



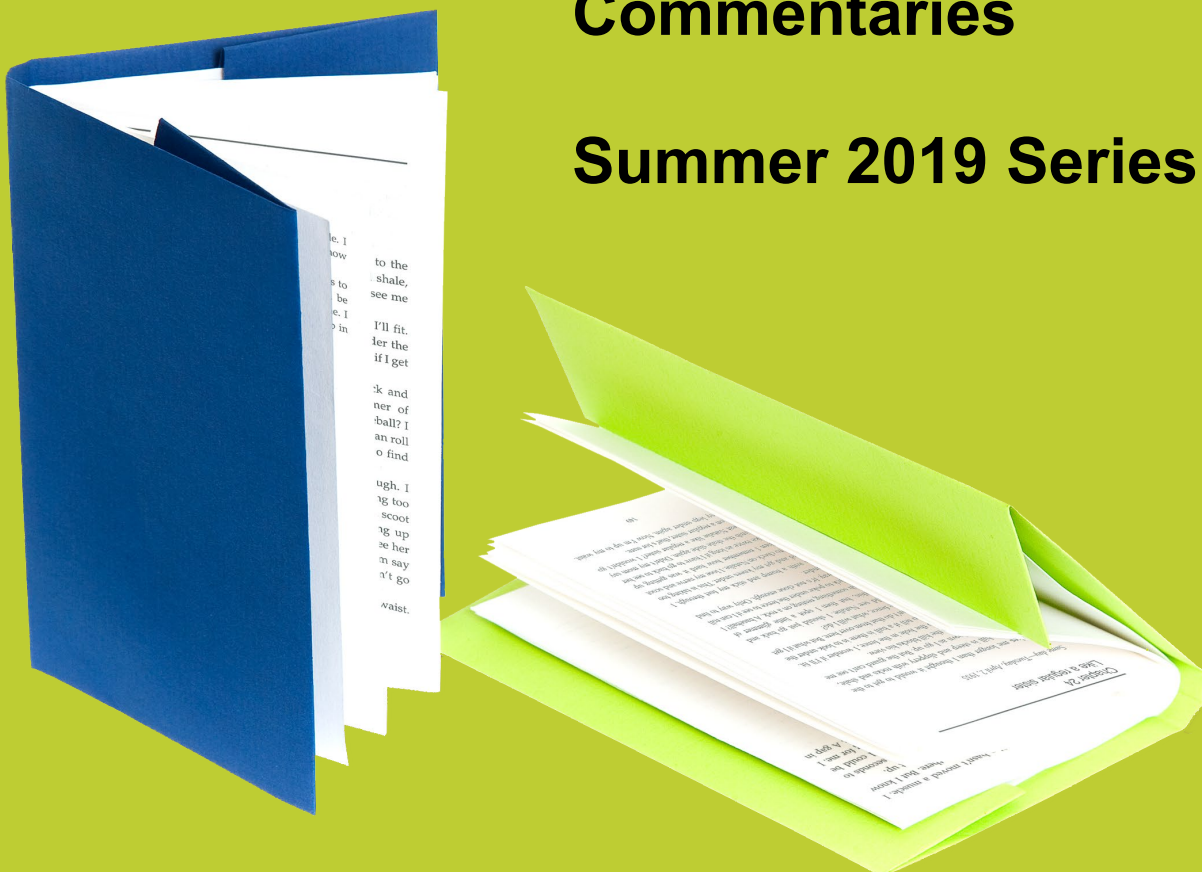
Pearson  
Edexcel

# GCSE (9-1) English Literature

Paper 1: Shakespeare and  
Post-1914 Literature

Exemplar Scripts and  
Commentaries

Summer 2019 Series



## Introduction

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- The purpose of this pack is to provide teachers and students with some examples of responses to GCSE English Literature Paper 1: Shakespeare and Post-1914 Literature (1ET0/01).
- The responses in this pack were taken from the Summer 2019 examination series. The question papers and mark schemes can be found on the Pearson website.
- In this pack, you will find a sample of responses, examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact the English subject advisor team on [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com)

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# S1

## SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number: **Question 1**  **Question 2**  **Question 3**   
**Question 4**  **Question 5**  **Question 6**

1a) Shakespeare presents the character of the Porter as a lazy, repulsive drunkard, who ~~is~~ lacks respect for others, especially his own employer Macbeth and is an overall unlikeable personality.

