seems to be hypnotised by the idea of love. Her mourning also is the reason why Viola cannot work for her and instead has to disguise herself as Cesario which again is the root cause of the play.

Sadness is also shown when Viola realises she can't be with Orsino whom she thinks she loves as she is Cesario in his eyes.

Lastly, at the end where everyone is happy Malvolio is the only one left, humiliated and lonely. This event is important as it demonstrates how no matter your social



(Section A continued) *status and importance you can be sad, and have feelings and not always get ~~no~~ what you want in the end.*



Part a): Level 3 – 12 marks

Part b): Level 3 – 11 marks

**Part a)**

- The candidate makes a range of points on both language and structure. The references to iambic pentameter are fully analysed and show a clear and strong understanding of the effect it creates about the character who should have 'great advice and knowledge'.
- Explanations are extended and do consider the impact on both the contemporary and the modern audience.
- Quotations are paraphrased, but this does not detract from the response and does not jeopardise the analysis.
- Quotations are embedded into the analysis and carefully consider the presentation of the character and the message they portray.
- Consideration of the title 'Duke' also subtly allows the candidate to show an implicit knowledge of the social hierarchy at the time. This is not required for part a) but is not used as a contextual point but more as an acknowledgement of the power and status of the Duke and his behaviour.
- Quotations are well selected to support the points made.



### Part b)

- The candidate does identify a wide range of characters and events which create sadness. These are all selected from outside the extract and do show an understanding of the play as a whole. However, analysis and exploration of these points are not fully developed.
- This response does not show a clear contextual link. However, it does implicitly mention sociological issues and expectations particularly in the final paragraph where it discusses 'social status and importance', and in previous paragraphs where it identifies that Viola has to disguise herself as a 'man' in order to survive independently in this society. These points are rewardable as subtle and implied contextual understanding.
- The response sits midway through Level 3 as points could be further developed and do not sustain their critical analysis of the theme.



Remember context is not required in Part a).

## Question 6

### *The Merchant of Venice*

The extract was taken from Act 2 Scene 6, lines 26 to 57.

For Part a) candidates were asked to explore how Shakespeare presented the relationship between Jessica and Lorenzo in the extract, whilst Part b) required candidates to explain the importance of challenges elsewhere in the play.

#### **Part a)**

Candidates at all levels were able to respond to the close relationship between Jessica and Lorenzo. However, fewer were adept at extracting the quotations and evaluating them. The higher level candidates explored the reassurance of her 'sweet even in the garnish of a boy', which suggested his lack of judgement. Many candidates explored the lexical field of love and the repetition of the word itself. There were some interesting interpretations that felt Jessica was demonstrating her trust in Lorenzo by throwing down the casket and some felt Lorenzo was being too demanding with the imperative 'descend'. However, most candidates recognised his attempt to reassure Jessica over her appearance.

#### **Part b)**

Candidates were able to identify and explore a wide range of challenges. At the lower levels they focused on the challenges of Shylock and his feelings for his money and its loss, which was inter-linked with the treatment of Jews. At higher levels, the candidates were able to explore wide-ranging challenges from Bassanio's challenge to admit the relationship issues due to religion, the issues with the need for the bond in the first place, to some also considering the challenges and vulnerability of being a merchant at that time. One response explored the challenges of being female at this time due to Nerissa and Jessica's escapade to court and another brought up the Prince of Morrocco and Portia's racist comments about his skin colour. They felt it was significant that a character like Portia, who was portrayed as wise, was shown behaving in this way and that really seemed to underscore the extent of the racism in Shakespeare's time for the candidates.

The following response was awarded a Level 3 for Part a) and Level 4 for Part b).

Question 4 ✕

Question 5 ✕

Question 6 ✕

6a

Shakespeare presents the relationship between Jessica and Lorenzo as loving and defiant. In this extract, Jessica elopes with Lorenzo, a Christian boy. Jessica is disguised as a boy in order to escape her home with her father's money. Jessica says she is 'glad 'tis night' as she is ashamed of her appearance but Lorenzo doesn't mind how she looks because 'love is blind'. This shows how Lorenzo is truly in love with her, caring only about being able to begin their lives together.

Lorenzo then says 'So are you, sweet, even in the lovely garish of a boy'. This again emphasises how deep their connection is, seeing her beauty even through her disguise.

Again, Lorenzo expresses his love for his new wife, replying with a deep,

(Section A continued) heartfelt message about Jessica when Gratiano questions the presence of a Jew at Bassanio's feast. Gratiano's quote shows the underlying theme of Anti-Semitism in Venice at the time of writing.

Lorenzo defies the social norm of neglecting and mistreating Jews, openly declaring his love for her, saying she is 'wise, fair, and true'. He shows dedication to Jessica despite the views of others.



(Section A continued)

(6b)

Throughout the play, William Shakespeare explores a wide range of challenges presented to and by a multitude of characters. At the beginning of the play, the merchant, Antonio is shown in a depressed mood, telling his friends, 'in sooth I know not why I am so sad'. His friends suggest that he is feeling this way because he is worried about his ships, our first challenge.

Antonio's dearest friend, Bassanio asks to borrow 'three thousand ducats'. Although Antonio's money is at sea, he gives Bassanio permission to use his name to borrow the money. Bassanio visits the Jewish money lender, Shylock who agrees to lend him the money but states that should he not repay his money, he will be entitled to a 'pound of flesh' from Antonio. In this scene, Shylock becomes manipulative making the foregit sound like a joke in an attempt to get Antonio to agree. Shylock is glad as he seeks to get his revenge for the anti-semitic behavior of Antonio who we are told 'spat on'

(Section A continued) him 'in ~~the~~ the rialto' and called him a 'cut-throat dog'. Shylock reveals that not only does he hate Antonio 'for he is a Christian' but he 'lends money gratis', ruining Shylock's business of usury and creating a huge challenge for him and many other Jews who lived in Venice and practiced usury due to it being one of the only jobs they were permitted to do, restricted by the Christians.

In the play, the ~~viewer~~ audience is also presented with a challenge; Shylock's morals. One example of ~~the~~ this is after his daughter who he hates his company, elopes with the Christian, Lorenzo. When hearing this news, Shylock exclaims, 'My daughter! My ducats!' which leads us to question his priorities, seemingly putting the loss of his money on par with the loss of Jessica (his only family member).

In court, Shylock is presented with many more challenges, perhaps his most

(Section A continued) notable and devastating. Portia, the noble woman ~~and~~ from Belmont enters the court room, disguised as a male doctor of law (because women were viewed as less important than men and were not permitted in ~~the~~ court). Portia presents 3 'loopholes' in Shylock's bond, the first of which being that he is not permitted to 'spill a drop of blood'.



Part a): Level 3 – 9 marks

Part b): Level 4 – 15 marks

**Part a)**

- Although the response is fairly short, there is a clear focus on words and phrases and so the response goes beyond 'descriptive'.
- The candidate demonstrates a sound understanding of a range of language features and considers their effect on the audience.
- Some literary terminology is used to support examples (e.g. 'underlying theme').
- The selection and discussion of the examples chosen support a mark just into Level 3.

**Part b)**

- Although the response appears to be unfinished, the candidate considers a wide range of 'challenges' in the play.
- There is developed personal response and some well-developed interpretation (e.g. the idea that the audience is presented with a challenge by 'Shylock's morals').
- Well-chosen references support the range of effective points.
- There is sustained comment on relevant context and these references are effectively integrated into the response.



As Part b) is a closed book task, evidence can be in the form of quotations or paraphrasing from across the play.



The following response was awarded a Level 4 for Part a) and a Level 5 for Part b).

a)

Question 4 ☒

Question 5 ☒

Question 6 ☒

In this extract Jessica and Lorenzo have just met for the first time and are planning to run away with each other to Belmont. Their relationship is unusual for Venetian society as Jessica is a Jew and Lorenzo is a Christian. Shakespeare represents this relationship as fast moving, materialistic and loving.

Their relationship is presented as materialistic and truly only revolving around money. When Jessica claims 'love is blind and lovers cannot see' the personification of love is used to say how she sees Lorenzo beyond anything for who he truly is. However this also makes us wonder if she is also using this to say she wants him only for his money. Also we also see Lorenzo using Jessica for her 'ducat's'. After she says she is going to get the ducats he explains his love for her through the use of hyperboles like ~~he~~ and superlatives like 'heartily'. Shakespeare also uses polysyndeton to show how over exaggerated Lorenzo is being.



(Section A continued) suggesting he is lying about his 'true love' for her. Repeating 'true' to remind us how he feels. He uses semantic field of words of intelligence such as 'wise' 'true' to ~~just~~ describe her. He cannot be telling the truth as he has only just met her.

However, we might interpret their relationship as loving as we allude to mythical creatures like 'cupid' who ~~was~~ is known for his relations to love. At the beginning of the extract the word 'love' is constantly repeated showing the adoration they already have for each other. Lorenzo already refers to Jessica as 'thy love' and Jessica agrees instantly suggesting they are ~~at~~ already very in love. & she ~~at~~ repeatedly asks questions about his love for her ~~show~~ displaying eagerness. Lorenzo is quick to reply 'heaven and thy thoughts are witness that though art'. Comparing their love to heaven may suggest he believes their love is heavenly and divine. Later on he uses adjectives like 'sweet' to describe Jessica which ~~make~~ makes us believe they ~~truly~~ truly do love each other. Jessica displays how she already trusts him through the metaphor 'I hold a candle to my shame'

(Section A continued) showing she is willing to tell Bassanio Lorenzo all her sins and will gladly reveal herself to him. ~~She is~~ Shakespeare uses semantic field of 'smooth light' words to describe their new love.

b) Merchant of Venice is known famously as a problem play where characters have to overcome many challenges. Portia has the casket test and Shylock and Antonio with the bond. ~~That~~ Also characters such as Jessica and Shylock have to face the prejudice views <sup>to</sup> of their religion and how it affects the way characters view them.

The most important characters who face challenges is Portia. She is a young woman in Belmont who is searching for a suitable suitor but 'may neither choose whom [she] would, nor refuse whom [she] dislike' as she is 'curbed by the will of [her] dead father'. This is a great challenge for her as she wants to choose according to

(Section A continued) her own liking but like ~~her~~ Nerissa reminds her 'holy men at their death have good inspirations'. In Venetian society it was believed that men were divine before death and any wish of theirs should be respected which unfortunately for Portia was the 'casket test'. She reveals later on when Bassanio is ready to choose that she 'could teach [him] how to choose right' but she ~~is~~ is then, 'foresworn'. Despite her unconditional love for Bassanio she is still bound by the obstacle of respecting her dead father. We also see later in the play she wants to be a dutiful wife to Bassanio when coming across the challenge of paying back Antonio's bond. She orders ~~Bas~~ Bassanio to 'pay him six thousand and deface the bond. Double six thousand and then treble that'. She presents herself as calm and assertive ~~and~~ which Shakespeare does to show how Venetian women were expected to respect their husbands and ~~be~~ submit to their role of loving and doing anything for their husbands 'hath a maiden no tounge yet thought'.

Another character who faces many obstacles is Shylock. The Jew is persecuted plenty of times



(Section A continued) by the Christian characters and has to overcome these comments. ~~¶~~ Shylock explains that Antonio 'brings down the rate of usance' in Venice by lending money ~~'gratis'~~ 'gratis'. Usury was one of the only jobs Jews were allowed to practice and it was lending money with interest. However, Antonio makes Shylock's business hard by lending out the money 'gratis' (free) which means he cannot get the business he needs. The other challenge he faces is when his daughter Jessica runs away with his money. 'O my ducats O my daughter' Shylock says which shows how he cannot decide whether losing his money or daughter was worse. However we see him much more upset when he loses his ~~ex~~ dead wife's ring 'I had it of Leah when I was a bachelor, I wouldn't have given it for a wilderness of monkeys'. We get to see how Shylock values the sentimental value ~~ex~~ over the monetary which as an audience ~~net~~ makes us sympathise with Shylock which contributes to the idea of the ~~pro~~ problem play as he is meant to be evil.

Antonio also faces many challenges and presents them straight from the beginning. 'He states 'In sooth I know not why I am so sad'. Antonio

(Section A continued) starting the play with this line ~~SA~~ present the theme of challenges to be important and a reoccurring theme throughout. We never ~~for~~ find out why he is sad and but it begins the play letting the reader know the theme of challenges. Bassanio also faces challenges: 'Tis not unknown to you Antonio how much I have disabled mine estate' showing how he trusts Antonio as male friendship was valued highly in Venetian time. He is willing to share his challenge.





Part a): Level 4 (13 marks)

Part b): Level 5 (17 marks)

**Part a)**

- The candidate focuses on the use of key words/structure features throughout the response, which is focused and detailed.
- The quality of the analysis is not fully sustained and there is occasional evidence of misinterpretation/misunderstanding, but a range of language and structure features are considered and analysed.
- Relevant subject terminology is used to support examples and ideas.
- Despite the fact that there is some inconsistency in the quality of the explanation and analysis, there is sufficient focus on key words etc to justify a mark just into Level 4.

**Part b)**

- The candidate considers a wide range of 'challenges' in the play and offers a developed personal response.
- Some of the discussion reflects a perceptive understanding and interpretation (e.g. the discussion of Shylock's apparently conflicting responses to the loss of his money, his daughter and the ring given to him by his dead wife and the effect of this on the audience).
- There is a range of effective, focused points, supported with some well-chosen references.
- Sustained comment is offered on relevant context and this is effectively integrated into the response.
- The response meets all Level 4 descriptors securely and there are points at which it begins to achieve Level 5 quality, although this is not sustained enough for it to go further into that level.



For Part a) candidates need to balance their responses by discussing language, form and structural components within the extract.

## Question 7

### *An Inspector Calls*

The question asked candidates to 'Explore how Eva Smith/Daisy Renton is significant in *An Inspector Calls*.'

All candidates were able to make comments on Eva/Daisy, even those at lower levels gained marks by relating her poor treatment at the hands of the other characters albeit in a more narrative manner. Prompted by the quotation in the question, many considered the imagery implied by the names, including 'Eva' being similar to Eve and having biblical connotations, 'Smith' being a common working class name and therefore representing all members of that class in society as a whole, 'Daisy' being delicate and pure and 'Renton' suggesting her being available to rent as a prostitute and also violent tearing or destruction as the Birlings inflicted this upon her.

Candidates were able to explore how each member of the Birling family caused Eva/Daisy to suffer and drove her to her ultimate act of suicide. Where candidates really responded to the question was in their consideration of Eva/Daisy's significance in causing members of the family to reflect upon their actions. Many felt that through this, Priestley could demonstrate the rigid rejection of responsibility by the older Capitalists and the remorse and willingness to change in the younger, potential Socialists. In this way, Priestley could teach the audience the importance of changing attitudes and striving to care for each other in society, regardless of class, in order to avoid more suffering.

The best responses followed the whole of Eva Smith's encounters with the Birlings and Gerald and often contained opinions about who treated her worse. The less able picked out a few examples, often just about Eva getting the sack from two places, having no money and being raped. Gerald was often left out. Contextually, candidates across all levels showed a good understanding that Priestley's intentions were to show his audience how vulnerable women were mistreated, especially by the upper-classes.

One examiner commented on a response they had seen which 'considered Eva Smith's voicelessness in the play', or as the candidate put it "Eva Smith represents the unheard voices of women". This again allowed for context on the subject of women, their position in society and their increasing demands for more equality.'

This response has been included as the candidate had answered both Question 7 and 8.

Both responses were marked and the better of the two marks was awarded. The candidate was awarded a Level 2 for both AO1/3 and AO4.

Eva Smith / Daisy Renton is significant in an Inspector calls because she went through the most bad things. This made her significant because all the bad things led Eva Smith to commit suicide. She had been sacked from two jobs and then fell pregnant which she had no help with during her pregnancy so she drank bleach which killed her. Eva Smith was a lower class who would change her name every time she got a new job. She got sacked from Croft Limited because she asked for a payrise. Eva Smith then got used by a man for her body and fell

(Section B continued)

Pregnant. She then got used by another man. Eva Smith had different for all three of them things which showed she struggled. If not she wouldn't have used different names.

### Question 8

In the Play, selfishness is important in some ways. Selfishness is important for the Birling family as it makes them look good. Mr Arthur Birling was selfish by sacking Eva Smith from his business because she asked for a Payrise. This then made him look like a good business ~~business~~ <sup>business</sup> man and also made his business look good. Sheila was selfish by getting Eva Smith sacked from Millwards because Eva laughed at her in a dress. This made Sheila look good as everyone now thought she looks good in what she wears and she thought they might be jealous of her. Mrs Sybil Birling was selfish because when Eva Smith walked into her charity shop asking for help Mrs Birling

(Section B continued)

wouldn't help because Eva Smith had used Mrs Birling's name to make herself look good. Eric was selfish because he used Eva Smith for her body and got her pregnant. He then gave Eva Smith stolen money to get out the country and never see him again. This made him look good as she thought he had loads of money when he didn't. All these reasons were why ~~it~~ selfishness was important and it's because it makes the Birling family look good.



**Q7**

AO1/3: Level 1 – 6 marks

AO4: Level 2 – 4 marks

- The response is very short and is simple and limited with little evidence of a critical style.
- There are limited textual references although actual quotations are infrequently used.
- Those that are evident are not explored with only simple comments.
- There is some evidence of simple links to context with reference to the 'lower class'. However this is not explored further and is quite implicit.
- AO4 – there is evidence of accurate sentence structure and capitalisation. Spelling is mostly accurate. Spelling errors do not detract from comprehension.

**Q8**

AO1/3: Level 2 – 7 marks

AO4: Level 2 – 4 marks

- This response is the better response of the two. Therefore this would be the response the mark was entered for.
- The response is more focused on the question and there is a wider range of points made.
- There are more textual references and comments are more detailed.
- Although there is no explicit evidence of context, this is implied through the use of key points raised such as Eva asking for a pay rise, the need for charity, the references to the business (Capitalism) and Eric's comments about money.



Candidates must remember to only answer 1 question out of the 2 for their chosen text in Section B.

The following response was awarded marks in a Level 4 for AO1/3 and Level 3 for AO4.

Eva Smith/Paisy Renton is a very significant character in the play as she is the main character that all events in the play are based around.

Eva Smith ~~is a symbol of~~ <sup>represents</sup> socialism in the play which during 1912 was important as it was mostly about capitalism and the ~~higher~~ <sup>upper</sup> class. Eva represents the working class and struggles they had to go through which ultimately leads to the Birlings family realising what they have done, and the effects of their actions on

(Section B continued)

Other people.

At the beginning of the play Mr Birling sacks Eva from her job for asking for a higher pay. <sup>Here</sup> ~~He~~ Eva is significant as we are shown the mistreatment of the working class and how people ~~with~~ with power had an advantage ~~of~~ over those with little power. This is also important as it shows how important the working class were, without Eva and Mr Birling's other workers, Mr Birling would have nothing, the working class helped Mr Birling get everything he has today yet he still isn't very appreciative <sup>of this</sup> ~~we~~. As the play ~~is~~ unfolds ~~she~~ Eva finds a job in Milw<sup>ood</sup> ~~roads~~ <sup>where</sup> where she begins to work but gets fired from her job after false accusations from Sheila Birling. Eva is also used by Eric <sup>Birling</sup> and Gerald & Croft and when she seeks help from Mrs Birling's charity she is turned away. This is significant in the play.

as it demonstrates the true colours of the Birlings family and how the majority of the time Eva was used and exploited. Priestley does this to show how bad capitalism was and to show the pain of the working class.