From his first sentence, it is clear that the Porter is overly loud, and his rowdy character being displayed by his ~~use of~~ grammar, and punctuation and dialect: throughout his monologue, ~~he~~ his sentences are peppered with exclamation marks, despite the fact he is talking to himself. This conveys a sense of raucousness, causing the onlookers to ~~form an annoyed and not~~ see him as annoyingly and pointlessly loud and unlikeable. This feeling is heightened by Shakespeare through his use of apostrophes to cut off the consonants at the ends of ~~the~~ words, ~~for~~ ~~example~~ as the Porter shouts "who's there, i' the other devil's name!", the removal of the n from the word in makes it seem like the Porter is stumbling over his words, slurring his pronunciation. This makes it even clearer to the audience that the Porter is far

too drunk to be healthy, adding to their dislike of him.

This disdain towards the Porter is ~~decreased~~ increased as he is revealed to be selfish and inconsiderate: as he receives a knock on the door, instead of doing his job as a Porter and opening the gate, he decides to keep it closed as he tells a joke. As he rambles on about his guests as a Porter of Hell, the visitors' impatience is made clear through the repeated "(Knocking again)", interrupting his speech 5 times. But each time, he ignores the knocking, even reproachingly reprimanding the knocking, complaining "Knock, knock. Never at quiet!" Clearly, he is so interested in finishing his joke, he does not bother considering the urgency of the situation - someone could be injured, requesting medical help at the castle. Instead, he wastes the time of those knocking for his own desires. This display of selfishness emphasises to the audience his lazy, uncaring, and despicable nature.

The jokes he puts his visitors at such an inconvenience to tell is itself offensive, full of bad language, as he swears "in the name of Beelzebub". This, along with the dark humour of his jokes, further heightens the sense of disgust making light of a "farmer who hanged himself", which may be a sensitive topic some audience members can relate to, further

heightens the sense of disgust and irritation towards his character.

Once he has finally let Macbeth and Lennox in, ~~his~~ <sup>the</sup> foul subject language ~~and~~ subjects of his sentences make him seem like even more of a repulsive man - he speaks of alcohol encouraging "nose-painting, sleep, and urine", the last ~~ment~~ word showing his immature and filthy mind. However, his mention of disgusting things does not stop there - he goes on to ~~do~~ a spiel about erectile dysfunction, ~~mentioning~~ describing how alcohol "provokes the desire, but it takes away the performance", showing his lustful and repulsive nature yet again to the audience. He then proceeds to tell a dirty joke about how it "makes him stand to, and not stand to", the repeated phrase of standing to meaning paying ludful attention in the first instance, and the second use of the phrase being an innuendo of erectile dysfunction.

These ill-tasted jokes and dirty language encourages the audience to be disgusted by his character, and see him as nasty low-life.

Overall, Shakespeare's use of <sup>the</sup> language <sup>and</sup> structure ~~and~~ that make up the Porter's sentences, as well as the subjects of his sentences, portray his character as a nasty, unlikable and repugnant alcoholic.

1b) ~~What~~ In <sup>the play</sup> Macbeth, evil is presented as a supernatural, dark and powerful force, that deforms characters as if possessing them and changing who they are, until left unrecognisable. It is shown as ~~being~~ leading to only death and suffering, no good coming of it ever.

At the beginning of the play, the witches chant, mentioning that "something wicked this way comes". At the time Macbeth was written, witches were seen as evil supernatural beings, who must be killed lest they wreak havoc on everyone else with magic. When the Jacobean audience overheard the witches - evil, supernatural beings - running from something even they thought was wicked, whatever they were talking about must be extremely evil. As it turns out, they were referring to Macbeth, who promptly describes the day as "foul and fair", echoing the witches' supernatural chant of "fair is foul and foul is fair", further associating himself with evil in the audience's eyes.

It comes as a surprise then, when Macbeth is described as "worthy" and "valiant" - how could such a well respected soldier be evil? It is possible that Macbeth may actually be a good man, and the "evil" acts we see him

commit later on in the play, such as murdering Duncan, are in fact not under his control - the Jacobean audience believed witches and magic were real - in fact, King James I, ~~the~~ ruler at the time, wrote an entire book on witches and the supernatural. They may have believed that the witches had cursed ~~not~~ Macbeth, and he was under their control, and was not evil at all - perhaps the evil lay entirely on the supernatural's shoulders, with Macbeth being a truly good man at heart.