Mr Birling also talks about 'lower costs and higher prices' which during the time could have a massive impact on some people's life. This demonstrated the selfishness of Mr Birling and his lack of care towards anyone but himself. Priestley does this to show the arrogance of Mr Birling and how much he cares about money, power and business, however ~~that~~ <sup>his</sup> actions and attitudes are ~~said to be~~ <sup>going to be</sup> learned through "blood, fire and anguish". This is dramatic irony as we as the audience know WWI is going to happen. ~~Their~~ <sup>the</sup> Birlings' actions towards Eva Smith are going to be shown to them to war.

Furthermore we can link this to Ouspensky's theory that the Birlings



(Section B continued)

are given another chance at life to change but they don't change or ~~even~~ feel any remorse about what they've ~~done~~<sup>done so</sup> now ~~will~~<sup>will</sup> be taught in an unpleasant ~~and~~ way through war.

The inspector also presents the importance of Eva Smith by "calling out" all of the Birling family and explaining to them that they are wrong and that 'we are members of one body' and that there are "millions and millions of <sup>Eva Smith's and John</sup> ~~John~~ <sup>Smiths</sup>." By saying this the inspector is saying to treat everyone fairly and to use their money in good way.

In conclusion, Eva Smith is very <sup>the</sup> significant in the play <sup>as she makes things</sup> ~~and she~~ ~~can~~ realise what they have done.





AO1/3: Level 4 – 20 marks

AO4: Level 3 – 7 marks

- The knowledge of the play exhibited in this response is detailed and sustained.
- The candidate makes interesting comments which show a sound understanding of the text and the themes within it.
- There are limited textual quotations, but there is paraphrasing and referencing from across the play.
- There are interwoven contextual references which fully support the points made.
- AO4 – despite some missing apostrophes and at times some varied spelling, the general sentence structure and spelling are mostly accurate.



Candidates need to ensure that all points are supported by well-chosen and appropriate examples from the text.

The following response was awarded a Level 5 for AO1/3 and a Level 3 for AO4.

Throughout the ~~Plot~~ didactic play, Priestley uses the construct of Eva Smith to highlight the desperate need for societal change, and to present how he believes this change can be made possible through the influence of Socialism.

Firstly, Eva is used to present the negative effects of or the ideologies of archetypal Capitalist businessmen, ~~Mr. Birling~~ and how they exploited the lower classes for money. He describes how he believes it's "his duty" to "keep labour costs down" this suggests that not only does he not view Eva and the lower classes as valuable, or

(Section B continued) care about them, but he believes it's his "duty" to exploit them for money in order to keep his income high. This reflects how many upper class businessmen carelessly exploited their workers, and Priestley wants to establish the idea that this exploitation is selfish and unfair. When asked about ~~the~~ Eva, he brushes the subject away, saying "yes, yes, horrid business" once again showing that he does not care about her, and only sees her as business. Priestley therefore wants the audience to empathise with Eva, and see why Mr Briggs - and the upper class capitalists he represents - attitudes were wrong, encouraging them to vote for a change <sup>+ Labour government</sup> in the upcoming election of 1945, to help those like Eva, who are in need of support.

Secondly, Priestley uses the character of Eva to present how a patriarchal society that <sup>shallowly</sup> values women's credibility on looks, is wrong.

Sheila declares that "If she had been some miserable little creature" she wouldn't have treated Eva in the way that she did. This ~~not only~~ shows that Sheila's patriarchal upbringing causes her to shallowly view women,

(Section B continued) and new ~~assess~~ assumptions based on looks, because through dramatic irony, the audience know that Eva was in fact "miserable" but even Sheila is so shielded by her patriarchal views that she fails to believe this could be true, and simply sees that Eva was "pretty" and bases her assumptions on that. Sheila has been taught to view women this way by her parents, and Priestley wants the audience to recognise this, and why Sheila's shielded lifestyle has had a negative effect. Additionally, an audience of 1918 <sup>patriarchal + sexist</sup> would be surprised by Sheila's "attitude", as by this time, the suffragette movement had ~~for~~ presented itself as the forefront of society, with many women sticking together and ~~feeling~~ becoming empowered as a result of the two world wars that occurred after Sheila makes her remark about Eva. This is important as the context of the war and suffragettes would further allow the audience to see the negativity of ~~the~~ Sheila's attitude and the patriarchy, causing them to become more sympathetic to the voiceless character of Eva, and more inclined to help her.



(Section B continued) Again Eva is significant as she demonstrates how upper class men were also exploitative of lower class women, strengthening Priestley's argument for societal change. Eric attempts to justify his exploitation of Eva when he says that he was "in that state" where "a chap easily turns nasty" the "state" that he ~~is~~ refers to ~~now~~ represents how he acted up under the influence of alcohol, which acts as a motif for bad decisions throughout the play, but the language of "that" suggests that it was familiar to him and common for upper class men to be in. This symbolizes the <sup>ster</sup> abundance and of the exploitation of lower class women by upper class men of 1912, who viewed them as merely "sports". This is significant as it once again builds the audience's empathy towards Eva, as Priestley strives ~~to~~ to hammer into the audience that this exploitation <sup>of Eva + girls like her</sup> is wrong. However ~~he~~ he also uses Eric to ~~present~~ present some sort of hope for Eva. He refers to himself as "a chap" rather than "I". whilst this comes across as though Eric is attempting to elude the blame from himself, similarly to his father, it also shows that he tries to distance himself from what he did.



(Section B continued) to Eva, suggesting that he feels ashamed of the way he treated her, and showing the beginnings of the ~~rest~~ remorse which Priestley believes can be as developed and in turn change society to help those like Eva.

Finally, at the end of the play, Eva is the significant as she is the main subject of the Inspector's departing speech, which - acting as Priestley's socialist mouthpiece<sup>2</sup> - he wishes to hammer a change into the Birlings ~~and~~ in the form of a final warning. The Inspector widens the ~~character~~ scope of the character of Eva, when he declares that there are "millions and millions of Eva and John Smiths" this is monumentally important as it ~~allows~~ <sup>that</sup> forces the Birlings to see the <sup>that</sup> once helpless and voiceless character of Eva, makes up majority of society at the time, meaning that they ~~can~~ simply cannot "cover this up" in the words of Mr Birling. Priestley wants the audience to acknowledge and realise the full gravitas of the societal situation in 1945, and see that a change is urgent, encouraging them to look to vote for a Labour Government in the upcoming election and strive for socialist values.

(Section B continued) *and ideology, helping those like Eva,  
and the her peers in the rest of society.  
~~In conclusion, the other conso~~*



**ResultsPlus**  
Examiner Comments

AO1/3: Level 5 – 32 marks

AO4: Level 3 – 8 marks

- This is an interesting full mark response which considers Eva Smith as a construct and does not make her the focus of the response.
- This script is an excellent example of how the candidate can interpret the questions and how marks should be rewarded for these personal critical interpretations. Eva is used in this instance as a catalyst for the events in the play.
- It has an assured critical style and demonstrates an assured, mature and perceptive reading of the play.
- The response recognises that Eva is a representative of the issues in society at the time and the reasons for this. There is a broad and insightful range of quotations used to explore the many points made.
- The candidate does use a significant amount of contextual referencing. However, this is predominantly used to support the points and exemplify the challenges Eva experiences at that time.



**ResultsPlus**  
Examiner Tip

Ensure there is a balance between AO1 and AO3 and that textual analysis takes precedence throughout the response.

## Question 8

### *An Inspector Calls*

The question asked candidates to discuss in what ways selfishness is important in the play.

The majority of candidates were able to identify instances where characters exhibited selfish behaviour. The treatment of Eva/Daisy was naturally discussed, but some also noted how Sheila had been failed by her selfish parents in imposing their beliefs of how young women should behave, in sheltering her and bringing her up with outdated attitudes. The way her parents use her as a commodity by marrying her off to Gerald for the benefit of their business was also mentioned, as well as telling her to expect that her husband would have affairs and to accept it. They also stated how selfish Gerald had been by cheating on Sheila.

As generally happens with responses to questions on this text, candidates tended to take each member of the Birling family in turn and explain their interaction with Eva/Daisy and how they had a negative impact on her life. Those gaining higher levels were able to relate the idea of how Priestley presented selfishness as a typically Capitalist trait and used this to expose the dangers of not taking care of one another to society as a whole and how attitudes needed to change in order to create a better world for one another.

A few candidates seemed to assume that because the quotation in the question came from Sheila, she should be the only character considered, but most ran through all the Birlings and Gerald, pointing out how they were selfish and, in some cases, evaluating the results of this selfishness with respect to Eva/Daisy. Sheila was evaluated not just from the point of view of her selfishness, but also as a member of the younger generation, Priestley's hope for the future. Sheila changes and admits her selfishness, though some recognised that whilst she may not be as selfish at the end of the play, she is still far from selfless. However, her sarcastic comment when the Inspector is discovered to be a 'fake' that 'I'm sure we're all nice people now', coupled with her earlier assertion that the working class are not just 'cheap labour but people' does allow recognition of a change of heart that doesn't happen in the case of Mrs Birling. Mrs Birling has discovered that her son is a rapist and a thief, but she still holds to her belief that she was right to dismiss Eva's appeal to her charity organisation, as 'girls of that class' are beneath her consideration, being devoid of moral standing....unlike her son!

The role of Gerald in Eva Smith's death was an interesting addition for some candidates, who noticed that he remembered Eva's looks rather than her personality. Like many men of the period and of his class, he used Eva when it suited him, then dismissed her from his thoughts. As one candidate wrote 'It's not just the selfish acts that define you, it's how you respond to them that matters'.

The following response was awarded a Level 2 for both AO1/3 and AO4.

Selfishness is important in the play to give effect for the reader. ~~★~~ One of the selfish characters in the play is Sheila. She's selfish by ~~sack~~ sacking an innocent girl who was struggling ~~beca~~ with her life because she had faced poverty, all because Sheila was jealous of her. Eva Smith's death could have been prevented if had not Sheila ~~sacked her~~ been selfish. Sheila's selfishness ~~gives~~ is shown in "I got that girl sacked from Milwards. And now you've made ~~up~~ up your mind. I must obviously be a selfish, vindictive creature." The effect this has on the reader shows us how important it is to be kind to others.



(Section B continued) especially when they need help and are struggling, by making the reader feel empathetic for the girl and to know how it must felt losing your job during the times she needed it most. This ~~also~~ Play is set in ~~1900~~ 1912 which is the start of the Edwardian Era and the end of the Victorian Era. During these times especially, many people were facing ~~or~~ poverty and struggling. ~~So~~ So Selfishness is important in the play as it can affect someone hugely. Priestly was a socialist who wanted ~~the~~ ~~all~~ everyone from all social classes to be treated equally and not unjust by the rich, which is what's being shown in the play with Sheila and Eva.





AO1/3: Level 2 – 10 marks

AO4: Level 2 – 5 marks

- The candidate offers some personal response and there is some reference to the text, although consideration of selfishness in the play is largely confined to discussion of Sheila.
- There is some evidence of a critical style.
- There is some awareness of relevant context ('during these times ...').
- There is some relevant comment on the relationship between text and context, shown in the final sentence of the response.
- AO4 – spelling & punctuation are largely accurate, but there is insufficient evidence to justify a mark above Level 2.



Candidates are encouraged to use the quotation in the question within their response.

The following response was awarded a Level 3 for AO1/3 and AO4.

Priestly shows selfishness as the most important part of the play because all Birling members used their power as upper class against those in lower class, and how capitalists overran socialists.

In 1912 upperclass abusement towards lower class was very common. Mr Birling and his family are the abusers of the system towards Eva Smith. Each family member all had something to do with selfishness.

Sheila says 'I got that girl ... creature'

(Section B continued)

This shows selfishness ~~by~~ because Sheila uses her upperclass advantage against a lower class person, which allowed Sheila to get her own way and made Eva Smith without a job.

This is important to the play because it shows the 1946 audience how cruel it was in 1912. It also shows the audience of 1946 that before the two wars and a labour government, life was unfair to those who were in lower class.

Sheila isn't the only one who was selfish, Eric was as well. Eric says 'I forced myself onto her' ~~and she~~

Although Eric was drunk he decided to use Eva Smith which ended up being getting Eva pregnant unconsensually.

This shows the importance of selfishness as it shows the audience of 1946 that Eva was in a state already, considering everything ~~else~~ else that had happened to her,

and Eric decided to use ~~to~~ her while in this ~~as a~~ fragile state. Eric also describes Eva as a 'good sport'. This

(Section B continued)

~~shows~~ suggests to the audience that Eric has used Eva and continues to do so. ~~It~~ selfishness is shown here because, being in lower class, used by someone in upper class, means Eva is unable to say anything as no one will believe her. Especially since those who used her was also capitalist; strong views, always their way.

Being a capitalist in 1912 was easy, got away with many things, ~~unlike~~ ~~socialist~~ ~~had~~ didn't care about anything besides themselves and money.

This is shown by Mr Birling. He wants his daughter to marry Gerald as it will open up a lot of business ~~op~~ opportunities and will allow Arthur to be a knight hooded.

This shows selfishness as it is showing Arthur not <sup>careing</sup> ~~cerning~~ about his daughters feelings and only thinking of himself.

Mr Birling also shows selfishness when he says "it's my duty to keep labour costs down" and "lower costs, ~~an~~ higher prices". This shows the audience of ~~take~~ <sup>1946</sup>

~~and~~ and upper class

(Section B continued)

that all capitalist care about is money, which, ~~is when~~ when Eva 'asked for a payrise' he 'sacked her'. This also shows the audience that capitalists, ~~had~~ had no sympathy ~~one~~ for the socialist, lower class. ~~This shows~~

Selfishness is shown by each and every Birling family member, Mrs Birling got Eva kicked out of her committee because Eva had used 'Mrs Birling' as her ~~name~~ name. Eva ~~did~~ did this to get help but unfortunately it just showed ~~the~~ Mrs Birlings selfishness.





AO1/3: Level 3 – 18 marks

AO4: Level 3 – 6 marks

- This is a straightforward response, which offers a relevant personal response, soundly related to the text.
- Comments show a sound interpretation, although some ideas might have been more fully developed.
- Sound comments are offered on relevant context, although there is some repetition here and occasionally limited development.
- There is relevant comment on the relationship between text and context shown through the candidate's awareness of the writer's purpose.
- AO4 – spelling and punctuation are generally accurate, but vocabulary is occasionally a little unusual e.g. 'abusement', 'unconsentually' – low level 3 is the best fit here.



Try to develop each point fully and to consider alternative interpretations.

The following response was awarded a Level 5 for both AO1/3 and a Level 3 for AO4. This is a good example of a full mark script.

Throughout ~~the~~ "An Inspector Calls", it's evident that the theme of 'selfishness' is extremely significant throughout all of the characters, and is one of the main causes of Eva Smith's death. It is clear that Priestley explores the significance of the divide between the younger and older generations through the portraying of the selfishness within each generation, and Priestley uses ~~highlighting~~ selfishness to highlight the selfish ways of the 1912 society at the time ~~there~~ when the play was set.

Firstly, Priestley expresses this theme of selfishness through the ~~the~~ selfish attitudes of Mr. and Mrs. Birling as their selfishness and arrogance is one of the ~~key~~ causes of Eva Smith's suicide. This reflects on the mistreatment of the poor within a 1912 society. Mr. Birling's selfishness is portrayed through the capitalistic ideologies of him prioritising wealth over the poor within society as he states - "a man has to make his own way", and "reduce labour prices", this presents Mr. Birling as <sup>having</sup> a selfish, arrogant, and capitalistic approach within the play, ultimately resulting in the suicide of Eva Smith. Priestley deliberately presents Mr. Birling as a "hard-headed

(Section B continued) businessman", and a "hard-headed practical man of business". By using repetition, harmonic alliteration, and dental alliteration, he emphasises Mr Birling's selfishness and obsession with how much wealth he can accumulate over the humanisation of the poor within society, reinforcing the outcomes of his selfish ways resulting in the death of Eva Smith. Furthermore, Priestley deliberately sets Mr Birling up to the audience as selfish and arrogant through the use of dramatic irony - "absolutely unsinkable". "The Germans don't want war", as this creates a dismissive tone and immediately portrays Mr Birling's <sup>selfish</sup> views as wrong to the 1945 audience as they understand everything he was extremely confident about was wrong. Priestley has done this to encourage the audience to reject Mr Birling's capitalistic and selfish ways, in order to encourage a partial shift in society from capitalism to socialism in order to look after the poor in which Eva Smith represents by proving Mr Birling's ~~way~~ selfish ways result in the suicide of her ~~so by Priestley setting~~. In addition, Priestley portrays selfishness through Mrs Birling's selfish <sup>and prejudiced</sup> ways by showing her working in a charity committee, as in 1912 when the play was set, the poor would rely on charity committees run by prejudice people like Mrs Birling, and Eva Smith's situation was made worse by Mrs Birling refusing to help her. Priestley has done this to show the outcomes of selfishness, and to make the audience question why Mrs Birling as such a selfish and prejudice woman, would work on a charity committee when she has made her opinions on the poor very clear that they <sup>and</sup> accept stolen money. We can infer that her ultimate motive is to appear helpful and to create a positive image of herself, reinforcing her selfish attitudes as she is initially presented as bossy and controlling - "Now, Sheila, don't tease him". "Arthur, you're not supposed to say such things" ~~in the~~, and Priestley has done this in order to create a negative depiction of her to the audience, in order to further reject the selfish and capitalistic way.

(Section B continued) of the ~~off~~ upper middle classes within society, furthering aiming for a shift in society to Priestley's ~~a~~ socialist views in order to prevent the death of millions within society, not just Eva Smith as announced in Inspector Goole's final speech - "there are millions of Eva Smiths and John Smiths in the world", making it evident that if we do not change these selfish attitudes then these deaths will keep on recurring as a result of this selfishness.

Additionally, Priestley presents these initially selfish attitudes as one of the main causes of Eva Smith's death through Sheila and Eric Birling, who represent the younger generation. At the beginning, Sheila Birling is introduced as selfish and materialistic as this is ~~pro~~ evident when she ~~is~~ receives the engagement ring, claiming she will - "never let it go out of my sight", showing how she is selfish and a privileged member of the upper middle class. Furthermore, Priestley also presents her as immature through the use of infantile <sup>th</sup> nouns - "mummy" and "daddy", portraying her selfish and immature attitudes within society. Her selfish attitudes become evident when Eva Smith gets sacked from her job due to <sup>Sheila</sup> claiming she was "sniggering", this selfish ~~act~~ of Sheila was one of the main causes of Eva Smith's death through her being unable to get another job, reinforcing Inspector Goole's statement: "~~It's~~ It's what happened to her then, that determined what happened to her after. And <sup>it was</sup> what happened after that had driven her to suicide", as this repetition delivers Priestley's message against the capitalist, selfish society through claiming their actions result in the death of the vulnerable within society. ~~Through~~ <sup>initially</sup> Priestley presenting Sheila as immature, this raises hope and foreshadows her potential to change and adapt around these selfish ways and attitudes, and this becomes evident



(Section B continued) When Sheila takes on the interrogative role of the Inspector - "that won't bring Eva Smith back to life though, will it?", through Priestley's use of interrogative sentences in Sheila's dialogue, this proves how she has ~~grown~~ matured to accept Inspector Goole's message - "We are members of one body, we are all responsible for each other" ~~from~~. Priestley has done this to show how even the most selfish in society (represented by Sheila) have the ability to adapt away from these selfish ways, then so can anyone in the audience, further encouraging a societal shift away from capitalism and selfishness, towards socialism and caring for the poor. In addition, Eric is initially presented as selfish ~~who uses~~ ~~who~~ who uses women such as Eva Smith in order to satisfy his needs, ~~he~~ representing the higher echelons of society - "in that state where a chap easily turns nasty", the use of the determiner "that" <sup>the audience will</sup> ~~pull~~ ~~for~~ ~~understand~~ ~~that~~ what 'that state' is, referencing alcohol which is foreshadowed by Sheila stating he is "squiffy" implying drunk. The noun "chap" distances himself from this implied rape, proving his utter selfishness and ~~unresp~~ irresponsibility. However, from the start, Priestley presents Eric in ~~the~~ the stage directions as - "half shy, half assertive", "shy" connoting lack of confidence, "assertive" connoting full confidence and power. However, Priestley's use of 'half' raises hope and emphasises ~~that~~ that he may change ~~to~~ to overcome his selfish ways, and this becomes evident towards the end as we can see him accepting responsibility - "we did her in all right", the collective noun "we" reinforces the didactic message of social responsibility, proving how even Eric and Sheila who were both stuck in their ways, are able to develop around these selfish attitudes and abide to Inspector Goole's message - "we are members of one body, we are all responsible for each other". This highlights the divide between the younger generation and



(Section B continued) the older generation, as the younger generation are able to overcome their selfish ways and accept social responsibility, however, the older generation will forever be stuck in their ways as stated by Mrs. Birling - "there's every excuse for what your mother and I did". Priestley has done this to prove how if the selfish attitudes of the older generation do not change, then Mr. and Mrs. Smiths and John Smiths will die, representing the poor within society, and Inspector Goole is used as Priestley's mouthpiece to encourage the older generation to change their selfish and egocentric ways by stating they will suffer - "fire, blood, and anguish". Priestley's use of the title of the play aims to inspire this societal change against selfishness, and implies the idea the "young ones" are "more impressionable".



AO1/3: Level 5 – 32 marks

AO4: Level 3 – 8 marks

- The candidate adopts a methodical approach, covering a wide range of points and discussing them in some considerable depth. This is a assured personal response which shows a high level of engagement with the text.
- Understanding & interpretation are perceptive and mature and the development is supported with discerning choice of textual references.
- There is excellent understanding of relevant contexts, demonstrated throughout the response.
- Understanding of the relationship between text and context is integrated convincingly throughout the response.
- AO4 – there are very occasional slips in spelling, but this is a very full response, written with a high degree of accuracy, so a mark of 8 is appropriate.



AO4 takes into account the demands of the task. It is possible to gain full marks even with one or two minor errors.

## Question 9

### *Hobson's Choice*

The question asked candidates to explore how conflict is important in the play.

Many candidates explored the relationship between Maggie and Hobson and how he appeared to victimise Maggie for her strength and power. Less able candidates were unable to move beyond the relationship conflict of these two characters.

The more able candidates did consider the conflict between Maggie and her sisters, plus boyfriends/husbands and Hobson and his daughters. There was every opportunity to look at context in relation to the role of women and what was expected in terms of fathers/daughters and marriage.

Another conflict considered was Maggie's choice to marry Willie and the impact that had, both relating to Maggie's age, asking Willie to marry her and her role in their relationship and her relationship with her family. Candidates often commented on the marriage in terms of the class structure and how the marriage subverted that.

The following response was awarded a Level 2 for AO1/3 and AO4.

In the play Hobson's choice the idea of conflict is ~~very important~~ in my view, very important. The reason why I believe this is because the ~~relationship~~ relationship between Hobson and Magie seems to build up more and more conflict through out the play. We also get the idea that in the play there are many choices that have to be made, hence why the name, which can cause conflict.

The main idea of conflict we see in the play is between Magie and her father Hobson. The conflict between these ~~two~~ two characters is very weak at the start of the play when we ~~can~~ can see magie demanding her father to be home by a ~~certain~~ certain time for dinner, which we can see her father denies. It

(Section B continued) is not until a quarter of a way through into the play where we can <sup>really</sup> see the start of conflict to rise in the play. We see this when Maggie brings up the idea that she is ~~going~~ going to marry the show maker, Willie. Her father heavily disagrees with the idea as ~~he~~ he already denied the idea of marriage saying she was "Too old", causing conflict. We also see very late on in the text that Maggie is very protective of Willie when her father is around.

Overall through out the play the idea of conflict is ~~not~~ shown ~~as~~ a lot. Conflict also plays a big part of the play because it is the ~~the~~ backing ground of the play.





AO1/3: Level 2 – 8 marks

AO4: Level 2 – 3 marks

- The response begins by referring to the conflict between Maggie and Hobson over Willie and also makes a more general statement about how choices lead to conflict throughout the play. Mention of the apposite title provides some context.
- Subsequently, there is a little more development of the Maggie/Hobson conflict, although this does not go very far.
- The response is more than simple and certainly not confined to narrative. There is some supporting reference to the text and a mark securely in Level 2 is merited.
- AO4 – there are rather a lot of spelling errors in what is a brief response.



Three of the four bullet points for Section B focus on the analysis of the text, whilst two mention the discussion of context. Ensure when answering a question in this section of the paper that the primary focus is on the text.

Use the mark grids in the mark schemes to guide you when marking mock examinations.

## Question 10

### *Hobson's Choice*

The question asked candidates to explain the significance of Willie Mossop in *Hobson's Choice*.

Question 10 was by far the more popular of the two for *Hobson's Choice* and the focus of Willie enabled candidates to talk about social divide and how Willie promoted social mobility. Higher level candidates wrote confidently about the message Brighouse was conveying about the need for change and how his 'foot on the ladder' was a metaphorical message about upward social mobility. There were some engaging and insightful responses. Many here also explored the relationship between Maggie and Willie and the best responses explored whether their relationship would be more equal.

Willie's background as a child and the restrictions this placed upon him as he grew up, were considered. His skill at boot making was explained. Willie accepted the superiority of Maggie at the beginning of their marriage and allowed himself to be ruled by the decisions she made, including his education. Candidates covered many relevant points and supported ideas with appropriate context.

The following response was awarded a Level 3 for AO1/3 and AO4.

Throughout the play Willie Mossop presents how the times were changing and how the ~~different~~ <sup>different</sup> classes had a massive impact ~~on~~ during the ~~past~~ time of 1860.

At the beginning of the play Willie Mossop is Hobson's 'boot head' and worked down the cellar. This is significant as it portrays how the working class were below the middle class, but in his case it was literally, ~~as~~ ~~as~~ and this affected his growth academically as it states in the passage 'not naturally stupid.' However this begins to change as Mrs Hepworth pays a visit, in which he climbs the cellar ladder, <sup>which in return she says 'hes like a rabbit' after they talked</sup> to ~~talk~~. This visit is significant as it showed the audience of 1915, that the liquidization

(Section B continued) ~~of classes helps the economy~~ in 1880 helped many. In Hobson's choice Willie Mossop presents his group in society - and through the help of Mrs. Hepworm he begins to climb the ladder.

~~is asked to marry~~

Furthermore, Mossop ~~marries~~ Maggie which would have been unusual in 1880, as many would have married to gain status (like ~~the~~ Alice and Vicky.) During the play Maggie asks Willie to marry her, in which ~~she~~ <sup>he</sup> replies 'I am' and 'bug gum.' This is significant in Hobson's choice as Hobson himself finds it a shock, which we can see when he replies "Married - you - Mossop!" to Maggie's statement, which leads to the downfall of Hobson, ~~as he's~~ ~~choosing his 'boot neck' and Maggie who is valuable to his business. This is important as it shows how Willie is mixing in with the middle class, by starting his own business.~~

~~Following on~~ Harold Brighouse also includes ~~the~~ the attitude of society during 1880 by using the characters Fred and Albert. On the wedding day Maggie asks ~~the~~ Albert Prosser to carry her out of belonging to the cellar, instead of Willie. In response Albert replies 'in broad daylight' which shows how he didn't want to ruin his reputation.

(Section B continued) This is significant, as Willie wasn't the one who was doing ~~these~~ this which showed how he has climbed the social ladder. During the same time Maggie made both ~~it~~ of her sisters 'kiss' Willie before they were wed, which is important as it showed the importance of family in the play and the significance it made to Alice and Vicky having a brother in law, whose father was a 'workhouse brat.'

At the very end of the play Willie Mossop and Hobson argue over the name of the new store, ~~on~~ which they concluded as "Mop Mossop and Hobson." This is important in the play as it displayed how Willie had grown ~~during the play~~ from marrying Maggie. This would have been significant ~~for~~ during 1880 as movements such as the suffragets showed how many ~~felt they needed~~ including women wanted more freedom and power, and in some way Willie represented this as he ~~is~~ progressed up the social ladder.

Overall Willie Mossop represents the liquidization through the ~~the~~ classes in Hobson, which is displayed as he began working in a cellar, ~~now~~ moved up as a result of Mrs Hepworth. Then



(Section B continued) got married, and ended up at with the same shop as Hobson. This is significant as it represented the mixing of classes and freedom movements such as the suffragette movement for women. Willie Mossop is also significant in the play as he represents progression and displays to the audience of 1915 how difficult it was being in the working class.



**ResultsPlus**  
Examiner Comments

AO1/3: Level 3 – 17 marks

AO4: Level 3 – 6 marks

- A clear example of a sound and clear response which shows a clear understanding of the character of Mossop and what he represents about society at the time
- Textual reference is relevant and supportive to the points being made.
- There is a very continuous analysis of the physical and metaphorical reference to the ladder which is used to effectively respond to the focus of the question and Mossop's representation of the progression of social hierarchy at the time.
- AO4 – Spelling is mostly accurate but the inaccuracies such as 'beggins' and varied spelling of Maggie together with some apostrophe inaccuracies keep the AO4 at 6.



**ResultsPlus**  
Examiner Tip

To avoid a response becoming narrative at times, use a PEEC format with a range of discourse markers – firstly, secondly, in addition, penultimately.

## Question 11

### *Blood Brothers*

The question asked candidates to explain how the relationship between Mrs Lyons and Edward/Eddie is significant in the play.

A number of examiners felt that Question 11 was highly accessible to all candidates and facilitated a range of responses, including the relationship between men and women, the gender divide, the divide between social classes and the relationship between parents and children. It was also felt that the answers to this play this year for both questions were much better, with far more development, going beyond the usual heavy preponderance of context regarding the situation in Liverpool, lack of jobs and Margaret Thatcher.

A number of responses considered the relationship between Mrs Lyons and her husband and whether this facilitated Eddie's attitude towards his mother. Some did revert to the narrative style but were still able to make simple comments about the relationship. References from both the play script and the musical were equally able to access the questions and respond.

Whilst some responses were heavily narrative, others selected more carefully and were able to comment on the relationship of Eddie and his mother. Most used the quotation where Eddie told his mother he liked Mickey more than her, followed by her horrified reaction. Superstition was mentioned and Mrs Lyon's increasing paranoia, leading to the role she played in the deaths of the twins.

The following response was awarded a Level 4 for AO1/3 and a Level 3 for AO4.

Russell uses the relationship of Mrs Lyons and Edward to incorporate ideas of nature ~~vs~~ nurture and the effects it has on a motherly relationship. Russell uses the idea of nature vs nurture to examine how Liverpool at the time, was highly in favour of the rich. We see through the eyes of Russell ~~how~~ the significance it has in how the resolution is played out. Mrs Lyons and Edward are Russell's representatives of the higher classes in Liverpudlian society.

One way in which Russell presents the relationship ~~of~~ between Mrs Lyons and Edward

(Section B continued) is as a factor of guilt for Mrs Lyons. We see at the start of the play how Mrs Lyons manipulates Mrs Johnstone into giving her a twin. She uses factors of Mrs Johnstone's difficult life such as how <sup>one of</sup> the ~~health~~ twins would be taken from her due to ~~parenty~~ poverty, and responsibility. She persuades her by explaining how the twin would have "all of his own toys and a garden to play in." Here Russell highlights the theme of class in how Mrs Lyons sees better parenting based on possessions. After "choosing" a twin, she nurtures him as her own to ensure she controls her child so he will have no aspect of his original family. The guilt she possesses of lying is carried through the narrator who reflects her mindset in the play. "Y'know the Devils got your number" is ~~as~~ reminding Mrs Lyons that this is not her son. Any lack of control over her son, makes her do unpredictable things such as when she 'indistinctively' hits Edward. Therefore, the relationship between Mrs Lyons and Eddie is ~~signifiant~~ significant is showing how their relation revolves around Mrs Lyons' guilt.

Furthermore, we see the relationship as something



(Section B continued) which increases Mrs Lyons's paranoia. Edward is the key factor in ~~increasing the~~ deteriorating Mrs Lyons's mental health as she domineeringly tries to control any aspect of his life. She claims, "I took him. But I never made him mine." Throughout the play we see Shakespeare overly controlling Edward ~~in his~~ by ensuring any personality and virtues, he should take from his parents. Mrs Lyons ~~gets~~ is fearful from a lack of control which is noticeable ~~when~~ in how she reacts to <sup>Edward</sup> ~~himself~~ saying "I love him more than you" ~~La~~ Mrs Lyons begins to notice a detachment of Edward to his birth family which infuriates her. This increases her paranoia as she ~~at~~ despises the fate the twins have and their inseparability. Once she sees that her escape from the Johnstones ~~is~~ has failed she ~~says~~ "claims Mrs Johnstone's is 'following me like a shadow'" we see her paranoia increase as she feels like a victim. Therefore Mrs Lyons's controlling relationship is significant in the downfall of Mrs Lyons's mental health ~~and~~ ~~pa~~ which is noticed by other characters like Mr Lyons who suggests she should see a "doctor"



(Section B continued) Another way in which Mrs Lyons and Edward's relationship is significant in the play, is ~~bee for the theme~~ to highlight the significant differences between the families of twin and how their nature affects them. For example we see a key difference in both Edward and Mickey's relationship as they go to school. Mrs Lyons humiles Eddie for his father waiting to drop him, ~~whitt~~ while Mrs Johnstone is huming Mickey and Sammy to the "bus". Furthermore, Mickey references his mother as "me mam" whereas Eddie refers to his as "my mummy". Here we see the impact of how the two twins were brought up and ~~their~~ how Edward obtains more respect than his twin. Therefore the relationship of Edwards and Mrs Lyons highlights the difference of class and how it affects the virtues and respectability of a family.

Ultimately, Russell uses the characters and a relationship of Edwards and Mrs Lyons to reflect Liverpoole's aspect of ~~a~~ class. Wealthier classes often had more respectability and different virtues.



AO1/3: Level 4 – 22 marks

AO4: Level 3 – 8 marks

- The response introduces the idea of nature versus nurture as a factor in the relationship of Mrs Lyons and Edward/Eddie, who are 'Russell's representatives of the higher classes in Liverpoolian society'.
- The idea of the guilt of Mrs Lyons is considered a feature of the relationship.
- The relationship 'increases Mrs Lyons' paranoia', through her attempt to control Edward/Eddie, particularly when she 'begins to notice an attachment to his birth family'. Mrs Lyons' controlling relationship contributes to the deterioration of her mental health.
- The relationship of Mrs Lyons and Edward/Eddie highlights the differences between the families of the twins, bringing the response back to the idea of nature versus nurture and how differences in class 'effect the virtues and respectability of a family'.
- The response uses quotations which show a detailed knowledge of the play.
- AO4 – the response is consistently accurate in both spelling and punctuation.



To move to a Level 5, consider alternative ways to interpret the evidence chosen.

## Question 12

### *Blood Brothers*

The question asked candidates to explore the ways problems are important in *Blood Brothers*.

The main problem identified by most of the candidates was the way poverty led to crime, thereby creating a downward spiral for a number of characters. Another important factor/problem was education or the lack of it. In terms of the latter, the relationship between Eddie and Mickey, was very important, with Sammy and his attitude to school playing a supporting part.

One candidate wrote 'Mickey had to get a job and take on adult responsibilities, while Eddie's youth was extended through his education'. Whilst another candidate explored how 'Linda is like Mrs Johnson, showing the cycle of poverty that can only be broken by education'. The two quotations sum up at least one of the problems in the play.

Social class was used as a problem, exemplified by several instances, but particularly when the boys break a window and the police take very different attitudes when talking to the respective families.

The less confident students did tend to revert to a social commentary and many did lean heavily on the impact of Margaret Thatcher and how she caused problems for communities.

The following response was awarded a Level 3 for AO1/3 and AO4.

In Blood Brothers problems are skillfully presented and are significant throughout the play.

Firstly, one of the problems that is first introduced is family and financial problems. Because Mrs Johnstone was Catholic she would not use birth control. This results in her ~~being~~ having many children, however we are made aware that Mrs Johnstone's husband left her. Furthermore, this creates a financial issue as she has no other

(Section B continued)

income to help her feed her kids so she then begins to have the welfare people coming over to her and attempting to take her children away from her but she is reluctant as she "loves the bones of ever one of them". This results in her trying to find a job which is very hard due to Thatcherism.

In 1979 ~~Maga~~ Margaret Thatcher was elected and was the first female prime minister, however soon after being elected she ~~was~~ decided to close the mines and privatise ~~X~~ companies which led to an outrage and many strikes mostly from miners that had lost their jobs. This meant that finding a job was becoming scarce and led to a increase in crime due to most people were on the dole or had no job at all.

Eventually Mrs Johnstone finds a job



(Section B continued)

Working for Mrs Lyons as a cleaner however Mrs Johnstone has another family problems and discovers that she is pregnant however she is not concerned as it is "one more mouth to feed" however she then discovers that she is giving birth to twins and is concerned that the welfare people will take her children away ~~and this is her~~ due to she can't afford to keep it which highlights a financial problem. But Mrs Lyons then offers her a ~~proposition~~ proposal which was to give one of the children to her as she could not have children and that she could visit it everyday when cleanings. This highlights a problem as Mrs ~~Lyons~~ Lyons is unable to have children and the fact that she would take a child portrays how determined she is to have a child. However although she may have everything that she wants due to her <sup>being</sup> middle class, she does not get to be able

(Section B continued) have children. ~~In~~

In conclusion there are  
recurring problems of finance and  
family and jobs.



AO1/3: Level 3 – 13 marks

AO4: Level 3 – 5 marks

- The response meets all the requirements of a Level 2 and is starting to demonstrate a sound understanding of the play, which places it just into a Level 3 at 13 marks.
- The candidate demonstrates a good understanding of the play and the problems faced by the characters. Mention is made to the problems of Mrs Johnstone and how, because of her Catholic faith, she faces the problem of 'having many children', which leads to her financial problems.
- The other key problem that is discussed is Mrs Lyons' inability to have children and her 'desperation' to 'take a child'. There is a sound personal response explaining how, despite her having 'everything she wants due to her middle class' background, Mrs Lyons is unable to conceive her own child.
- There is a lack of textual referencing to support the points made. However it does move beyond narrative and there is some critical discussion.
- Context is included, although it is not always integrated throughout the response. The context at the end of paragraph 2 is the strongest part of AO3.
- AO4 – although there are some inconsistencies, it was felt that there is sufficient complexity of language and structure to place this in Level 3 at 5 marks.



Candidates are advised to plan their ideas to help them structure their response.

## Question 13

### *Journey's End*

The question asked candidates to consider in what ways Mason is significant in the play.

Many candidates explored how Mason was more than just a cook, 'he's a ray of sunshine in a very dark place'. Consideration was made to the way he teases the men who are considered to be his social superiors, thereby making a nonsense of the class system, which was decided on the distinction between officers and 'other men'. This led to many well-developed contextual points on the hierarchy within the trenches.

There were many candidates who explored the use of humour and the way Mason talks to the officers with a very tongue in cheek approach, with the 'yellow soup' and his admission that what Trotter thinks is a bit of meat on the bacon, is actually a piece of rust from the pan. Yet at the end of the play, Mason becomes a very brave soldier, heading for certain death.

The following response was awarded a Level 3 for AO1/3 and Level 2 for AO4.

In the play, Mason is the man in charge of food within the trench. Mason is not as significant as some of the other ~~characters~~ characters, however we can learn ~~from~~ a lot from his character.