Evil, ~~is~~ whether a curse or not, is certainly shown as transformative during the play; we see Lady Macbeth completely reject her femininity, calling on the forces of darkness to "unsex me". At the time, it was the norm for women to be submissive and maternal, so when Lady Macbeth, tempted by her ambition, badmouths her husband and claims she would "dash the brains out" of her own child, she has clearly transgressed her identity, hugely different from the woman the Jacobean audience would have believed her to be before her encounter with temptation and evil. In the same way, evil changes Macbeth over the course of the play: at the beginning, he is a "valiant cousin" of the king, and at the end, he is referred to as no more than a "dead butcher". These ~~are~~ changes in



the status and personality of the Macbeths displays the way evil deforms who they are, making them into the worst versions of themselves.

The most important lesson the play tries to teach about evil is that it never leads to happiness, only suffering and death. ~~All characters also~~ Even though Macbeth and Lady Macbeth achieve their goal, they are never truly happy, instead absorbed by the guilt of their own crimes - indeed, this guilt ~~affects~~ <sup>drives</sup> Lady Macbeth insane, leaving her a ~~the~~ sleep-walking wreck, stammering that "the old man had so much blood in him". This guilt eventually leads to her death - ~~the~~ cause is never mentioned, but ~~most~~ <sup>nearly</sup> all critics assume she commits suicide to end her grief. In the same way, Macbeth's mental state deteriorates as he sees the ghost of Banquo, whom he had killed. As with Lady Macbeth, the madness leads to eventual death, as Macbeth is killed in battle by his foe Macduff. Even the witches, in their own way, live a life of suffering, cast out from society to live ~~in~~ their lives in "the fog and filthy air". This clear depiction of evil as ~~a~~ self-punishing, with no good results, is intended to dissuade the audience from doing evil deeds, and interacting with the supernatural.

Overall, evil is the guiding force throughout

the play, ~~advance~~ developing ~~the~~ not only the plot, but the characters too - while associated with the supernatural, it is also shown as a result of temptation, and ~~is used as a~~ <sup>it is used to make an</sup> example to the audience, underlining the main moral lesson to be learned from the play - it warns the audience that any kind of association with evil will never put ~~and~~ <sup>them</sup> at an advantage, instead making negative, irreversible changes to ~~who they~~ their lives, leading and leading to suffering and eventual death.

## S2

### SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number: **Question 1**  **Question 2**  **Question 3**   
**Question 4**  **Question 5**  **Question 6**

a) Towards the start of the extract, Shakespeare presents the character of the ~~porter~~ Porter as grantic and confused. 'Here's a knocking indeed!', 'knock, knock, knock.'. The use of short sentences, broken up by commas and dashes creates a fast pace, suggesting an element of confusion. The repetition of the onomatopoeic word 'knock' creates the idea of insanity as it over-emphasises the word. The extended metaphor of being the 'porter of hell-gate' introduces the theme of religion. The repetition of the phrase 'come in' ~~then~~ creates the imagery of him welcoming people into hell.

At the heart of the extract, Shakespeare continues to ~~present~~ present the porter as confused and insane. 'I'll devil-porter it no further'. This declarative ~~represents~~ reveals his frustration of being the 'devil-

porter' and suggests that he may be returning to sanity. The use of the soliloquy reinforces the idea of insanity as it creates the idea image of him talking to himself.

At the end of the extract, he is presented to be slightly supernatural. The use of paradoxical language, 'provokes and unprovokes', 'sets him on, and bakes him egg', reinforces this as it echoes the witches at the start of the play.

Throughout the extract, the Porter is presented as a strange character. This is through religious themes and hellish imagery, which ~~may~~ would shock audiences and themes of the supernatural, which may also be shocking, as well as frightening.

b) Evil is presented through the witches. Witches were believed to have gained supernatural powers through an alliance with the devil, allowing them to 'untie the winds' and 'look into the seeds of time'. This would frighten a Jacobean audience as they were highly Christian and were taught to view witches as evil through King James I's book, ~~daemo~~ Daemonologie.

King James I, who ruled when Macbeth was written, believed witches to be very evil, as he believed that they had tried to assassinate him when he was a child. This belief caused the Berwick witch trials, and later witch hunting in England. This caused the nation to fear witches, which led Shakespeare to include them as villains in his play.