To begin, Mason represents the class divide. During the time this play ~~was~~ is set there was a clear divide between the lower class, middle class and upper class. Mason represents the lower class. Compared to the other men, Mason is less educated and speaks with a more undignified dialect. However, despite this being the case, ~~with~~ he shows



(Section B continued)

that no matter how wealthy you were, or ~~know~~ your level of education, all men of every class had to experience World War One in the same way. R.C. Sheriff has chosen to include the character Mason in the play to show how the class divide was overlooked during the war. This would allow the audience to understand the effects it had on all men, regardless of their class.

Mason is a comic relief character. We can see this ~~when he is asked:~~ when he is asked: "What type of soup is this?" and he responds with: "Yello w soup."

Despite this not being funny for a modern audience, humor such as this was their way of entertaining themselves during their tedious life in the trenches.

RC Sheriff has included this as a way of showing the futility of war. At the time this play was released, there were no other negative things towards war, nothing showing

(Section B continued) the reality of it all. Up to the  
~~sense~~ release of this play there had  
been a ban on any negative ~~discussion~~  
discussion relating to World War one.  
Meaning no woman would know the harsh  
reality of what war was like. Their idea  
of war was based of propaganda  
and letters from their loved ones  
that had been through censorship. Meaning  
the audience would be ~~there~~ shocked  
by this play. Mason being a comic relief  
character would ease some of  
the heavy tension ~~relating to~~ whilst  
showing him to be a kind, funny  
and helpful man.

Mason seems to be ~~dis~~disrespected by  
the others. Mainly Stanhope. This can  
be seen in the line "You see Sir,  
I know the Captain can't stand the  
sight of apricots. E said the next  
time we 'ad them 'e'd wring my  
neck". Mason knows Stanhope  
dislikes apricots and he takes into account  
he prefers "pineapple chunks" showing his  
carnal nature. however the phrase "E said

(Section B continued) The next time we find them "idling my neck" shows how he disrespected the audience would feel ~~to~~ empathy towards Mason.

To conclude, Mason is portrayed as a character who wishes to make others happy. He's a comic relief character who's often overlooked and he is able to show the futility of war through his character. Mason successfully relays RC Sherriffs message about the futility of war.



AO1/3: Level 3 – 16 marks

AO4: Level 2 – 5 marks

- This response shows a relevant personal response, as the candidate considers a range of ideas, although some are not fully developed.
- Comments show a sound interpretation, although there is some repetition of ideas with limited development (e.g. Mason 'is a comic relife (sic) character).
- Textual references are relevant, but might have been explored more fully.
- There is sound awareness of context and some relevant comment on the relationship between text & context.
- AO4 – there are some errors, but the writing is generally accurate, so a mark of 5 at the top of Level 2 is appropriate.



Ensure there is a good balance between the discussion of text and context. The response should be driven by the text.

## Question 14

### *Journey's End*

The question asked candidates to explore the different ways of coping in the trenches in *Journey's End*.

There were some impressive answers to this question, with candidates not only showing knowledge of the play but also insight into why there had to be coping mechanisms in the trenches.

For some candidates, the obvious approach was to work through each character in turn explaining what their coping mechanism was and, in quite a few instances, linking it to more general comment and context on war in the trenches.

Based on the 'working through' approach, most answers started with Hardy and the earwig races then moved to Stanhope, drinking 'like a fish'. Trotter's circles and the importance he placed on food came into the equation. So did Osborne's reading, specifically *Alice in Wonderland*. Here, the more able candidates explored the significance of a book about childhood, with a fantasy world that allowed them to escape the reality of life in the trenches. Even Hibbert was considered, with his boastfulness about his rather prurient postcards.

More astute candidates considered how Raleigh does not have time to develop a coping mechanism before he is killed.

The question allowed the discussion of the reality of war, as opposed to the information peddled at home, through e.g. the poetry of Jessie Pope and through other propaganda, which persuaded boys like Raleigh to transfer straight from school to the trenches.



The following response was awarded a Level 5 for AO1/3 and AO4 and was a good example of a full mark script.

~~Sheriff~~ In The play Journey's End was written by Jheriff to honour and celebrate the bravery and endurance of the men who fought in WW1, and ~~end~~ suffered extreme circumstances and daily experiences of almost certain death. Sheriff wrote ~~about~~ to that the men who fought were "simple and unquestioning"; they did it as it was the "right and honourable thing to do".

Supporting the war effort, many writers and poets, such as Jesse Pope, wrote jingoistic propaganda in the hopes of encouraging more men to

(Section B continued) enlist. However, most of his portrayed me war to be far different than the grotesque hero who is injured by those who fought. Similarly to ~~Jesse~~ Pope's poem, war <sup>was</sup> presented as a game, ~~that~~ <sup>and</sup> if you didn't fight, you would be considered weak, and even some surgeons gave men ~~the~~ white feathers to symbolize this.

Similarly, Public schools would push this rhetoric, saying ~~it was~~ - "dulce et decorum est pro patria ~~mori~~ <sup>mori</sup>". - it is sweet and right to die for his country. In Hemingway's characters, we can see the effect that his had, such as the naive and boyish nature of Raleigh who is used to contrast the well experienced characters of Osborne and Stanhope.

Stanhope is considered the primary character of Journey's End: he is ~~as~~ handsome, but not only <sup>has</sup> good features, and not health, like Raleigh, and he works hard. However, we can see the

(Section B continued) Strain and pressure he was put on by him.

Stanhope's coping mechanism was drinking; it wasn't unknown to the other soldiers, either. Stanhope would usually drink for ~~the~~ Dutch courage and also to try to distance himself from the grim horrors of the war. The earnings ~~he~~ could represent his. By raising the earnings, it shows that, presumably as he is one of the best, the soldiers have given up trying to get rid of him and instead use him as a way of passing time; the dipping him in ~~whisky~~ <sup>whisky</sup> ~~to make~~ to make them go faster is similar to Stanhope drinking for Dutch courage.

Although he ~~works~~ <sup>works</sup> hard, Stanhope is ridiculed for his drinking <sup>habits</sup> ~~being~~ used as entertainment at some point. Hardy describes him as "drinking like a fish", but Osborne defends him, ~~he~~ and simultaneously shows the care of concern around men's mental health. Osborne says "he's stuck it till his



(Section B continued) nerves are battered to bits and  
is men called a drunkard. This shows  
how hard winning Stanhope is, but  
regardless of that, he will be known  
more for his drinking.

Another way of coping was by humor.  
Soldiers used ~~humor~~ humor  
to distance themselves from the harsh  
reality of the war. For example, at  
the beginning of the play, Hardy Jones  
says "nothing worse than dirt  
in your tea" - which is ironic as he dirt  
~~regularly~~ came from a nearby explosion,  
or, that probably injured or even  
killed lots of men, so in contrast dirt  
in your tea isn't that bad.  
all

We see Trotter, also, use ~~humor~~  
for coping. He describes his lack  
of satisfaction at the lack of pepper  
available. He distresses that "war  
when pepper is bad enough, but without  
is bloomin' awful!". Trotter also copes  
through other mechanisms also; he  
says he will draw 144 circles

(Section B continued) to fill in as each hour goes by; not only does this symbolize the intense boredom of the men faced, but also how unexpected war could be, and the soldiers' lives were measured in hours <sup>and</sup> ~~minutes~~, days, instead of months and years.

§ Trotter also found comfort in food; he seems to be the only one to have gained any weight since the start of the war. He eats all of the questionable meats that Mason serves, even the questionable cutlets. One of the reasons Trotter may have enlisted was for the food, as although he is at a high rank as an Honorary Gentleman, he wouldn't have had access to the frequent meals at his home, due to the lower class he is in, which can be heard in his speech and mannerisms, such as "stirring" his tea "noisily" and not pronouncing the final letter in his words.

Sheriff also has characters such as Osborne cope with finding comforts



(Section B continued) in things such as childrens books, like Alice in Wonderland. When Osborne is reading it, Hibbert expresses his surpision at Osborne reading it, saying "but it's a childrens book!". Osborne response is "Exactly", ~~showing~~ Flaming Osborne read a book that should comfort children, so that he can be comforted show the stress faced by soldiers.

As well as this, Osborne comforts others to enable them to cope. Seen as a more fatherly figure, ~~the~~ being 40 and above the age of conscription, the men effectionately call him a "Uncle". Osborne can sense Raleigh's naivety and nervousness, and knows he will not be able to cope. He tells Raleigh to minimise the very light, used to light up the trenches, as "romantic", and discourages Stanhope from "telling him that it's murder". He also talks to Raleigh about more comforting things at home, such as rugby and cricket, comparing the battlefield to ~~one~~ that of a rugby field. Also, he prepares Raleigh for the change in behaviour of Stanhope, saying you "must find him quite the same" as "his exchange, a man".

(Section B continued) Osborne also talks to Trotter about things back home, in order to distract from the war. In their everyday lives, Reder Osborne and Trotter wouldn't have ever spoken due to their difference in class, but they are brought together by the war, ~~as~~ ~~to~~ and earnestly talk about Trotter's "ol' yocks" and Osborne's "primroses" ~~to~~ from the wood.

However, not all coping skills here as ~~innocent~~, perhaps, innocent, as this. Hibbert pretends to have ~~some~~ pornographic cards, ~~types~~ of which he attempts to impress Stanhope with, ~~and~~ ~~he~~ is. He recalls times where he took "3 rats" for a ride in his car, which makes Stanhope sarcastically state "You're the sort of man that makes women hard to please". A lot of the men ~~don't~~ talk about time before the war, in order to distance themselves and be ~~less~~ less stressed, ~~show~~ him some looking back at times, bemusingly? For example, one of the soldiers recalls a time when at school, Stanhope

(Section B continued) yelled at boys for drinking whisky, in the library, but how ironic as that is (drinking) what he does a lot of now.

In conclusion, many of the soldiers face ~~as~~ extreme and grotesque conditions, and each has their own way of coping, whether through humor, food, drinking or games. The propaganda enforced by the schools and posters, and lack of understanding of men's health (mental) at the time definitely affected the way soldiers would suffer, which we can see in Stanhope, who never stops working. As well as this, muscular Christianity was ~~increasingly~~ very prevalent at the time and so would have also affected the way in which soldiers suffered.



AO1/3: Level 5 – 32 marks

AO4: Level 3 – 8 marks

- This is a full mark response.
- At the start, the response focuses on the context of propaganda but this leads smoothly into a consideration of the characters and how each of them finds coping mechanisms. These include Stanhope's drinking, Hardy's dark humour, Trotter's fixation on food and Osborne's children's books
- All these examples are fully developed, with relevant support from the text, and neatly linked to the prevailing conditions of life in the trenches and the class differences between the soldiers.
- Overall, the response lays out an argument which is perceptive and assured with well-chosen quotations, such as Trotter's 'slurping'.
- AO4 – a sophisticated vocabulary and appropriate punctuation are presented accurately.



Including examples from across the play/novel will demonstrate a secure understanding of the text as a whole.

## Question 15

### *The Empress*

The question asked candidates to explain how Hari Sharma is significant in the play.

Candidates were able to discuss the implications of society on the progression of Hari and how he was used to exemplify the challenges faced due to the empirical rule at the time. Candidates were able to explore his objectification and how he had to leave Rani to succeed. Many were able to successfully embed the societal and contextual information seamlessly to show his representation of the British rule at that time. Many also ended their responses with a celebration of his success and how that represented the necessity to end the British Empire rule at that time. Many were highly defensive of Queen Victoria's stance at the time.

One candidate linked this progression very firmly to clothes and appearance. 'When first seen, Hari was undernourished, dressed in rags and dirty. He was also barefoot...an important detail. Towards the end of the play Hari is transformed, clean and tidy, wearing a suit and....with well-polished shoes.' This was presumably taken to be a visual representation of Hari's rise from poverty.

Hari's other main significance was his relationship with Rani, moving from his attempt to sexually assault her at Lascar Sally's to his final admission of love, when he returned transformed.

In addition, Hari's significance was linked to his attempt to achieve fair pay and conditions for his fellow Lascars, resulting in physical abuse and abandonment on the Cape. There were plenty of opportunities for context in relation to the treatment of the characters and the racial abuse rife at the time.



The following response was awarded a Level 4 for AO1/3 and a Level 3 for AO4.

In the beginning of the play Hari is significant as he illustrates his ambitions through the quote "I wish I was a wealthy man". This means that despite Hari being one of the lowest classes he is still significant in the beginning as a guide to Rani and he showcases the oppression of Indians by the British Empire through the deprivation of their education seen through Hari's inability to read the letter Rani left for him in the lascar's house. This signifies that he is being exploited as the inability to read makes him more susceptible to being <sup>misused</sup> ~~misused~~ and vulnerable, which leads him to seek education from Rani. This shows to the audience that Hari is willing to be resistant

(Section B continued) towards British exploitation and misuse of the Indian people which is revealed when he says "He may be dressed like a peacock but he is still a lackey to the white man". This shows to the audience that Hari wants to be independent and no longer under the thumb of the British.

In the middle of play Hari is significant through his absence to ~~show~~ allow him to become more stronger and a better man whilst away from England. His promises before leaving England to Rani to return as a wealthier man lays out his significance as he looks on to see if he is fulfilling that. When Rani was told there was a disaster on Hari's boat on their journey many miles from England, it reveals his significance towards Rani as she still cares for him, being shocked when hearing that news. This meant that despite no dialogue from Hari himself for a lot of the middle part of the play, we are still aware he matters in through the character of Rani, maintaining his importance from the beginning of the play into the middle, linking to the context of the era as to

(Section B continued) become wealthy as an Indian man under the empire was ~~essentially~~ essentially impossible further emphasizing his promise to Rani to be a long and hard journey.

At the end of the play Hari is significant as he returns to England many years later but not as a lascar. The quote "I have started a small business... selling furnitures" and "renting houses" shows that Hari has accomplished a large feat ~~by~~ as to start even a small business requires a large amount of money, ~~not~~ education and training. Hari's hard work and drive through the many years he's been away and he kept his promise coming back to Rani to settle down with her, with his hard earned money. Hari is shown to have undergone ~~rather~~ a process of maturity most likely from his hard work, as in the beginning of the play he was completely different being a drunk, uneducated and undisciplined, which contrasts to at the end where he is described to have been dressed in a suit upon ~~their~~ meeting Rani again, detailing that he is now mature and professional, symbolic to the context as to be successful as an Indian even with all the

(Section B continued) Empire's neglect of their Indian subjects would definitely refine you into a stronger person as to get your success many trials and obstacles ~~would~~ such as discrimination and prejudice would be ~~there~~ in your way.



AO1/3: Level 4 – 21 marks

AO4: Level 3 – 7 marks

- A detailed and thorough response which covers a wide range of points and ideas. However, it is not consistently detailed and sustained. Comments and links to context are, at times, repetitive and underdeveloped
- There is a lack of relevant and supportive textual references and quotations.
- Some points are insightful and unusual such as the comment in the middle of the response where the absence of Hari and his long physical journey could be representative of the long journey to success and freedom he (and India) had to make to achieve their ambition and success.
- There were some key points which were not included which could have developed the response such as when Hari takes Rani to Lascar Sally's and his dispute with the captain of the boat which could have further developed the significance of Hari.
- AO4 – at times the punctuation is lacking (particularly in the first paragraph) although this could be deliberate on the part of the candidate. However, there are a number of sentences which are over extended at times.
- spelling and vocabulary are both accurate and ambitious. There are few grammatical errors which has kept the mark at 7.



Although AO1 and 3 are equally weighted, three of the four bullet descriptors are focused on the analysis of text. It is therefore important that responses are driven by analysis of the text with the context being used to explore the interrelationship between it and the theme or character/s being discussed – (bullet 4)



## Question 16

### *The Empress*

The question asked candidates to explore how ambition is important in the play.

The question was very well received and candidates were able to identify a significant number of characters who showed ambition. The mid-level candidates were able to confidently discuss both Hari and Rani and how their ambition represented the successful integration of the Indian culture into the British Isles. However, higher level candidates were able to identify the subtle exploitation of both Rani and Hari which fired their ambition and were able to explore how these were consequential to their determination to succeed. Some were also able to evaluate that a less confident Indian may not be successful.

Another key character who was discussed was Abdul and his wishes to become Queen Victoria's 'munshi', teaching her Hindi and perhaps something of the reality of her empire and its subjects.

An area that was occasionally covered was the ambition of Gandhi and Dadabhai, with the latter becoming the first Indian member of parliament, in spite of his contemptuous dismissal by Lord Salisbury as 'a black man'. The creation of the home for ayahs was treated as another example of ambition. Unfortunately, although Hari and Rani achieved their ambitions, Dadabhai returned home to India, in his own eyes a failure.

The following response was awarded a Level 3 for AO1/3 and a Level 2 for AO4.

## Question 16.

Q. 16:

~~Gupta~~ Gupta uses the character of Rani to show how important ambition is in the play. She uses Rani to show her love of teaching to express ambition. In the play Rani says "I was educated now I am a teacher trying to set up a school." This quote shows how Rani loves teaching and she wants to open a school for people of colour and ~~every~~ everyone. Rani ~~taught~~ taught Hari how to read and ~~write~~ write now ~~she~~ she has ~~fixed~~ fixed up her ambition to teach other how to read and write because she believes it is important to learn because if she didn't teach Hari he wouldn't be able to write his letters and

(Section B continued) And more. In the Victorian era Indians were ~~bring~~ brought to ~~the~~ England and were paid less than the white person and were treated worse than the white person. The Indians couldn't learn how to read and write and learn the basics. Because of this it was important to show the importance of education through the character's ambition.

Gupta uses the character of ~~the~~ Abdul Karim to show ambition. Abdul Karim's ambition was to be better than the average white man. ~~He~~ He became friends with the queen ~~and~~ and slowly upgraded his position ~~in~~ in the royal house from cleaner to munshi, which is the Queen's personal teacher. He teaches her, his home language, Hindi. Abdul Karim's ambition caused him ~~to~~ to be better than the ~~white~~ white man, which people were opposed to, that then caused people to fear him. For example in the quote "they fear the munshi is exploiting her majesty" this shows that Abdul Karim's ambition causes the queen to be suspected of horrible things and Abdul ~~is~~ stripped of his burban and now an ordinary man. Abdul Karim's ambition to learn the Queen Hindi ~~is~~ is very strong and

(Section B continued)

Gupta uses the character of Dadabhai to show ambition throughout the play. For example in the play Dadabhai Nauroji is the first MP to be Indian. His ambition was to fight against prejudice and racism and to help his people who are going through it. ~~For~~ In the play Dadabhai ~~also~~ helps Rani by giving her a compass to show her the way, know her way, and to find it.

For example in the beginning Rani was a young girl with no money. ~~so~~ he gave it to her so she can remember to learn and thrive in life. Dadabhai is the first to ever stand up for the ~~less~~ less fortunate in the play. In the play he helps Rani and his ambition is to help people which is shown in the ~~scene~~ scene when Rani is brought to the 'Aryan' home and ~~she~~ people help her after she was fired and left ~~with a baby~~ <sup>with a baby</sup> on the street. Dadabhai ~~is~~ came to help to show his ambition for helping others and helping the less fortunate.



AO1/3: Level 3 – 15 marks

AO4: Level 2 – 5 marks

- The response uses the characters Rani, Abdul Karim and Dadabhai Naoroji to demonstrate the importance of ambition in the play.
- Rani's ambition is shown through her love of teaching and the awareness of the importance of education for 'Indians .....brought to England'.
- Abdul Karim's ambition was 'to be better than the average white man'. He rose from cleaner to become Queen Victoria's friend and munshi, creating enemies in the royal household in the process.
- Dadabhai Naoroji's ambition is seen as 'to fight against prejudice and racism', to help his people and the 'less fortunate'.
- The response shows some sound awareness of ambition in the play, although making some rather sweeping conclusions about the Indians brought to England.
- AO4 – there is some range of vocabulary and accurate spelling, apart from problems with the use of capital letters throughout, as well as some instances of weak punctuation.