Evil is also presented through Macbeth. Macbeth is viewed as an evil character as he committed regicide, as well as killing a guest. ~~Duncan~~ Macbeth had Duncan's 'double trust', first as a subject

who should not kill the king and secondly as a host. The Divine Right of kings stated that the king was God on Earth, meaning that committing regicide was blasphemous, and equivalent to attempting to kill God. Macbeth suffers the consequences of this decision as he 'could not say amen' and 'shall sleep no more'. These were punishments from God for going against him. This would have shocked a Jacobean audience as regicide and blasphemy were seen as extremely evil and unnatural.

Lady Macbeth is presented as an evil character as she does not fit her traditional role. Lady Macbeth emasculates Macbeth to manipulate him into murdering Duncan. 'Screw your courage to the sticking place', 'ashamed to wear a heart so white'. This would have shocked a Jacobean audience, as traditionally, women were meant to be subordinate and religious, of which Lady Macbeth is neither. Women that did not fit traditional stereotypes were often accused of being witches.

~~Lady Macbeth is a~~

Lady Macbeth is also presented as a supernatural character, this is through her directly addressing 'spirits', which was viewed as evil and unnatural, and her hallucinations. ~~to~~ 'Yet here's a spot'. During this scene, Lady Macbeth believes that she sees blood on her hands. This creates an unsettling image for a Jacobean audience as it does not seem normal.

## S3

### SECTION A: Shakespeare

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:    Question 1       Question 2       Question 3   
    Question 4       Question 5       Question 6

(a)  
 Shakespeare presents the Porter as a bit of an oddball in this extract. This is made apparent in the very first ~~paragra~~ prose written paragraph he speaks in, where he ~~talks~~ talks to the 'people' entering through the gate of 'hell' whilst leaving Macduff to constantly knock for him to simply open the gate and let him in.

Now, of course, this kind of behavior isn't what most would consider 'normal', but, ~~it's my thought~~ ~~the theory~~ that Shakespeare intended to write him like this for the sake of a more in-depth character. To put it clearly, I think ~~there~~ that he's presented the way he is so it ties in a bit more with



the events of King Duncan's murder in the first act. Perhaps, ~~perhaps~~ foreshadowing Macbeth's own journey to the gates of Hell, along with the 'others' that the Porter lets in.

(b)

The importance of evil can be seen in the story antagonist Lady Macbeth. Her display of evil is shown through deception, greed, manipulation and murder.

The whole reason for Lady Macbeth's thirst for sin is entirely for the purpose of driving the story forwards. And being the source of Lady Macbeth is responsible for most of the events that take place in the play. On top of that, her evil is given a ~~pink~~ special kick when you take into ~~consideration~~ consideration the fact that Lady Macbeth is a woman. Because at the time of Shakespeare's era, women

were meant to be ~~below~~ 'kind' and  
'caring' in the whole setting of the  
old, ~~post-war~~ patriarchal ~~social~~  
England.

# S4

## SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:  Question 1  Question 2  Question 3   
 Question 4  Question 5  Question 6

~~Shakespeare presents Prospero as very controlling, ~~able~~, in charge and also evil a)~~  
 Shakespeare presents <sup>Prospero</sup> ~~Prospero~~ as a intelligent, heart warming man because Prospero wishes all the prisoners well "where I have hope to see... dear-beloved solemnized". Shakespeare also presents Prospero as not confident "I'll deliver all-". The dash emphasizes the Prospero doesn't know what to say, he's not very confident and gets nerves when he talks". Prospero uses alot of pronouns when he talks to the audience "I want" the highlight that Macbeth presents Prospero as demanding because Prospero keeps talking about what he wants "I", "me" <sup>this</sup> ~~dem~~ comes across quite selfish because all he talks about is himself.

<sup>2</sup> demand



b) Macbeth shows authority in the play where he plans to kill Duncan to become king of Scotland. Macbeth and Lady Macbeth both are equally involved because Macbeth tells Lady Macbeth the plan and she starts to agree with what her husband is saying. But in Act 1 Scene 3 Macbeth starts to have doubts about it "I have no spur" ~~the~~ this presents that Macbeth isn't very positive about doing it all he has is ambition and he is not very strong without both.

## S5

### SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number: Question 1  Question 2  Question 3   
 Question 4  Question 5  Question 6

a- Shakespeare presents the character of Juliet as scared, in the beginning of the extract. "I have a faint cold fear... through my veins" The adjective "cold" is often associated with fear, Juliet says this is in her blood, meaning her blood may have run cold. This can be seen as foreshadowing, as this is what the vial does, but also she is doomed to die, therefore creating tension for the audience.

As the extract progresses, Juliet becomes doubtful. "What if this mixture do not work at all?" ~~found~~ ~~the~~ vial. The noun "mixture" is referring to the vial, but it could also reflect Juliet's emotions being jumbled at this point in the play. The audience could therefore think she is indecisive, ~~is~~ creating tension for themselves again.

Shakespeare moves us once again through the extract, and portrays Juliet as tense. "I wake before the time that Romeo come to redeem me?" Here, Shakespeare is using dramatic irony and foreshadowing; from the prologue, the audience knows Romeo and Juliet both die, but the characters

don't know this. It is also foreshadowing because Juliet does not wake up on time. However, the audience does not know this, giving them a sense of hope that perhaps they're not doomed after all.

Shakespeare closes the extract, with Juliet being portrayed as terrified "where bloody Tybalt lies festering". The adjective "bloody" and adverb "festering" ~~both create~~ are both quite horrific descriptions. This shocks the audience, possibly creating sympathy for Juliet as she will have to lie ~~to~~ with Tybalt in this state, whilst technically still alive.

In conclusion, Shakespeare presents Juliet as scared/terrified, doubtful and tense, possibly having the same effect on the audience.

b- Fate is a very important theme within Romeo and Juliet. Shakespeare first shows us fate in the Act 1 Prologue. Romeo and Juliet are referred to as "star-cross'd lovers". Shakespeare's intention was to show the audience that Romeo and Juliet are doomed; fate is not on their side. This causes the audience to infer that fate is probably going to set a lot of events up, that will lead to their deaths.

In Act 1, Scene 4, fate plays a part for Romeo, who is currently in love with Rosaline. "Can you read?" is asked by a Capulet ~~to be~~ servant to Romeo. Romeo then reads the invitation list, and sees Rosaline's name. He therefore decides to attend the party. Shakespeare's intention was to create tension/excitement for the audience as they know Juliet will ~~be~~ be there, ~~setting~~ <sup>sending</sup> the play down its doomed path. In the 16<sup>th</sup> century, rich houses like the Capulets, would have servants ~~to~~ do 'mundane' tasks for ~~their~~ rulers. This causes the audience to infer that if Capulet had delivered the invitations, the play would not be doomed as he would know Romeo is a Montague, his enemy.

In Act 3, Scene 1, ~~fate~~ Romeo ~~feels~~ <sup>feels</sup> fate is against him. In this scene, Tybalt kills Mercutio, and Romeo kills Tybalt. After he does this, Romeo says "O I am fortune's fool", meaning he feels he is a toy in fate's games. In the 16<sup>th</sup> century, people were heavily influenced by religion, and if they felt punished, they thought God was responsible. Shakespeare's intention could be to shock the audience, as Romeo says fate is punishing him, not God.

At the end of the play, in Act 5, Scene 3

Romeo and Juliet die. Just before Juliet kills herself, she sees Romeo's dagger and says "O happy dagger" meaning it's fortunate for being there. In the 16th century, suicide was seen as a great sin to your religion. Therefore, Shakespeare's intention was to shock the audience because Romeo and Juliet loved each other so much, they would go against ~~each~~ their religions, just to be together. Also, the audience can infer that their fate was so bad that they went against their religion.

In conclusion, Shakespeare presents fate as extremely powerful, because it is what causes all the major events in the play. He mainly uses Romeo and Juliet to present this theme.



# S6

## SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:  Question 1  Question 2  Question 3   
 Question 4  Question 5  Question 6

Q1: In this extract Shakespeare presents Juliet as "confused and scared". Juliet is presented as confused and scared, because this is the scene where she drinks a potion which kills her for 24 hours. "Foremost Juliet says "farewell", this soliloquy shows that Juliet knows that this potion may not work as planned and could actually kill her.