Candidates need to spend around 50 minutes planning and writing their answer for Section B.



## Question 17

### *Refugee Boy*

The question asked candidates to explore in what ways aggression is significant in *Refugee Boy*.

As the question of immigration and refugees is a hot topic today, there were plenty of responses where context was applied confidently. Although, at times it did tend to dominate the discussion of the play, becoming more of a political commentary than textual analysis.

The main area considered by candidates explored the way aggression comes through the relationships of the boys in the care home and from the war in Ethiopia/Eritrea, which has such a significant impact on the life of Alem and his family.

The aggression in the care home revolves around Alem, Mustapha and Sweeney. There is also a degree of aggression when the position of Alem is considered, with conflict between the Fitzgerald family and Mr Kelo as 'there are procedures that none of us can control', over who Alem will live with. In addition, the claim for refugee status gives rise to some aggression, expressed through the use of capital letters....'DEPORTATION NO WAY. THE KELOS MUST STAY'.

Other key areas explored included Alem's use of the 'cheese knife' to threaten the mugger and Sweeney's explanation of the way his father had been aggressive, using physical violence against him.

The following response was awarded a Level 2 for AO1/3 and AO4.

17) Aggression is Significant Within  
The Play.

One way this is shown is through  
conflict. This occurs near to the  
beginning of the play when Sweeney  
threatens to stab Alan and  
threatens Mustapha. This is significant  
because Alan has not been in  
England long and has already  
experienced this.

Adding on, aggression is also  
shown through the fact that

This happens at the start when Sweeney forces Alem to run behind a "refugee bag". This is significant as Alem does not truly understand English and so does not understand Sweeney's intentions.

We can also link the theme of racism to Benjamin Zephaniah and learn about his personal struggles with it and the isolation this has brought him.

Towards the middle, at the end of Act 1, Alem encounters a Hashibash 'Pistol' and the use of 'bang, bang, bang'. The repetition symbolises the gunshots he heard during his mother's death which contributed to the conflict. We can link this to the Eritrean - Ethiopian War.

Aggression is also shown at the end of the play when Mr. Keld is murdered. This is significant as it links to the winning of peace during Alem's protests.



AO1/3: Level 2 – 11 marks

AO4: Level 2 – 5 marks

- Although this is a short response, the candidate does show some understanding of the play and the theme of aggression, and there is some attempt at a critical style.
- The candidate explores the presentation of aggression through Sweeney and how he 'threatens to stab Alem', Sweeney's racist aggression towards Alem, the aggressive nature of Mrs Kelo's death represented by the sound of 'gunshot' and finally when Mr Kelo is murdered.
- There are one or two textual examples to support points but there is a lack of developed analysis to place this higher than a Level 2.
- There is some comment on context relating to the writers and a brief link to the war between Eritrea and Ethiopia.
- AO4 – there are some inconsistencies. However considering the context of the Level of Demand, a mark in Level 2 is appropriate.



Remember: evidence can be either in the form of a quotation or paraphrased.

## Question 18

### *Refugee Boy*

The question asked candidates to explore how Mustapha is important in the play.

This question was definitely the most popular of the two for *Refugee Boy* and there was a lot of secure focus on the character of Mustapha and how he was important in a number of ways. Key areas explored included the way he was a friend and supporter of Alem in the care home and his role during the campaign aimed at allowing Alem to remain in this country. Many candidates explored the way Mustapha shows pride in his involvement in the campaign and how he refers to himself as 'The co-project leader of the Free the Kelos', and is heavily involved in that situation. He also supports Alem against Sweeney's bullying.

As with Question 17, context was readily available, either through a discussion of the significance of care homes and the work they do, the discussion of the role of foster parents and, of course, through consideration of the major question of refugees.



The following response was awarded a Level 3 for AO1/3 and a Level 2 for AO4.

In Lemn Siss Sissays  
Compelling Play refugee  
boy, The Character  
of MUSTAPHA is a vital  
construct to understanding  
life as a refugee.

MUSTAPHA is first seen in  
the children's home counting  
how many chips he has.  
his frustration is shown  
~~as he "amount" pisses~~  
~~he states towards the amount is~~  
shown as he states "Pisses me off man"

(Section B continued)

The idea of his frustration MAY root to a key theme of SURVIVAL in the play so not having enough chips MAY be MUSTAPHA going hungry. IT could also suggest he WANTS more than he has which could imply he WANTS more than life has gave him. The idea of WANTING more could be because of ZEPHANIAH's influence as he wrote the book, therefore the character of MUSTAPHA could be to represent ZEPHANIAH's own story of ~~com~~ being born to immigrant parents in Birmingham and going on to be a successful author.

MUSTAPHA's character spreads ~~shows~~ key messages to the audience which ~~are~~ is purposefully purposefully done by Sissan in order

(Section B continued)

to inform his audience of key ideas. One of these ideas is family. Family is a main theme throughout the play which could have been influenced by Sissay as just like MUSTAPHA he was put in a children's home and had to learn to make a new family. "Friends are the family you make" shows the audience how MUSTAPHA has learned to adapt. Furthermore, it highlights the significance of friendship to those who don't have a family as friendship becomes their foundation and strongest bond.



(Section B continued)

Another ~~way~~ way in which ~~the~~ MUSTAPHA is important in the play is through his ~~good~~ kindness. When Alem (another kid in the home as well as a refugee) is being bullied by Sheneen MUSTAPHA tries to intervene, showing he is good natured. He provides Alem with friendship which presents to the audience the importance of sticking together and helping each other out. This could of been influenced by Sissay's as well as Zephaniah's own experiences.

A final way in which the construct of MUSTAPHA is important is the message he carries. MUSTAPHA carries the message, that no matter

(Section B continued)

The Situation you face  
Here are always ways  
to improve your life through  
ambition, friendship  
and family. Cenn Sissay  
has used the character  
of MUSTAPHA to present  
messages to his audience  
as well as teaching them  
key values.





AO1/3: Level 3 – 19 marks

AO4: Level 2 – 5 marks

- The response begins with the relevant assertion that 'Mustapha is a vital construct to understanding life as a refugee' and this demonstrates that the candidate is considering Mustapha's role and significance.
- At various points, Mustapha's experiences are compared to those of Zephaniah and Sissay and there is a recognition that Mustapha is included in the play to 'spread key messages', particularly about the importance of 'ambition, friends and family', and to teach 'key values'.
- This idea is illustrated by some references to events in the play, but many opportunities are missed and the response is a little short of detailed exemplification. It is worthy of a mark high in Level 3 but not developed sufficiently to move into Level 4 for AO1 and AO3
- AO4 – grammar and punctuation errors, as well as some erratic capitalisation, confine the AO4 mark to Level 2.



The mark for AO4 is based on the 'demand of the question'. As English Literature requires candidates to write detailed essays, it is still possible to achieve full marks for AO4 despite the odd error in spelling, punctuation or sentence structures.

## Question 19

### *Animal Farm*

The question asked candidates to explore the ways the pigs' control of the farm is significant in the novel.

All the examining team agreed that the candidates had plenty to say about the pigs' control of the farm. Some traced events from Old Major to the final scene, with others selecting what they considered to be key moments, such as the Battle of the Cowshed, the expulsion of Snowball and the changing of the commandments. It was interesting to see a lot of candidates considered the milk and apples as the first step in establishing control. The path the pigs take is fairly easy to follow, although weaker responses confused the changing of the commandments.

Another approach was to focus on how Napoleon took control by thinking ahead and using the dogs as his secret police, then treating the use of propaganda through Squealer, who could 'turn black into white'.

The threat that Jones would return was also a factor in retaining control, as was the lack of education of the animals so they were unable to understand the ramifications of what was happening.

Fear played its part, through the show trials and executions organised by Napoleon. There was so much material, candidates were spoilt for choice and the same applied to context. Every character had an equivalent from an historical perspective, as did every event, so it was easy to provide context and difficult not to provide too much. The balance was much better this year, on the whole. There were some effective summaries of Orwell's opinions on 'the callous and insidious ways in which public officials abuse their power.' Another candidate mentioned how 'Napoleon had no redeeming qualities, exercising control through propaganda, violence and obfuscation'.

The following response was awarded a Level 3 for AO1/3 and AO4.

There are many ways in which the pigs' control of the farm is significant to the ~~novel~~ novel.

The pigs in the novel have <sup>clever</sup> ~~clever~~ ways of getting what they want. Squealer, which represented propaganda in the Soviet union, lied and twisted his way into making the animals believe that the pigs are doing everything for the sake of the farm. Squealer specifically ~~has~~ manipulates the animals on so many accounts. "he can turn black into white". Napoleon represented Stalin the leader.

(Section B continued) Stalin found pravda a good way in making the public follow and agree with Stalin's conspiracy.

A Lack of education given to the other animals on the farm gives a clear disadvantage and control for the pigs. When looking at the seven commandments of Animalism, the other animals ~~would~~ would not be able to tell whether the pigs ~~to~~ have changed any of the commandments as none of the animals can read or write. "All animals are equal, but some are more important than others" is one of the added commandments the pigs had ~~given~~ added on. This shows a proper control and how the other animals have got a say.

After the battle of the windmill<sup>1</sup> Boxer had been injured but his injury had happened during the battle. Napoleon thought he was more or less useless as Boxer was the strong horse who worked <sup>60 hours</sup> a week with the other animals. Boxer represents the middle-class <sup>workmen</sup> men who are ~~they~~ uneducated and just lift heavy objects. Because of their lack of education the pigs

(Section B continued) Use that to take advantage on Boxer. Boxer had been told that he was taken to the vet because of his broken ~~too~~ leg but the pigs were actually taking him to the knacker's to turn his bones into glue. The animals ~~were~~ only realised until later and then a few years to Boxer "Boxer! Boxer!" "They are taking you to your death!". Of course though the animals are too oblivious to realise but it was too late when they did.

Another example from Boxer is "I will work harder" he repeats this in the novel multiple times which shows how loyal he is to Napoleon and how little care Napoleon has when he sends him to the Knacker's.

The animals also do not realise that one of the commandments of Animalism is that "No animal shall drink alcohol". The pigs do follow that at first but then take advantage



(Section B continued) on how intelligent the rest of the animals on the farm are and drink alcohol ~~anyway~~ anyway. They sell Boxer to the Nackers so they can buy more whiskey which is extremely sad.

The pigs also steal the apples and milk from the cows and somehow get away with it by the animals with Squealer's great manipulation. This shows that anything Stalin did ~~at the time~~ was saved by propaganda and lies just so that the public forgave him.

The pigs also sent Snowball away, who represents Leon Trotsky, off the farm and he was chased by goats which shows how much control the animals really had. Trotsky was also kicked out of Russia so it shows the contrast. Snowball was also turned into a scape goat which again shows the control over the whole farm by Napoleon.

(Section B continued) Napoleon took away the dogs' puppies on the farm to train them to be in his army. The puppies represent the Russian POWs. The saddest part about that is that they do not even recognise their mother because Napoleon took them from her as such a young age.

~~In conclusion:~~

Overall I believe that control is preserved in many different ways by the pigs and all of these ways are extremely significant.



AO1/3: Level 3 – 17 marks

AO4: Level 3 – 6 marks

- This response is a sound critical response with clear exemplification from across the text. There is some evidence of a sound critical style and personal interpretation.
- There are some knowledge errors but these are slight and minor.
- The response has sound supporting references with paraphrasing at times which is completely acceptable.
- There is evidence of context, but this is not overpowering.
- At times candidate comments are accurate but are not strongly linked to the question.
- The response covers a wide range of characters and events and how they are significant.
- This response does not move towards developed or sustained but matches the criteria for Level 3.
- AO4 – at times the sentencing is cumbersome and does cause issues for clarity and meaning caused by the lack of punctuation. Spelling is mostly accurate. Capitalisation is accurate.



Ensure that all points are fully supported by examples from the novel.

The following response was awarded a Level 5 for AO1/3 and a Level 3 for AO4.

Throughout animal farm, the pigs are key characters who use control to remain in power and gain authority over the other animals. Through the use of violence, manipulation and contradiction, the pigs are able to maintain a power divide in the farm.

Firstly, the pigs use violence and terror to control and exploit the animals on the farm. A key character that shows this is Napoleon, who through his cunning ways and tyrannical nature is able to be the most powerful pig on the farm. Napoleon is an allegory for Stalin from the Russian revolution, who held executions when accusing citizens of Russia if they supported any



(Section B continued) other leader except him. Stalin would threaten and scare the people until they ultimately confessed. This is significant as Napoleon also did the same on animal farm, in which he killed those who were accused with still working with snowball, or didn't follow the harsh rules within the farm. A key example of this is when the hens refused to give their eggs to him, and protested and rebelled ~~about~~<sup>against</sup> the pigs power. This is an allegory to the lower classes in Russia, who also protested against Stalin and refused to give their crops to the government. However, both Stalin and Napoleon employ violence against those protesters, to instill fear in any other animals or people who do the same. This is seen when Napoleon ~~kitt~~ "starves the hens" and is seen with "a pile of corpses lay beside Napoleon's feet". The use of grotesque imagery here, such as "corpses" emphasises the terror Napoleon instilled within the farm, and as a result the obedience that came with it, as no other animals wished to have the same fate. Furthermore, Napoleon uses the character of Squealer who is another pig on the farm to act as his propaganda mouthpiece. For example Squealer created obedience within the animals through fear.



(Section B continued) by stating ~~how~~ things such as

"surely you don't wish to see Mr Jones back".

Here Squealer is capitalizing on the animals' fear ~~and~~ of their former oppressor, and is using it so that the Pigs seem as heroic figures within the farm, ultimately giving them control. This is ironic as Mr Jones and Napoleon are seen as parallels to one another, and this is further emphasised when ~~man~~ "pig [...] transforms [...] into man" at the end of the novel. Overall, George Orwell uses the character of Squealer to emphasise to readers that violence and terror leads to a divide, in which those terrorising (the pigs) are in control, and those terrorized (the animals) are being controlled.

Secondly, George Orwell uses the character of Squealer to emphasise how manipulating language, gains control within the farm. For example, in the Russian Revolution, there was a man called Glavlit who was the "director of information" in Russia, in which he manipulated the information given out to the public, to portray ~~At~~ Stalin as a good and benevolent leader. For example, both Glavlit and Squealer describe their rulers as "Papa Stalin" and "

(Section B continued) Father of all animals". By portraying both Napoleon and Stalin as father figures, it ultimately manipulates the animals and Russia that they are loved and cared for by their leaders, but then in reality are actually controlled and manipulated by them. Furthermore, Squealer was described to always be "skipping side to side and whisking his tail in a way that was somehow persuasive". This is significant, as Squealer is ultimately distracting the animals from his manipulative language, and is able to contradict himself as the animals were unable to understand his words. Because of this, it is clear that Squealer is able to give pigs power on the farm, as he is able to twist facts and statistics to their advantage due to his way of language. A clear example of this is when he ~~chang~~ slowly changes the commandment from "no animal shall sleep in a bed" to "no animal shall sleep in a bed with sheets". Here, Squealer is able to give the pigs more control over the farm as he explains to the animals that they are doing it for their welfare, rather than their own and states, "surely you would not have us too tired to carry out our duty". Overall, Squealer is able to twist statistics and rules to benefit the



(Section B continued) pigs and their quality of life, and through his manipulation of language gain control over the farm.

Lastly, the pigs are able to control the farm due to the other animals' lack of education. For example at the beginning of the novel, Snowball was a key character who believed in the ideals of animalism and the belief that everyone should have education. However, this caused a tension between him and Napoleon and as a result, "Snowball and Napoleon were usually in disagreement". Because of Napoleon's sense of control being threatened in the future with Snowball in charge, he used his "cunning" ways to take dogs who were "taken from their mothers" and teach them violence to get Snowball excommunicated off the farm. Here, ultimately Napoleon is stopping any other animals gaining an education, as Snowball was a leader who believed education needed to be had by everyone, and by getting rid of him and creating him into a scapegoat, the pigs gain eternal power. This can be seen as an allegory

(Section B continued) for Stalin, who was also threatened by a man called Tsar, and by planning behind the scenes, managed to get him exiled from the country and created into a "non-person" in which Tsar was cut from history. Because of Napoleon getting rid of Snowball, it meant that he could limit the education to only be given to the pigs, as it was those who were educated that remained in control. Boxer was a key character, as he represented the working class in Russia, who had limited education about the farm and their country, and as a result was easily manipulated. This is seen in the quotes, "not of first rate intelligence" and "if comrade Napoleon says it, it must be right". Here it is clear that Boxer, due to his lack of education, is easily manipulated by the pigs, who have total control over him.

In conclusion, through distortion of language, violence and manipulation, the pigs are able to capitalize on the animals' weaknesses, and use it to their advantage to gain control.



AO1/3: Level 5 – 32 marks

AO4: Level 3 – 8 marks

- This full mark response is strongly linked to the text throughout and has a wide and apt use of fully linked (and integrated) textual references.
- It covers a vast amount of the novel and has incorporated context references throughout. These are fully supportive and relevant.
- The response is focused and assured with a few minor slips on the characters' names. However, this does not detract from the overall quality of the response.
- There is a very comprehensive introduction which clearly indicates the points which will be made throughout the response.
- AO4 – highly ambitious vocabulary is used throughout the response with one or two spelling errors which are all linked to the incorrect use of double consonants: 'beggining', 'controll' and 'total'. This therefore does not lower the overall grade.
- It must be remembered that the AO4 criteria is applicable across a range of subjects and marks for AO4 should be rewarded in accordance with the demand of the task.



Planning an answer before writing an answer provides a good framework and checklist.



## Question 20

### *Animal Farm*

The question asked candidates to explore how determination is important in *Animal Farm*.

Many candidates were able to elicit a wide range of responses to this question. They were able to explore the determination of Napoleon to be a dictator and dominate the other animals. Many were also able to explore the determination of the concept of animalism and make the links between the allegory and the Russian reality. Less confident responses did still lean heavily on the context and at times some became historical recounts – but this was less prevalent than in previous years; some more successful candidates used these contextual features as a catalyst for their analysis.

The majority of Level 2 & 3 candidates did focus on the determination of Boxer – particularly in building the windmill and his determination to learn to read. However, these were more successfully linked to the idea of the proletariat than in previous series.

Determination and Boxer made a strong basis for the majority of answers. Most candidates could highlight occasions when Boxer showed his determination to support Napoleon, through his two mottos 'Napoleon is always right' and 'I will work harder'. Boxer's injury when building the Windmill and his subsequent disposal was very popular. Boxer's lack of intelligence and lack of education, along with Squealer's brainwashing were seen as contributory factors in his determination to support Napoleon and, of course, he had his historical equivalent here.

One examiner commented that: 'For the first time that I've seen over the years, one candidate argued that Boxer was more intelligent and was aware of Napoleon's evil, yet supports him in spite of this and influences the other animals to do the same.'

The following response was awarded a Level 2 for AO1/3 and a Level 2 for AO4.

In *Animal Farm*, George Orwell <sup>conveys</sup> ~~shows~~ the <sup>importance</sup> ~~importance~~ of determination <sup>through</sup> ~~the~~ <sup>animals</sup> ~~characters~~ and how this 'helps' the farm. <sup>Determination</sup> ~~Determination~~ is shown through Boxer, and how he says "I will always work ~~Determination~~ harder". This suggests to the reader that he is determined to do what he is told and that he thinks he is underworking and will push on his limit.