Another way Juliet can be seen as scared and confused, is by all of the rhetorical questions she asks. "What if it be a poison which the Friar subtly hath ministered to have me dead". This shows that Juliet doesn't really trust Friar Lawrence, maybe this is because she doesn't even know him that well. Juliet also knows that she shouldn't have married Romeo and that's why she fears that Friar Lawrence wants to kill her. "And yet methinks it should not, For he hath still been tried a holy man". The noun phrase "still been tried a holy man" shows

Juliet believes that although Friar allowed her and Romeo to get married and helped them, he could've regretted it.

Shakespeare uses Juliet to show how women were treated in the Elizabethan times and he also shows the patriarchal society at that time. Because, it was seen as unfolly and <sup>a sin</sup> ~~bad~~ if a woman chose her own partner and who she wanted to marry. Also before marriage the women had to obey their fathers and their father would choose who they married, and once they were married they still didn't have freedom, as their husband would be in charge of them. This is because men were seen as superior to women and women were 'weak'.

b: In this extract Juliet thinks about what her fate might be if the potion does not work.

We can also see the importance of fate and how it is presented elsewhere in the play.

One place we can see the importance of ~~the~~ play fate in the play is at the very start, in the context. "Two ~~stars~~ Star-crossed lovers take their lives". The noun 'Star-crossed' shows that Romeo and Juliet was meant to be together ~~see see~~ according to fate. This links to

Most people in the Elizabethan times, because most people believed in stars and fate. This plays a big part in the play, because most things that happened throughout the play, was thought to have been due to fate.

Another place in the play where the importance of fate can be seen, is when Romeo is banished from Verona and made to go to Mantua, for killing Tybalt. "I defy you stars". The word 'defy' shows Romeo is disagreeing with fate and is unhappy about what has happened and upset about being banished from Verona, because he wants to be with Juliet. This can be seen as ironic, because earlier on in the play Romeo refers to fate as a good thing, but now he is defying the 'stars', even though he knows he can't change fate. This shows us that in the Elizabethan times people believed in fate which means it was meant to be, regardless of their thoughts and feelings towards fate.

# S7

## SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number: Question 1  Question 2  Question 3   
 Question 4  Question 5  Question 6

3a) Shakespeare presents Juliet as a conflicted character in this extract. This is invoked ~~due to her~~ when she states that, "I'll call them back again to comfort me. Nurse!—What should she do here." Throughout the whole extract, she constantly uses hypophora and interrogative sentences causing the audience to believe she is confused and conflicted as she asks herself whether she'll, "die strangled ~~ere~~ ere and her Romeo comes?" or that "Romeo will come and redeem" her. ~~This~~ Juliet develops, however, throughout the play as ~~Shakespeare~~ she begins to become increasingly passionate about one thing, Romeo. This is seen when she kills herself without hesitation when she believes he is dead. ~~The~~ <sup>As Shakespeare's</sup> contemporary audience would react ~~inappropriate~~ to this with disappointment as ~~she~~ Juliet is ~~not~~ trying to avoid marriage of ~~her~~ Lord Capulet's choice. A modern day audience would react lightly. The exclamationary and interrogative

sentences show a mixture of emotions (causing her conflicted character. The monosyllabic words slow the pace down and build up dramatic tension. The writer intentionally ~~to~~ ~~write~~ ~~short~~ sentences ~~as~~ ~~it~~ progressed from short to long sentences throughout the ~~extract~~ ~~as~~ soliloquy as it ~~is~~ signifies how conflicted she is. She also uses juxtaposition such as, "cold fear thrills" and "heat of life" that exemplifies her ~~a~~ confusion even more.

Shakespeare portrays Juliet as independent. This is presented when she concludes, "My dismal scene ~~is~~ I needs must act alone. Come, vial." The use of <sup>the</sup> possessive pronoun, "my" and use of the word, "I" consistently throughout the soliloquy exaggerate her independence. One could suggest that Juliet is <sup>presenting to be</sup> self-obsessed due to her confusion about purely what would happen to her. The imperative sentence suggests that she is ~~is~~ an independent and powerful woman which Shakespeare's contemporary audience would feel ashamed about; however, a modern audience would

encourage this. The sentence consists of monosyllabic words however the two polysyllabic words, "dismal" and "alone" overpower the sentence. One would invoke that despite how, "dismal" the situation may be, Juliet is independent and powerful enough to do it, "alone." The short sentences build dramatic tension by slowing down the pace making it uncomfortable for the audience due to the dramatic irony showing they will die. ~~The prose here~~  
The mix of prose and iambic <sup>blank verse</sup> pentameter exaggerate her power over herself by showing she doesn't need to prove she's educated. The ~~verb~~ adverb, "must" emphasises her power over the situation and therefore her independency.