George Orwell also shows determination ~~through~~ <sup>successfully conveyed</sup> ~~done~~ by how he keeps trying to <sup>make</sup> ~~make~~ the other animals <sup>realise</sup> ~~realise~~ that the pigs are like Mr ~~James~~ Jones and even <sup>understands</sup> ~~understands~~ he <sup>keeps</sup> ~~keeps~~

(Section B continued)

trying and trying. This determination ~~shows~~ <sup>conveys</sup> to the ~~viewer~~ <sup>reader</sup> that he is a smart animal and only the pigs <sup>recognise</sup> ~~recognise~~ this as they <sup>are</sup> ~~are~~ determined to silence ~~Sparks~~ <sup>Sparks</sup> and keep their power.



AO1/3: Level 2 – 8 marks

AO4: Level 2 – 5 marks

- The response conveys the importance of determination initially through the character of Boxer, who says 'I will always work harder'.
- Squealer is used to show determination, conveying he is a 'smart animal', who, with the other pigs, is 'determined to silence Snowball', so that they can retain power.
- The response is brief, but moves beyond simple, avoiding narrative and selecting appropriate details, although the material is not developed.
- Integrated quotations are used, showing some evidence of a critical style.
- There is no context discussed, which restricts the mark awarded.
- AO4 – the brevity of the response means that, although spelling and punctuation are accurate, there is insufficient evidence to award a higher mark for AO4.



Ensure all points made are fully developed – think about why the particular aspect of the quotation is significant, what words convey that impression to you? What does it tell you about the character or theme being discussed? How does this link to the context of the novel?

The following response was awarded a Level 4 for AO1/3 and a Level 3 for AO4.

In *Animal Farm*, determination is presented through Boxer's work ethic. Throughout the novel Boxer was known for helping out the most on the farm, as the Russian Proletariats did in the Russian Revolution. Boxer is an allegory for the Proletariats, working class of Russia, and just like the Proletariats, Boxer had worked everyday to complete the Farm's goals. Boxer was determined to assist in building the windmill, as he woke up an hour earlier than everyone else to get a headstart on progressing the windmill.

(Section B continued)

He was known for his motto of, "I will work harder" which he had adopted to help him push through every setback. Boxer was "the size of two horses" in one, making his strength and endurance at a high enough quality to aid him pushing massive stone up the hill.

Determination was also presented through the Battle of the Cowshed. The farm owners had tried to take back their farm from the animals however the animals had fought back; determined to keep the farm from any crazy, unfair farmers such as Mr Jones. Many animals were injured however they had won after Boxer knocked a farmboy off his feet. The determination through the animals efforts were awarded through medals, one for Snowball, one for Napoleon and one for Boxer. These medals were to signify their braveness in the Battle of the Cowshed, as were Russian Leaders Trotsky and Tsar Nicholas II when they had



led Russia through a civil war.

~~But~~ In Animal Farm, determination was presented through the pigs' slow take-over of the farm. Squealer had changed some of the commandments which were written on the main cowshed, to suit the pigs' lifestyle more and more. This ranged from ~~sleeping on a bed~~ "no animal should sleep on a bed" which was changed to "no animal should sleep on a bed with sheets" to "~~four~~ legs whatever goes upon four legs or has wings is a friend" which changed into "four legs good, too legs better." These two commandments allowed the pigs to sleep on sheetless beds and walk around, imitating humans. Napoleon was also determined to take over the farm as he had taken away nine dogs to teach them and take care of them for when they grow up. As they were reintroduced, later on, they were used to intimidate any animal that

went against Napoleon and his beliefs. He showed his determination when growing and teaching the dogs from youth, just as the Russian Propaganda changed the Proletariats beliefs through manipulation and the K-9 who attacked anyone who went against Tzar Nicholas II.

Finally, Determination was presented through Boxer's hard work with his learning. Boxer hadn't been smart during the novel, only knowing up to the letter "H" in the alphabet, however, he had taken time out of each day to gain some knowledge. He had learned the alphabet to be able to read the Seven Commandments and to properly converse with other animals. The working class of Russia had also been taught as they were working, as they hadn't been educated in their life. This is important as Boxer was only lacking an education to be able to do most things on the farm.



AO1/3 Level 4 – 21 marks

AO4 Level 3 – 7 marks

- the response explores a number of areas where determination is presented and the depth of discussion meets all the requirements of a Level 3 and is moving into a low Level 4 – sustained.
- the candidate demonstrates a thorough understanding of the novel as a whole, selecting key events, which are supported by well-chosen examples. Some analysis is at times a little narrative – ‘he woke up an hour earlier than everyone else to get a headstart on progressing the windmill’, however most of the analysis is sound and showing areas of a developed personal response.
- the opening links to the quotation provided in the question and explores the way Boxer shows determination through his ‘work ethic’ and commitment to the farm. The point is well supported with appropriate examples and there is a brief link to context and how Boxer represents ‘the Russian proletariat’.
- other key areas discussed include: the Battle of the Cowshed and the determination of the animals to ‘keep the farm from any crazy farmers’, the way the pigs were determined to alter the Commandments to suit themselves and to enable Napoleon to ‘take over the farm’. Consideration is also made to the way Napoleon uses force and violence to achieve his aims.
- the response concludes by referring back to Boxer and his determination to ‘gain some knowledge’ by trying to learn the alphabet.
- all points are well made and in most cases well-developed. The context is appropriate to the points being made and does not overwhelm the response.



Using topic sentences or key words to signpost each paragraph is an excellent way to maintain focus within each section of the response.

## Question 21

### *Lord of the Flies*

The question asked candidates to explore the ways Piggy is different from the rest of the boys in the novel.

This question was fabulously responded to with many excellent responses. The use of the word 'outsider' enabled many higher level candidates to consider the idea that being an outsider was more about the exclusion of society than the individual. These responses confidently linked many of their ideas to the novel *The Coral Island* and about Golding being a teacher. The wide range of points about Piggy were highly evaluative and insightful – particularly with regard to his size and his 'ass-mar' and his 'specs'. The idea of the 'outsider', and how society used them to further themselves, neatly dovetailed into the idea of social divide and the impact of war.

Even at the lower end of the mark range, there were many responses that had a lot to say about Piggy's differences from the other boys, starting with his physical appearance, for example that he was fat, or wearing glasses or had asthma and moving to the underlying differences of lower class/more intelligence and the voice of reason. Most essays covered many of these ideas and were, as usual with this text, extremely lengthy and detailed.

Most candidates were fascinated by the importance of Piggy's glasses and how they were used to symbolise a scientific approach and to show the importance of reason. The destruction of Piggy's glasses foretold the death of Piggy, whose murder was often described in gruesome detail. The context was less readily available than with *Animal Farm* but most introduced Golding's position as teacher in a boys' school and the contrasting views of books such as *The Coral Island*.



The following response was awarded a Level 4 for AO1/3 and a Level 3 for AO4.

Piggy is different from the rest of the boys in the novel in both physical and emotional ways. ~~He looks different to the boys but is also more~~ Golding uses these differences to explore how the boys treat him because of this and how his maturity difference affects his reaction and actions on the island.

Piggy's physical differences to the boys are initially most obvious, when they first meet him they call him "Fatty" until Ralph suggests the name Piggy. He also had "specs" and spoke differently to the other boys. Golding uses these initially obvious ~~traits~~ different traits to demonstrate how, even in society and influences of the social control theory, boys are allowed to bully others who are different. Already encouraging the theory that



'man are intrinsically evil', suggested by Hobbes. Piggy's glasses are ~~stolen~~ large larger for this bullying, perhaps reflecting how disabilities are treated in the macrocosm.

The difference of Piggy's glasses in Lord of the Flies (LOTF) is also used as a symbol for technology and knowledge. Jack "snatched the glasses off of his face" to use them to start a fire, demonstrating how even though he is cruel to him, he still uses ~~the~~ him for survival. This could be interpreted that the boys, ~~at~~ the early stages of being on the island, still rely on technology and therefore society as a method of survival. This could be due to the social conditioning humans receive in societies that controls them but also keeps them alive - by ensuring they don't harm each other. However as the novel progresses Jack pushes Piggy and "his spears clattered to the rocks," suggesting that the boys are breaking free from social control and their intrinsic evil is beginning to escape. Golding uses this moment to again demonstrate Piggy's differences to the other boys as he cries "my spears" and reaches for them, reflecting how he is still clinging onto society and the protection ~~it~~ offered, whereas the other boys are glad to be free from it and the adults who controlled their actions.

(Section B continued)

~~Piggy~~ However, Golding, however, presents Piggy as adult like which contrasts the other boys who act immaturely and selfishly. This is demonstrated when Piggy declares the boys are "acting like a crowd of kids", he is mature enough to realise they should be focusing on survival rather than playing. Golding uses this to reflect the macrocosm of society where the boys were controlled by teachers or articles of peace like policemen. This idea is furthered when the boys decide "Piggy will look after them" when deciding what to do with the littluns. He is caring like a parent about the younger boys whereas the others leave to hunt. ~~the~~ This could be interpreted as a reflection of the war happening in the macrocosm, those who are more easily influenced by their heart of darkness leave to fight and kill at war, whereas those who are more nurturing stay to care for the children. However ~~they~~ even those who are peaceful are killed by those who aren't.

Piggy's differences in the play, overall, express the reactions of others to them and Golding uses this to further his belief of intrinsic evil and its manifestation in the boys and in humans. However Piggy himself seems intrinsically kind and becomes a martyr to the reader.



AO1/3: Level 4 – 24 marks

AO4: Level 3 – 8 marks

- This is an extremely well-developed and thoughtful response that meets most of the Level 4 descriptors. Points are succinctly made and show a thorough engagement with the novel.
- The candidate considers how Piggy is 'different from the rest of the boys ... in both physical and emotional ways'. The key elements mentioned in the introduction are then developed in the rest of the response.
- The candidate discusses the physical aspect of Piggy – being overweight and his nickname, wearing 'specs' and 'speaking differently'. Whilst the discussion of the glasses is analysed in more detail in the following paragraph, more analysis of the name 'Piggy' and his accent and background could have been developed further.
- The final area explored concerns the way Golding presents Piggy as 'adult like when in contrast to the other boys' and how he concentrates on survival rather than 'playing' and how it 'reflects the macrocosm of society'.
- All points are well-supported by appropriately chosen examples and the context is subtly woven throughout the response, demonstrating the candidate's awareness of the relationship between text and context.



Use the exemplars in this report to help students identify the key components within a response – AO1/3 and AO4.

## Question 22

### *Lord of the Flies*

The question asked candidates to explain the significance of death in *Lord of the Flies*.

A wide range of responses was seen again for this question, but sadly very few mentioned the significance of the death of the pilot and his representation of the 'beast'. However, the idea of the death of innocence was recurrent and well handled at the higher level.

The focus on the theme of death did enable the candidates at ALL levels to access the question and did enable them to talk about the death of Piggy and Simon in some detail. Again, there was less focus on the context and more exploration of the text.

Death was treated in different ways, from the physical deaths to the death of reason and humanity, civilisation collapsing and the eventual destruction of the island during the hunting of Ralph. Many started with the presumed death of the boy with the birthmark and worked through the hunting to the death of the sow when feeding her piglets in an idyllic setting. Of course, the murder of Simon had great significance and was explored in much detail. Finally, the murder of Piggy represented the final nail in the coffin of civilised behaviour.

For this question, Golding's position as an officer during the war was added to his role as a schoolmaster to provide background context.



The following response was awarded a Level 5 for AO1/3 and a Level 3 for AO4.

At the beginning of the novel, death represents is significant as it represents ~~death as well as the~~ the macrocosm and the fear that <sup>outside the island</sup> comes from the war (a reference to World War II, which Golding served in). We see this when Piggy says 'they're all dead' referring to the pilot on the plane that crashed and <sup>now</sup> he also mentions an 'atomic bomb'. The Goldings use of the macrocosm helps the reader understand the state at which the island is supposed to represent. As well as that, <sup>death</sup> it is significant because it <sup>allows</sup> Golding to explore ~~various~~ Hobbes' views (and his own) that man is intrinsically evil. The first <sup>example</sup> of this is the 'long scar' that has destroyed some of the island due to the plane crash. The death of nature is only the beginning.

Further on in the novel, death is significant because it emphasises the boys revert back to savagism. An example of this is the murder of



(Section B continued) the sow. When the hunters kill the sow violently, the island's nature emphasises the death of motherhood and for the boys, the death of their empathy. ~~the~~ As the island's 'butterflies' that surround the area the sow 'straggled' into seem to disappear, only to be replaced by flies that 'buzz over the spilled guts'. The death of empathy and the use of nature to express the change - as butterflies represent new beginnings, ~~and~~ growth and peace where as flies ~~represent~~ are seen as irritating and growth stunting - ~~and~~ allows readers to understand <sup>and see</sup> the reversion back to savagism due to how the boys enjoyed killing the sow out of fun ~~and~~ not out of necessity for survival.

Simon's death on the island is one of the most significant parts of Lord of the Flies. Simon is a symbol of goodness ~~and~~ <sup>also</sup> emotional intelligence. ~~He~~ <sup>he</sup> (recognises) before anyone ~~else~~ <sup>else</sup> that the beast may not be 'real' but instead a human characteristic instead, which is an idea he struggles with throughout the novel. An example of Simon's goodness and recognition of the beast not being real is shown when <sup>a reference</sup> he 'freed them from the rocks' ~~which refers to~~ to the 'beast on the rocks' which the boys are afraid of, by 'freeing' them. ~~A~~ Simon hopes that he can avoid the continuation of the fragmented political state on the island due to the boys' fear. Another testimony to Simon's goodness is when he freed the dead soldier 'from the winds indignity', the soldier is what the boys thought the beast was which creates a tone of irony as the soldier would have been very respected instead of feared, ~~by~~ <sup>the phrase</sup> 'the winds indignity' refers to the way the soldier's <sup>story</sup> has been twisted by the wind and

(Section B continued) become a fear of the boys. Simon's death symbolised the death of goodness and emotional intelligence. However, the way in which Simon dies is also significant, as the boys kill him themselves. 'struck, bit, tore' are the <sup>verbs</sup> ~~words~~ used to describe ~~how~~ <sup>how they murdered Simon</sup>, all the words have negative, <sup>onomatopoeic</sup> ~~onomatopoeic~~ connotations which refer back to the boys revert back to savagism and the death of civilisation. After Simon's death, Ralph and Piggy are the only two characters to acknowledge ~~him~~ him, however ~~they do~~ Piggy does not acknowledge his participation and instead uses the passive voice, 'Young Simon was murdered', to shift the blame.

<sup>towards</sup> ~~at~~ the end of the novel, ~~the death of~~ <sup>the</sup> death of Piggy and the conch is significant as it symbolised the death of intelligence and civilisation on the island. From the beginning of the novel it is shown that Piggy's intelligence is above the boys, even in a maturity form. An example of this is when he refers to the others as 'acting like a crowd of kids' and <sup>also</sup> ~~even~~ how it was his idea to use the conch in the first place. His death symbolised the loss of intelligence and also the extent at which Jack's dictatorship of horrors would go. The conch was a symbol of civilisation and democracy, so when it was destroyed the ~~death~~ <sup>were destroyed</sup> of those values came with it. As it 'shattered into fragments' the conch was now a value left behind and assisted in ~~the~~ Jack and his tribe's final <sup>stage</sup> ~~part~~ in reverting back to savagism, despite Jack's insistence that the conch 'doesn't count or this [his] end of the island' it was still a symbol of the democracy the

(Section B continued) Island once had one one that Ralph continued to fight for so the ~~dead~~ d. by destroying the conch the death of democracy and civilisation is symbolised / implied -

At the end of the novel, Ralph 'wept for the end of innocence, the darkness of man's heart and - - - a wise friend called Piggy'. This represents the ~~extent~~ <sup>novel</sup> impact of death on the island and also the significance of it's use when portraying Golding's ~~bad~~ ideas of mankind being ~~int~~ inherently evil as well as the themes 'the beast within' and the 'darkness of man's heart'. This shows that death ~~was~~ was significant in the portrayal of ~~human nature's~~ ~~human nature's~~ ~~existence~~ human nature ~~extending to~~ Golding's views - for politically, morally and physically.



AO1/3: Level 5 – 32 marks

AO4: Level 3 – 8 marks

- An ambitious and assured personal response, in which the candidate demonstrates a sophisticated approach to the question and considers the significance of death in the novel through a range of thoughtful and subtle examples.
- The response shows a high level of engagement and a perceptive understanding of the novel, as the candidate discusses ideas such as the death of nature/the island, the death of emotional intelligence and the death of democracy and civilisation.
- The critical style is sustained throughout and there is perceptive, mature interpretation and analysis of some complex and sophisticated ideas.
- All references are discerning and support and develop the points made very effectively.
- Understanding of context is excellent and comments are integrated convincingly and subtly into the response.
- AO4 – there are occasional slips, but this is a detailed, sophisticated piece which deals with some complex issues and merits a mark at the top of Level 3.



Use the exemplars in the report to help students identify the key components within a response – AO1/3 and AO4.

## Question 23

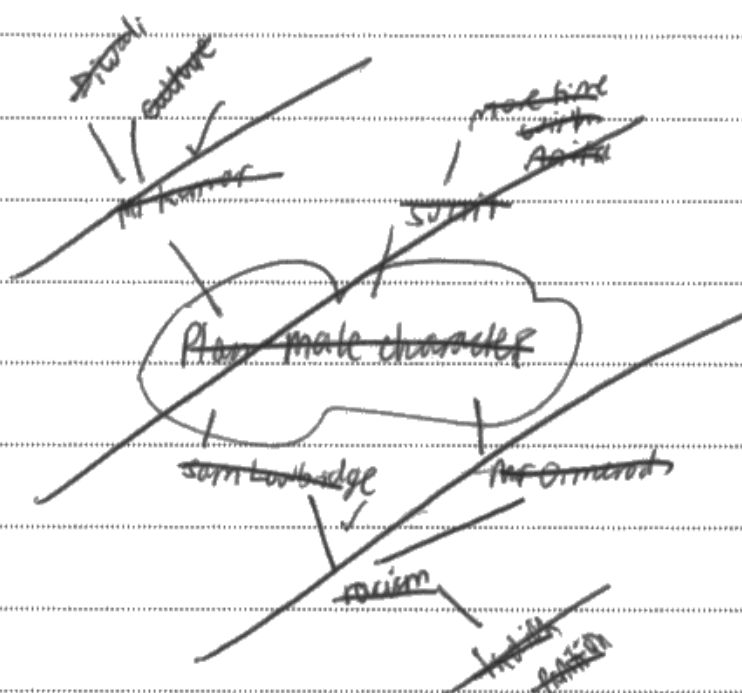
### *Anita and Me*

The question asked candidates to explore how the male characters are important in the novel.

The majority of candidates showed an extremely good understanding of the main male characters in the novel and explored how they impacted on not only Meena as she grew up but also the wider community. The main characters explored included: Mr Kumar, Sam Lowbridge and Anita's father, 'Roberto'. The more able candidates also considered the role of Uncle Alan and Mr Ormerod and Robert. A few candidates also used the quotation given in the question to explore the role of men in Tollington and how it reflected the time period and the way many communities in the north of England were impacted by the mines closing and women becoming the main earners in the household.

The less able candidates did little more than provide a narrative response describing the character of Sam Lowbridge and how he was used to demonstrate racism in the novel and Mr Kumar, Meena's father. The majority of responses commented on the presentation of social class, particularly through Mr Kumar and Mr Rutter, racial integration in 1970s and what life was like growing up as a minority group in the north of England.

The following response was awarded a Level 4 for AO1/3 and a Level 3 for AO4.





(Section B continued)

explore racism in post-industrial Britain

Male characters are important to the novel as they are ~~key to~~ ~~developing~~ used as a vehicle to portray Meena's struggle for identity as she considers herself "too scabby to be a real Indian girl, but too Indian to be a Tollington wench". They are also significant to the theme of ~~pretence~~ <sup>truth</sup> lies.

Mr Kumar, Meena's father, is significant as he is crucial to Meena's acceptance of her culture as part of the "only Punjabi family in the village." At the start of the novel Meena expressed discomfort with her religion as the garden was ~~always~~ "a constant source of embarrassment" and she wanted to "fit in" with their neighbours. However, by the end of the novel, Meena feels pride about her religion as she shifts from shame to expressing a desire to go to India and "claim some of this magic as mine" displaying a clear shift in attitude, influenced by Mr Kumar. ~~Her~~ Throughout the novel, the Hindu festival Diwali, the festival of light, described by Meena as 'Our Christmas' also helps Meena to connect with her religious background as a second-hand immigrant, helping to shape her identity.

~~An ordered and Sam Lowbridge~~ Male characters are also ~~significant~~ important to portray the racist views held by people in Britain in the 1960s after the Indian Partition, ~~separating India and Pakistan~~ where many immigrants moved from India into Britain in search for the "dirt-cheap housing" like Meena's family parents, who moved to Tollington. ~~Mr~~ Sam Lowbridge is a key individual who represents the racist views of society

(Section B continued) As his common<sup>repetit</sup> use of slurs such as at the fete where he complained "Why <sup>about giving</sup> give away everything to some darkies we've never met". However ~~Sam Loubridge~~ shows a clear disrespect potentially due to the common idea that immigrants were taking up jobs and housing and his physical actions of assaulting a banker ~~for~~ with origins from Pakistan clearly develop<sup>has</sup> the severity of the racism in 1960s Britain, contributing to Meena's struggle for identity.

Mr Ormerod is another male figure that is explored to show the casual racism as he attempts to get Meena and her family to "embrace Jesus Christ for the sake of their cousins" as he was collecting donations from Africa and had made the connection, "Africa ~~was~~ is from abroad, we are from abroad" further constructing the racist attitude and ignorance which enhances Meena's conflicting identity. However Mr Ormerod is also used as a vehicle to present Meena's growth and maturity through the theme of truth ~~versus~~ versus lies as Meena steals ~~some~~ money from her parents to buy sweets from his shop and after seeing the "ice" in her dad's expression she admits to lying. However she later steals from his shop directly, stealing the charity donations box and ~~lies to accusing her cousin~~, although her parents hate her lying - "no it does not matter the size of lie" but rather "the pointlessness of it" <sup>she lies again</sup> so it becomes a major problem. However, as she matures, ~~and~~ <sup>she</sup> proceeds to not lie over a big police investigation, ~~despite her parents~~ due to her lessons learnt stealing from Mr Ormerod ~~so~~ displaying a clearer awareness of morals and consequence.



AO1/3: Level 4 – 22 marks

AO4: Level 3 – 8 marks

- After a sketch plan, the response begins by saying that the male characters are ‘used as a vehicle to portray Meena’s struggle for identity’. This indicates that the candidate is manipulating the question to show how male characters are important to Meena’s development. This is a valid interpretation of the question which asks how male characters are important.
- The response takes this interpretation to show how Mr Kumar is important to Meena’s religion and moral growth; how Sam Longbridge and others make Meena encounter racism and violence; how Mr Ormerod is influential in Meena’s struggle with truth and lies.
- Ideas are developed sufficiently and the critical style is sustained. There are some apt references to the text and comment on relevant contexts, meriting a mark low in Level 4
- AO4 – vocabulary is carefully chosen and there are few errors of spelling, punctuation or grammar.



Create a bank of discourse markers and linking phrases that can be used at the start of each paragraph.

## Question 24

### *Anita and Me*

The question asked candidates to explain the significance of childhood in *Anita and Me*.

A number of extremely strong Level 5 responses were seen for this question. All candidates explored the central childhood of Meena and the stability of her family and upbringing. The majority also discussed the childhoods of Anita and Tracey and how, as 'latch key kids', their life contrasted with that of Meena's. There were a few candidates who explored the childhood of Sam Lowbridge and managed to link this with the concept of nature versus nurture and how his bigoted and racist attitudes may have been influenced by his parents.

Contextually, as with Question 23, the majority of candidates discussed the racial attitudes geographically and during the time period and how Meena's childhood was shaped through her friendship with Anita, Meena's confusion over her identity and the desire to fit in with the other children in Tollington.

The following response was awarded a Level 2 for AO1/3 and AO4.

~~Meena's~~ Childhood in Anita and Me is a very significant factor in finding who you are and growing up.

Meena's childhood was very vital in her ~~growing up~~ the building of her in her growing up. Meena moving ~~from~~ to Tollington, the "Black city" at the age of 9, had an identity crisis and felt "torn between two worlds", the Indian world, and the English world.

Living in Tollington the post-war 19th century industrial city, ~~mostly~~ dominated by white



(Section B continued) people, meant she was going to find it hard growing up there being the only "punjabi family" living in the town. She discovered a whole new culture, however it was very difficult as ~~many~~ her and her family received and encountered many counts of racism.

One count of racism was when Meena found out Tracey Rutter, Meena's ~~best friend~~ older best friend, Anita Rutter, younger sister dog's name, "Nxxxxr", the N-word, ~~was~~ an extremely racist slur. This upset Meena and made her realise how casual racism is in Tellington.

encounter  
Another of racism Mama, Meena's mother, received was at the hospital where she was giving birth to Meena's younger brother, Sunil. The NHS workers referred to Mama as "you asian ladies" and stereotyped her as having a high pain tolerance. This made Mama realise how even the NHS, people that are meant to make her feel better are being racist towards her.

(Section B continued)

Meena further sees a 16 year old, Sam Lowbridge, a racist skinhead carry out a racist attack on a building site worker. This makes her realise how racist people are in Tellington, even teenagers are brought up to be racist.



**ResultsPlus**  
Examiner Comments

AO1/3: Level 2 – 11 marks

AO4: Level 2 – 5 marks

- The response shows a clear and sound understanding of the text and the character within the novel. However, the response is not always strongly linked to the focus of the question, 'childhood'.
- The first 3 paragraphs explore the character of Meena and her childhood. However, the focus then is predominantly on 'racism'.
- There is a clear critical style and some relevant and supportive links to context.
- Simple links at the end of each paragraph would have enabled the candidate to use the points made as a stronger response.
- AO4: there is evidence of an attempt to use more ambitious vocabulary and the spelling is mostly accurate and there are a range of correctly structured sentences. Simple punctuation and capitalisation is accurately used.



**ResultsPlus**  
Examiner Tip

Ensure that all analysis is detailed and developed fully. Has it fully explained what the textual example shows you about the character or theme?

## Question 25

### *The Woman in Black*

The question asked candidates to discuss in what ways people are affected by Jennet Humfrye's revenge in the novel.

Overall, examiners felt that candidates engaged to an extremely high level with this question. The focus on Jennet Humfrye allowed them to explore not only the impact of the supernatural, but the objectification and exploitation by the Victorian society which forced her to make the decision she made. Many candidates were able to explore the impact on a wide range of characters. Some (more able) developed their ideas to consider the impact on Crythin Gifford as a town and even the name – 'Cry' + 'thin' – and how it left the people of the town sad and weak and 'thin' on the ground due to the death of the children (reducing the potential population) and the villagers who left due to the impact of Jennet.

Some began by identifying Jennet Humfrye as the 'monstrous feminine', while others commented on her position in the society of the time as an unmarried mother and the exclusion she experienced as a result.

Revenge was explained through the behaviour of the people of Crythin Gifford and culminated, or 'reached a crescendo' as one candidate described it, in the death of Arthur Kipp's son. One of the most interesting ideas was that revenge destroyed others but also herself, both physically through her appearance and mentally, since she could never re-establish a relationship with her son.

The following response was awarded a Level 5 for AO1/3 and a Level 3 for AO4.

People are affected by revenge as it turns all who see the woman in black into shells of their former selves. She kills the children of people who see her ~~only~~ - infanticide - all the while destroying herself.

The people of Crythin Gifford are affected by Jennet's revenge as anytime Arthur brings up Gel Marsh House or Alice Drablow they turn quiet. In the chapter 'The funeral' Arthur is with Jerome and when Arthur asks 'who is she' and describes her as 'dressed in deepest black' Jerome ~~decides~~ decides to leave the graveyard as quickly as possible. It is later revealed that Jerome's child was killed by the woman in black. It is later said by Daily that wherever she is seen 'a child is killed' which is why when Hippis is at the funeral he

(Section B continued)

Sees the children at the gate. Reckwick is also affected by the woman in black but still looks after Arthur. When Arthur decides to stay overnight in Eel Marsh House to sort through Alice Drablow's papers he still <sup>the next morning</sup> writes and says 'I wouldn't do that to you' when Arthur asks why he still came to fetch him etc. Even though Reckwick is haunted by the woman in black he still tries to look out for Arthur as much as possible. Therefore the people are affected by revenge as they turn silent when spoken to ~~and~~ yet still look out for Arthur ~~and~~ kids.

~~Squanto Daily is also affected by the woman in black, however he decides to help out Arthur when Arthur is visited by the~~

Arthur is affected by the woman in black's ~~and~~ <sup>and</sup> revenge as his family is killed by her. In the first chapter Arthur says 'my spirits have for many years been excessively affected by the ways of the weather' showing his newfound susceptibility to the supernatural. Originally he had a 'Londoner's sense of superiority' calling those who lived in Croydon Gifford 'country bumpkins' for believing in the supernatural. This is most likely due to the fact that it is set in the Edwardian period around the time of the industrial revolution which lead to London being a popular place to live and ~~and~~ makes



(Section B continued)

everywhere else ~~look to~~ seem less developed than London, especially ~~on~~ a small town near the sea. Arthur says he believes that 'innocence once lost is lost forever' <sup>reflecting</sup> ~~reflects~~ the trauma he experienced from The Woman in Black. Arthur is based on the protagonist in 'The Turning of the Screw'. ~~Arthur is based on the protagonist in 'The Turning of the Screw'.~~ At the end of the book it is revealed that Arthur's family is killed as said 'his body lay crumpled' showing that Arthur saw The Woman in Black and a child died - as was he was told by Ruth. The cyclical structure of the novella shows that he is traumatised by his encounter and becomes like one of the 'country bumpkins' he was so eager to ~~hate~~ ~~dislike~~ dislike - he becomes quiet and reserved. The last line of the novella is 'The asked for my story, I have told it. Enough.' showing his changed nature and trauma by Jenet's revenge. Therefore, Jenet's revenge affects Arthur as it turns him into the one thing he mocked - the people of Crythin Gifford.

Jenet Humphrey is also destroyed by her own ~~own~~ desire for revenge. After giving birth to her son Nathaniel, she writes to her sister saying 'he is mine he will never be yours' showing a deep love for her child - Jenet gave birth out of wedlock which was seen as deeply uncivilised at the time. She is forced to give up her son to save her family ~~and~~ ~~any~~ further humiliation. When her son dies she is outraged and

(Section B continued)

a 30...

blames her sister. She dies when she is in her thirties and haunts her sister and the other residents of Crythin Gifford. She develops a 'wasted face' and is described as 'a victim of starvation'. She is overcome with grief and hatred that when Arthur sees her she 'directed the purest hatred and loathing toward' him. She becomes the monstrous feminine which is ~~stark~~ is famous gothic trope. The woman in black novella is a pastiche of a Victorian ghost story and Susan Hill humanized the main antagonist. Her son died so she commits manslaughter to all that see her. She was pushed away and hidden so ~~fast~~ wherever she is seen she traumatises people. Her need for revenge turns her into a sickly ghost with a 'ghostly palor and a dreadful expression', her 'flesh faultly stretched strained against her bones'. Her looks ~~reflected~~ reflect the evil within. In the Victorian period, a person's countenance was said to reflect to sort of person they were. Jennet was overcome by hatred and loathing and therefore she became something that reflected that. Therefore Jennet Humfrye's need for revenge destroys herself.

In conclusion Jennet's revenge not only affects the residents of Crythin Gifford by turning them into shells of their former selves, but she destroys herself and everyone else's sanity. Her grief blinded her and kept her apart from her son forever.



AO1/3: Level 5 – 27 marks

AO4: Level 3 – 8 marks

- The response begins by identifying that Jennet Humfrye achieves revenge after the death of her son, through infanticide, but, in the process of this, 'destroying herself'.
- The sight of Jennet brings revenge through the death of the children, creating silence in the people of Crythin Gifford, who do not respond to the questions of Arthur Kipps.
- Initially, Arthur Kipps sees these people as 'less developed' than himself, as a Londoner, until Jennet took revenge on his own son, turning him into the one thing he had mocked the others for.
- The response includes sensitive development of the idea that Jennet destroys herself through her desire for revenge, which turns her into a 'sickly ghost', with a 'ghastly pallor and a dreadful expression' of 'purest hatred and loathing', 'keeping her apart from her son forever'.
- The response includes a considerable amount of relevant evidence from the text, supported by context that is strongly related.
- AO4 – the response uses sophisticated vocabulary throughout, as well as a range of punctuation, including dashes.



The mark for AO4 is based on the 'demand of the question'. As English Literature requires candidates to write detailed essays, it is still possible to achieve full marks for AO4 despite the odd error in spelling, punctuation or sentence structures.

## Question 26

### *The Woman in Black*

The question asked candidates to explore the use of tension in *The Woman in Black*.

The theme of tension was greatly explored across a wide range of events and ideas within the novel. It was clear that candidates were highly knowledgeable on the writer's method of using the 'causeway' as a segregation and to create Kipps' isolation.

Many were able to explore the 'sudden appearance and disappearance' of The Woman in Black. All were able to explore the use of 'noises' as a way of exploring and raising tension: the door, the scream, the rocking chair and the pony hooves. Fog was also explored as a method of raising the tension.

Contextually, candidates referred to the various tropes of the Gothic novel and links were made to other pieces of Gothic literature such as *The Castle of Otranto* and *Wuthering Heights*.

The following response was awarded a Level 5 for AO1/3 and AO4.

Question 20 Question 29 Question 30  
In ~~the~~ Susan Hill's novella, 'The Woman in Black' tension is a quintessential theme in invoking shock among readers and building these atmospheres ~~as~~ to make the impact of events ~~as~~ within the novel ~~as~~ especially impactful and distressing. This idea of tension was <sup>integral</sup> ~~necessary~~ for the Gothic genre to ~~make~~ <sup>trigger</sup> ~~cause~~ emotional responses among readers and engage them and thus is mandatory for 'The Woman in Black' as ~~as~~ a pastiche of a ~~the~~ <sup>good</sup> Victorian Gothic novella.

The first way in ~~which~~ which tension is created among readers is ~~through~~ <sup>in</sup> ~~the~~ <sup>the</sup> very first chapter, Christmas Eve, through Kipp's



(Section B continued) <sup>summing</sup> extreme and hyperbolic reaction to the telling of ghost stories on Christmas Eve, sparking intrigue. ~~This~~ This is evident through ~~this~~ <sup>as</sup> as he 'walked about in a frenzy of agitation' ~~what~~ whilst paradoxically being 'paralysed'. These plethora of emotions manifest in his somatisation as he struggles to ~~conceal~~ conceal his hysteria, which was atypical of men. This subversion of gender roles ~~and~~ suggests how perhaps Hill, ~~as a~~ in light of the ~~19th~~ 19th century feminist movements, is perhaps critiquing masculine expectations of stoicism and rationality and ~~how these are through~~ <sup>to</sup> to comment on how they are harmful and unhealthy. Kipps Furthermore, Kipps is not the only character immune to extreme displays of fear as this also culminates through the squirrely and dramatic reactions of Mr Jerome who Arthur observes 'looked frozen, pale' through the mention of the woman in black. This elucidates to how powerful supernatural forces are ~~is~~ through their ability to invoke intense fear among male characters, who were expected to fulfill the <sup>Edwardian</sup> ~~role~~ of expected ~~and~~ <sup>other</sup> archetypes of strength.

The Another way that tension is created is through the graphic and ~~horrific~~ horrific ways in which the antagonist and female fatal of the novella ~~the~~ and eponymous character, the woman in black takes her revenge. Hill makes this tension ~~so~~ salient through the use of infanticide to depict her as a merciless and ~~an~~ evil figure through playing on societal fears. ~~Taboo was a~~ Referencing taboos such as infanticide ~~was a feature of the~~ <sup>is a Gothic</sup> convention and thus signals how Hill is attempting to instil fear among her readers through the murder of innocents in Crythin Gifford. This revenge is made particularly tense through the obscurity of the extent of the woman in black's revenge that is neither initially clear to the readers nor the ~~character, the~~ protagonist through his homodiegetic <sup>another Gothic trope</sup> narration. ~~the~~ It is revealed eventually that 'a child had died in some 'in some ~~and~~ dreadful or awful circumstance & a child had died' and this depiction allows the readers to speculate the



(Section B continued) gore and ~~the~~ horrific ways that the woman in black ~~comes~~ ~~per~~ pursues her revenge, motivated by her 'pent up hatred and desire'. The Hill's ~~own~~ ~~child~~ lost her own child at just 5 weeks of age and so this may have influenced ~~this~~ the depiction of child mortality in the novella.

Another way in which tension is used in The Woman in Black is through the supernatural occurrences ~~in the~~ that take place in the isolated and detached setting of Tel Marsh ~~the~~ house. This ~~is~~ distance from society and isolation ~~is~~ juxtaposes from the enthralling anduring aspects of the location and this idea of the sublime is typical of the Gothic genre. For example the marshes are ~~described~~ described as "those glittering, beakoning, silvery marshes", ~~giving~~ <sup>introducing</sup> the setting ~~as~~ almost bewitching and entrancing. This juxtaposes that from the events that occur in ~~the~~ the haunted, ~~the~~ Tel Marsh house such as the supernatural visitations and mysterious locked door. The ~~locked~~ locked door is a conventional feature of the Gothic is

(Section B continued) often used to ~~suggest~~ <sup>denote secrets</sup> ~~the~~ or perhaps the figurative locking away of secrets, and a for which is fitting as for this novella as the locked door contains the memories of the ghost of Jenett ~~Rum~~ Humphreys and is used to provide an exposition of the woman in black, ~~to~~ which serves to make her a rounded, nuanced character. The 'locked door' is featured as an aspect of many Gothic texts, including The Mysteries of Udolpho, The and the ~~to~~ The Castle of Udolpho and thus ~~makes~~ contributes to the novella's success as a pastiche. Furthermore, the hallucinations ~~and~~ ~~specter~~ of the pony and trap in the marshes is perhaps the most tense ~~and~~ scene in the novel as it ~~used to~~ ~~denote~~ through Kipp's vivid, first person narration and ~~several~~ ~~aural~~ language to convey the event ~~as~~ as the 'child's cry that Rose and rose to a scream of terror'. This is particularly tense through the obscurity ~~as~~ of the scene as ~~the~~ Kipp is essentially made blind due to the 'thick fog' surrounding him, another Gothic trope, and ~~the~~ through the intentional<sup>5</sup> ambiguity of the event as the supernatural element ~~is~~ is not revealed to the reader on

(Section B continued) Kipps, making the scene intense.

In conclusion, 'The Woman in Black' uses ~~the~~ tension to ~~have an effect on~~ invoke fear among readers and is used ~~to~~ as a means of furthering <sup>and developing</sup> ~~the~~ essential themes of the novella such as the supernatural and setting.

\* The ~~the~~ sharing of ghost stories on Christmas Eve, surrounded by family mirrors that of ~~the~~ 'The Turn of the Screw' and ~~is~~ is used to initiate the ~~these~~ Gothic elements of the novel.