Shakespeare ~~pro~~ portrays ~~the~~ Juliet as nervous. This is exemplified due to her fragmented sentences at the end of the extract. ~~The~~ One ~~can~~ ~~exist~~ may believe she feels nervous due to her hesitation (explained by the repeated use of caesura.) The exclamation ending the extract emphasises how

nervous she is. A layer of meaning is that Shakespeare intentionally did this to show how nervous and scared she is. But, Juliet does develop throughout the play to feel more passionate and dedicated to be with her love. This is structurally significant as Juliet's supposed death ~~bring~~ draws Romeo to her. ~~There the~~ tragedy's "There's a fearful point!" Her exclamationary and use of the adjective, "fearful" emphasises her fear and worry.

3b) Shakespeare portrays fate as a controlling theme. This is exemplified when Shakespeare writes, "A pair of star cross'd lovers take their life & whose piteous misadventured overthrows doth ~~with~~ ~~their~~ ~~pa~~ bury with their parent's strife." The adjective, "star cross'd" ~~and~~ and, "misadventured" exaggerate their fate as controlling. The play starts with reference to fate emphasising how controlling it is. The soft consonance in the first few words begin to unravel as plosives and harsh consonance after the

adjective, "star crossed" emphasising its power.

The quote mainly consists of monosyllabic words. Yet, the polysyllabic ~~word~~ nouns, "parents" and "lovers" exaggerate Romeo and Juliet's ~~unlucky~~ fate. This is structurally significant as it gives the audience dramatic irony of what is to happen, increasing dramatic tension (therefore the writer intentionally did this). In the Elizabethan era, it was not normal

to go against your family as family honour <sup>was extremely significant</sup>. Shakespeare portrays fate as a constant threat. This is exemplified with the quote, "These violent delights have violent ends and in their triumph die like fire and powder which as they kiss & consume."

The ~~star~~ semantic field of violence using words such as, "violent" "die" "fire and powder" and "consume" emphasise the threat of their fate as lovers. The sentence mainly consists of monosyllabic words but the polysyllabic words overpower the quote such as, "consume" and "violence."

The hyperbole highlights my point even more. Shakespeare may have intentionally added the layer of meaning that their fate constantly threatened them by the



use of violence throughout the extract.

Violence was a huge problem in Verona in the Elizabethan era. Italy was known for its violence and its strong family honour meant that there were feuds. This means that fate was a constant threat as violence was part of their fate to get involved in. An Elizabethan audience would react lightly upon this yet a modern day audience would see the violence as unnecessary. The positives in the quote emphasise violence by exaggerating its harshness.

Shakespeare presents fate as insignificant. This is portrayed when Juliet doesn't follow the expectations or fate of a woman in the Elizabethan era (which would ~~shame~~ cause their audience to feel ashamed.) She demands Romeo to, "swear by thy gracious self, which is the God of my idolatry." This imperative sentence emphasises her power in the relationship. The polysyllabic words, "gracious" and "idolatry" overpower the monosyllabic words as they have great significance. Shakespeare may have "intention"

-ally added ~~this~~ <sup>the</sup> layer of meaning that Juliet disobeys her religion for love. In ~~that~~ the Elizabethan Era, it was part of your fate to be religious. ~~and~~ Society was mainly Catholic. However, Juliet disobeys her religion as Christianity doesn't allow you to create idols. She goes ~~to~~ against her fate of being an innocent, religious woman for love. A modern day audience would react lightly upon this. This quote is structurally significant as it is the balcony scene, where Romeo and Juliet admit their love for each other. An Elizabethan audience may see Juliet's ~~pathos~~ as hamartia as her disobedience of an average woman's fate yet a modern day audience would feel pathos for the women in the Elizabethan era.

# S8

## SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:  Question 1  Question 2  Question 3   
 Question 4  Question 5  Question 6

In this essay, I will explore how Shakespeare present different opinions of Hero in the given extract.

Firstly, both Claudio and Benedick do not refer to Hero by her name, they ~~use~~ refer to her as, "her", "she" and also as "the daughter of Signor Leonardo". This shows that they do not know her well enough to use her name yet they discuss her appearance any way, albeit in different ways as Claudio is attracted to her yet Benedick just acknowledges her.