AO1/3: Level 5 – 32 marks

AO4: Level 2 – 8 marks

- This is an excellent response that meets all the requirements of a Level 5 and shows a superb understanding of the way Susan Hill creates tension. The candidate demonstrates a perceptive understanding of the Gothic genre and the different tropes used not only by Hill but by other writers.
- Mention is made to 'The Mysteries of Udolpho' and 'The Castle of Udolpho', with particular discussion of the use of the 'locked door'.
- The selection of examples is wide-ranging and includes the discussion of: Kipps telling ghost stories on Christmas Eve, Mr Jerome's reactions to the mention the Woman In Black, the revenge of Jennett Humfrye on the residents of Crythin Gifford and the ghostly sounds of the pony and trap in the marshes.
- Exemplification is extremely wide-ranging and all chosen quotations are appropriate, ensuring that the whole response maintains a mature and perceptive focus.
- Contextually, the candidate has demonstrated a perceptive understanding of the Gothic genre and how, by using the key tropes, Hill is able to build and maintain tension throughout the novel.



To achieve a Level 5, consider alternative ways to interpret the evidence chosen.

## Question 27

### *Coram Boy*

The question asked candidates to explore how Alexander is important in the novel.

The majority of responses seen on Alexander indicated his importance in the novel as being based on his refusal to accept the role in life that his father intended for him. The relationship between father and son was strained and eventually broken, when Alexander refused to continue his family tradition and focus on running the estate, but instead chose to concentrate on his career in music, which his father considered unsuitable for a man.

Alexander's passion for music was often discussed at length and seen as breaking down boundaries in his life leading his father to accept him back into the family; the relationship and reunion with Melissa despite the class divide; and helping him find his lost son through recognition of the singing.

Alexander was also seen as a character who demonstrates how deep the bond of friendship can run, with candidates discussing how Alexander supports Thomas in the beginning of the novel and how Thomas sacrifices himself for Alexander later on.

Alexander was frequently described as subverting expectations of a 18th-century aristocrat through his unusual relationships with Thomas and Melissa and his choosing music over estate management.

Most of the context was based on class, the expectations society and family placed on members of the classes represented and how the relationship between Alexander and Thomas echoed this. Alexander's relationship with Melissa was also considered. Context was generally woven neatly through the points, discussing the class system in the eighteenth century and hierarchical structure of society – especially when candidates looked at Alexander's relationship with Melissa.

The following response was awarded a Level 2 for AO1/3 and AO4.

Alexander is important in 'Coram boy' Jamila Gavin's 'Coram boy', because of the role he plays throughout the novel.

~~At the the st~~ The first time we see ~~coram~~ Alex is at the school he goes to where he meets his friend Thomas. ~~is when~~ They become friends as Alexander is being picked on by some boys in his class, so Thomas comes over and tells some jokes to cheer him up. After that Alexander invites Thomas over to his house.

Later on in the ~~pt~~ novel alexander and

(Section B continued)

Melisa become partners and later on has sex out of wed lock resulting in them having a child named Aaron but during melisa's pregnancy alexander is kicked out as he wants to persue his music career ~~instead~~ instead of running his ~~father's~~ father's estate.

While melisa was giving birth the baby was taken and given to otis who told Meshak to go and kill it but as Meshak saw him as an ~~ang~~ angle he ran with it to coram hospital where he was taken care of. toward

Towards the end of the novel is where we see Alex again but before that his son Aaron meets an african american boy named Toby. Aaron is looked after by Mish (Meshak) who trys to treat him better than Otis treated him.

Aaron is a gifted singer ~~thi~~ like

(Section B continued)

his father Alexander ~~Ashbro~~ Ashbrook. So when ~~to~~ Aaron has to get an apprenticeship he gets one from Mr Handke who at the time the book was written in the 1700s he was a well known composer near the coroner hospital and before he was a composer he was a sea captain. Mr Handke also knows Alexander as the both are well qualified conductors.

When Aaron finally reunites with his parents Alexander and Melisa Aaron ends up finding out that Toby is being sent away as a slave so asks his dad Alexander and Alex's friend Thomas to help free him.

In this part of the novel shows the huge importance of Alexander as, as they were getting to the boat Mr Gaddam swings his sword at Alex but Thomas jumps in front to protect Alex.



~~This~~ At the end of the novel you can see the kindness of Alex in Aaron and the friendship of Aaron and Toby as when they were on the ship Toby fell off the boat and Aaron jumped in after him.

In conclusion ~~the~~ Alexander Ashbrook plays a huge part in the ~~novel~~ novel by meeting Thomas, having Aaron as a child and carrying on with his music career.



AO1/3: Level 2 – 9 marks

AO4: Level 2 – 3 marks

- Although there is clearly a focus on Alexander throughout, the response is largely narrative as the candidate works through events 'the first time we see Alex ... later on in the novel ...towards the end of the novle (sic) ... at the end of the novel'.
- There are elements of personal response and some reference to the text, although this is not always secure.
- There is very limited evidence of a critical style.
- Some slight awareness of context is shown in the references to the Coram Hospital and slavery, but these ideas are not developed.
- AO4 – there are a significant number of spelling errors and punctuation is weak at times, so this was awarded a mark at the bottom of Level 2.



Ensure all points made are fully supported by relevant examples from the text.

## Question 28

### *Coram Boy*

The question asked candidates to explore how anger is significant in *Coram Boy*.

The majority of responses explored the anger of Otis/Mr Gaddarn toward his son Meshak/Mish and how it took both verbal and physical form.

Anger also proved a significant factor within the Ashbrook family with Alexander's father expressing his anger at his son's decisions by cutting him off from the family.

Other points considered were how Alexander felt anger at his father's inability to allow him to pursue his musical career with his blessing and the misunderstandings in his relationships with Thomas and Melissa, which also caused anger.

In each case, the context used was the pressures of the class system and its effects.

The following response was awarded a Level 3 for AO1/3 and a Level 2 for AO4.

Question 28 Question 29 Question 30  
In Coram Boy, anger is shown to be spread throughout all the characters, and is also portrayed as a hindrance to people characters dreams.

Throughout the entire novel, we see Otis' aggression and anger towards Meshaq. His continued beating and berating towards Meshaq allows him to keep his son in line and useful in his work. The use of the phrase "he treats his animals abominably & and

(Section B continued)

his son not much better connotes his lack of empathy and his anger for his son when Meshek does something wrong. When Meshek appears at Otis' house, who is cast in the role of Mr. Cradclum, he ~~does~~ does not show the slightest hint of happiness that his son is alive only anger that he might mess something up. ~~Even so~~ Otis is shown to be consistently angry at his son to the point of beating him until he runs away which reflects on the theme of anger.

In the first part of Corum Boy, it is revealed that Alexander and his father have a tense relationship, it seems that Lord Ashbrook deep deep despises Alexander's passion for music. Lord Ashbrook's hatred for music leads him



(Section B continued)

to direct his career towards Alexander, and, ~~similarly~~ similarly to Otis, beats his son to make him try and give it up and look after the estate. Lord Ashbrook's career stretches so far for music that he removes all instruments from the house. All of his career on Alexander, in the ~~ultimately equates to him running away~~ ~~ultimately equates to him running away~~ ~~ultimately equates to him running away~~ same vein as Meshek, ultimately equates to him running away which only accentuates Lord Ashbrook's career even more.

The use of the phrase "music is my life" suggest Alexander's passion drives him more than his father, who sees music as a womanly career and also not a struggle which Lord Ashbrook resented it so much.

In the first part of Coram Boy we see career separate

(Section B continued)

friends, for instance, Isobel ~~grows to~~ <sup>grows to</sup> ~~enraged~~ Melissae ~~grow~~ grows resentful of Melissae after Alexander runs away shooting the significance of anger and how it can divide even the closest of friends. The fact that Isobel's anger for Melissae only ~~is~~ <sup>is</sup> disappointed after Melissae ~~reveals~~ <sup>reveals</sup> reveals how anger can be quenched when under a common goal and it shows the strong integrity of their relationship & how they are willing to put bad things behind them.



AO1/3: Level 3 – 14 marks

AO4: Level 2 – 5 marks

- There is some interpretation in the opening paragraph: anger is 'spread throughout all the characters' and is seen as a 'hindrance to characters' dreams'. Whilst this is promising, it does not feature in the rest of the response.
- We are taken through a number of examples of anger: Mishak and Otis, Alexander and his father and Melissa and Isabel, although this last is of very doubtful relevance.
- A narrative approach is taken, with some comments on characters and their relationships, but very little evidence is provided.
- Context is also lacking, although there is a comment about music being thought of as a 'womanly career'.
- There is understanding to merit a mark low in Level 3.
- AO4 – spelling and punctuation demonstrate sufficient control to merit a mark high in Level 2.



Ensure there is a good balance between the discussion of text and context. The response should be driven by the text.

## Question 29

### *Boys Don't Cry*

The question asked candidates to explain how teenage parenthood is important in *Boys Don't Cry*.

Most of the responses seen viewed teenage parenthood through Mel and, most importantly, Dante, with reflections from Tyler and Adam.

Many candidates traced the move from 'it' to 'Emma' as a clear reflection of Dante's attitude to teenage parenthood. A popular incident to use was the attitude of the woman in the corner shop. Aunt Jackie's positive approach was commented on, with respect to her encouragement of Dante.

Candidates traced the changes in Dante's attitude to teenage parenthood, starting from his initial horror and refusal to accept the changes that would be made in his plans for the future, through his insistence on a DNA test, to acceptance of Emma and the realisation that she had brought his family together in a way that hadn't been appreciated before. Tyler insisted that Dante accept his responsibilities, while providing considerable support, both financial and emotional. Teenage parenthood changed the relationship between Dante and Tyler, bringing them closer together.

The reactions of Dante's friends was another factor addressed, often in considerable detail.

Context included the involvement of social services, the support offered, or lack of it and how a teenager's future was changed.

The following response was awarded a Level 4 for AO1/3 and a Level 3 for AO4.

Undoubtedly, ~~teenage~~ teenage parenthood is important in Boys Don't Cry. Marie Blackman presents this through Melanie's struggles with being a single mum, <sup>and</sup> the judgement that is experienced from others' actions. However, it is the seismic change <sup>of</sup> ~~on~~ Dante's views and opinions on Emma that truly presents the importance of teenage parenthood in this novel.

The first way Blackman presents the importance of teen pregnancy in Boys Don't Cry is through Melanie's struggles as a single teen mother. She ~~comes~~ goes to Dante, desperate ~~to~~ for help. ~~Then~~ She 'can't cope', this quotation shows the impact and pressures of the situation she is in is having on her and her mental



(Section B continued) health. Blackman uses Macbinie's character to character as an advocate and representation of the harsh reality of parenting, regardless of whether it is young or single parenting. Despite over 70% of single parents being women, <sup>Maorie</sup> Maorie recognises Dante healthy, ~~set~~ support system of family, ~~at~~ and put's her trust in him to take over Emma's care.

A The second way Maorie Blackman presents the importance of teenage parenthood is through the judgement others portray to Dante being a teenage parent. When the woman in the shop accuses Dante of taking tax payers money through benefits, purely because of his situation as a teenage parent. ~~This negative ~~sta~~ stereotype~~ Blackman uses this negative ~~stereotype to a~~ stereotypical view to show the reader the reality and judgement young parents endure, despite the woman in the shop knowing no more information about Dante and Emma. Another reader may interpret this situation as okay, for example the woman is curious, and has the right to know where her money is going, however as Dante says "I don't get a penny from the state" ~~it~~ would prove this assumption ~~is~~ wrong.

(Section B continued) B-It is the seismic change in Dante's opinions and feelings towards Emma that truly explores the importance of teenage parenthood in *Boy's Don't Cry*. At the start of the novel Dante repeatedly refers to his daughter as "it". ~~not she~~ & He was against the idea of her completely. Dante was ~~at~~ the stereotypical A-level student desperate to go to university and ~~rather~~ pursue his academic dreams. His high ambitions were fuelled by the desperation to succeed, and in Dante's (and many others') eyes, going to ~~university~~ university was the ~~the~~ only way he was going to do that. Dante's reference to his daughter "it" shows the reader his initial resentment to Emma, and his lack of maturity and ability to accept the consequences of his previous actions. However, this initial behaviour is slowly changed ~~and~~ and Blackman ~~is~~ uses Emma as ~~an~~ a catalyst, to challenge the ideas of toxic masculinity and "Boy's Don't Cry". Emma's <sup>joining</sup> ~~joining~~ to the Bridgemen household challenges the idea of toxic masculinity and bringing the Bridgemans together. This again shows the importance of teenage parenthood in *Boy's Don't Cry*. The dramatic contrast between Dante and Tyler is due to the Emma, the reason for teenage parenthood. \* Tyler advocates "grow up and man up" at the start of the novel, yet he is open about his feelings

(Section B continued) and reasonings for his harshness  
on Dante towards the end "I didn't want you  
to turn out like me"



AO1/3: Level 4 – 24 marks

AO4: Level 3 – 7 marks

- The response covers a range of points from across the novel with evidence of well-developed interpretation.
- There is evidence of a critical style about the effects of parenthood from a wide range of characters and a sociological perspective.
- The response explores the ideas of prejudice and judgement from a number of less prominent characters and the impact on Dante.
- Context is neatly embedded and the statistics are used effectively and support the central theme and idea within the novel. It also clearly enhances the candidate's points.
- AO4 – there are a number of spelling errors: 'despiration', 'experienced' and 'benifits', but these are all a single spelling error. When balanced against the accurate spelling of 'seismic', 'advocate' and 'assumption', they do not detract too much from the AO4 awarded.
- The response has a range of sentencing which aids clarity and understanding.



To achieve a Level 5 mark, aim to include one or two alternative interpretations when analysing the text.

## Question 30

### *Boys Don't Cry*

The question asked candidates to explain how Josh is significant in the novel.

Josh raises so many issues in the novel, which candidates were able to discuss. The most significant being the concealment of his homosexuality, leading to his savage attack on Adam. The context here was society's reaction to homosexuality at that time and how this impacted Josh, Adam and Dante.

Candidates credited Josh with bringing Adam and Dante closer when he beats them both up and Adam goes to hospital – the quote 'I'll go to prison for you, I swear' was referenced often here. Candidates were able to discuss the context of homophobia through the character of Josh and his attitude towards Adam. Many responses recognised the significance of Josh as hating himself – one candidate described him as both a victim and a perpetrator of homophobia.

Josh's closet homosexuality was broadly seen as the cause of many of the problems in the novel, though a positive, often mentioned, was how calling Emma 'ugly' sparked her father's paternal feelings towards her. The main focus was on the beating up of Adam and how this led to closer bonding of Adam's family. However, many more developed responses were able to explore how this enabled him to become more 'himself'. There was a response who thanked the examiner for including this question – particularly in Pride Month – as they felt this had enabled them to be more insightful about the impact of judgement and the feelings of acceptability within society and then equate this to Josh's feelings.



The following response was awarded a Level 2 for AO1/AO3 and AO4.

Blackman Creatively conveys the ~~theme~~ character of Josh throughout the <sup>novel</sup> ~~play~~ through the use of exclamation "You have us ~~over~~ needs just as much as I do! The use of the word 'Queer' can portray Josh's hate for ~~these~~ gay people. Contextually internalised homophobia was very common as many people thought it was weird. A study shows that 1 in one hundred people were openly gay and one in two hundred people were openly bisexual. This could be because of the stigma around



(Section B continued) homo sexuality and the way people treated them was horrible. Many people were also scared to be openly gay because people looked upon them and some even physically abused them. ~~The~~ Blackman may have wanted to highlight to the readers the appalling abuse they have to face for their sexuality. This could make the reader sympathise with any one gay they know.

Another way Malorie Blackman powerfully portrays Josh <sup>in the novel</sup> is through the declarative "Equal opportunity hater everyone got it in the back." The use of the word 'hater' can convey Josh's ~~at~~ negative personality and rudeness. Contextually, people of colour were not seen as significant and were not given the same opportunities. This is illustrated when in 2008 only ~~one~~ <sup>one</sup> black individual entered Oxford University. There were also many stereotypes linked to people of colour such as they are criminals or bad people.

(Section B continued) Due to this mindset many people believed they were bad and they verbally and physically disrespected them. This could surprise the reader because why would people judge others based on their skin colour.

Another way Malorie Blackman successfully portrays the ~~theme~~ of character of Josh in the Nael is through the use of declarative.

"I have lost my friends and family." The word 'lost' can ~~potray~~ convey his lack of love and support from them individuals as he did not share his emotions with them. Contextually. Malorie <sup>Blackman</sup> may have wanted the ~~reader~~ to highlight the theme of toxic Masculinity. Many men did not want to share their emotions to ~~so~~ not seem weak so they bottled their emotions up. This lead to men being three times more likely to committ suicide because they were not getting that help and emotional reassurance that they

Needed. This ~~car~~ Blackman may have wanted to highlight to her reader that even if they look fine they may be struggling with something else. The Reader may be shocked that men are 3 times more likely to commit suicide so they may feel sympathetic to any men around them.



AO1/3: Level 2 – 9 marks

AO4: Level 2 – 5 marks

- The response begins with Josh stating 'You hate us queers just as much as I do', followed by a quite lengthy section of context.
- The use of the word 'hater' is said to convey Josh's 'negative personality and rudeness', but there is no evidence from the text in support, rather another lengthy section of context regarding 'people of colour'.
- The response indicates Josh's 'lack of love and support', with, again, considerable context; this time on the theme of 'toxic masculinity', rather than evidence from the text.
- The response is dominated by context, with some brief examples from the text and some indication of personal response, through the choice of material.
- AO4 – the response includes some spelling errors, within quite a range of vocabulary, while sentence structures ensure meaning is generally clear.



Any discussion of the context needs to be relevant to the point being made and used to develop an idea rather than re-tell everything that is known about the social and political history behind the novel.

## Paper Summary

Based on their performance on this paper, centres are offered the following advice:

- Please remind candidates to write their responses in the correct area of the answer booklet. Space is provided for each part. It does not matter which order questions are attempted, but the responses should be in the correct answer space.
- Candidates should avoid using extra paper. Ample space is provided in the answer booklet to cater for those with larger handwriting.

### Section A – Shakespeare:

For **Part a)** of the question, candidates must explore the language, form and structure of the extract. Candidates should only refer to the extract in this part of the question.

- Context is not assessed in **Part a)**.
- For **Part b)**, candidates should draw on their knowledge of the text that they have studied elsewhere and give examples from elsewhere in the play. The extract should not be used in this part of the question.
- When responding to **Part b)**, it is the candidate's opportunity to prove to the examiner their knowledge of the play. They should explore specific areas in detail or cover a range of examples. **Remember, context is assessed in this part of the paper.**
- For **part b)**, examples can be particular references to other parts of the play such as events, actions, character, and so on, that are relevant to the question.
- Candidates can paraphrase quotations from memory, but exact quotations are not mandatory, particularly as this is a closed book examination. The assessment objective assesses the candidate's knowledge of the texts (AO1) and not language, form and structure.
- For **Part b)** candidates are assessed on the context and need to show their understanding of the relationship between the text and context.
- Centres should remind themselves of where the assessment objectives are assessed.

### Section B – Play and novel:

- Candidates should draw on their knowledge of the theme or characters from across the play or novel.
- Areas explored can be particular events, actions, characters and so on, that are relevant to the question.



- For **Section B** of the paper, candidates are assessed on the context and are required to show their understanding of the relationship between the text and context.
- Candidates can paraphrase quotations from memory, but exact quotations are not mandatory, particularly as this is a closed book examination. The assessment objective assesses the candidate's knowledge of the texts (AO1) and not language, form and structure.

## Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