Benedick is also critical of Hero, "too low for a high praise, too brown for a fair praise, and too little for a great praise" This show how differently he thinks from Claudio and gives the reader an insight into how Benedick perceives women. Also the repetition of the premodifier, "too", tells the reader that he is holding Hero to his own high standards which, for him, she doesn't reach.

On the other hand, Claudio know nothing about Hero yet he is blinded by how she looks to think differently of her, other that she is modest, "Can the world buy such a jewel?" The use of this

metaphor gives the reader the impression that Claudio looks at her as something he can buy - just like a jewel. This quote also objectified Hero, but with good intentions behind it. The ~~the~~ quote also ~~shows~~ ~~how~~ emphasises once more that Claudio is willing to marry Hero when he knows nothing about her character.

In addition to that, Claudio describes Hero as, "the sweetest lady that I ever looked on". This quote infers that Claudio had strong feelings towards Hero without yet speaking to her. This reiterates the fact that he is blinded by her appearance. However he is referring to Hero in a respectful manner, by calling her "lady". Also the use of the adjective, 'sweetest', tells the audience that he likes how she ~~looks~~ looks and has judged her personality, solely by her appearance. ~~Sweetest~~ "sweetest" is also a superlative which shows the direct comparison he is making between her and every other woman he had seen.



In conclusion, Shakespeare effectively shows how different opinions of Hero are presented through the personalities of the characters, Claudio and ~~to~~ Benedick.

Also the length of speech that Claudio has compared to Benedick show Benedick is clearly thinking through what he is saying whereas ~~Benedick~~ Claudio is just saying what he thinks without worrying about it.

b) In this essay, I will explain the importance of love elsewhere in the play.

Firstly, Beatrice is certain she will not fall in love, "till God make men of some other metal than Earth". This quote shows how happy she is being her own independent self. It also shows how high she is setting the bar ~~for her~~ for herself by ~~stating~~ stating something that is virtually impossible, almost to stop herself from falling in love.

This is similar to Benedick as he declares he will "die a ~~old~~ bachelor". Also ~~like~~ in the same way Beatrice does, he sets the bar high for himself to find a woman who <sup>he</sup> is capable of falling in love with and states, "till all graces be in one woman, one woman shall not come in my grace". This again makes it ~~be~~ virtually impossible to find anyone as nobody would ever be perfect for him.

When Don John and Borachio deceive Claudio and Don Pedro, they take advantage of Margaret's love for Borachio, whilst also making Claudio question his love for Hero. They cruelly use Margaret in their plan without her knowledge, however Borachio later denies her involvement to Leonato, showing he feels for her to some degree. By also making Claudio question his love for Hero, they change the course of the entire play by ruining

their marriage which was their original plan. "How canst thou cross this marriage?" Don John wanted to hurt his brother but not directly so he does it through Claudio instead.

When Claudio confronts Hero during their wedding, "Give not this rotten orange to your friend", the audience is ~~made to feel~~ encouraged to feel empathetic towards Hero due to Shakespeare's use of dramatic irony. The quote is also written in iambic pentameter which could ~~mean~~ <sup>imply</sup> that Claudio still ~~feels~~ love for Hero and it is through <sup>the</sup> hurt and betrayal he feels, that he is lashing out and ruining her reputation. He also objectifies her again but more negatively.

Leonato's love for his daughter is ~~extremely~~ extremely conditional. When he finds out that she has supposedly been unfaithful to Claudio, he loses respect for her, "Their hands shall tear her" This quote shows that he is willing to kill her due to the shame she has brought upon his family. Although audiences today would think that this is <sup>an</sup> extreme reaction to the situation, audiences in Shakespeare's day would have been sympathetic towards Leonato and the situation he had been put in.

Lastly, when Benedick and Beatrice confess their love for one another, Beatrice asks him to ~~prove~~ prove it by requesting ~~that~~ that he should "kill Claudio". This quote ~~also~~ shows the love she has for Hero and the length she is willing to go to protect her. <sup>When</sup> Benedick replies to her request with "Not for me

wide world". This infuriates Beatrice but also shows his love and loyalty towards Claudio.

In conclusion, Shakespeare depicts love as a vital theme in the course of the play and how it affects the outcome of events.

It is also presented as a necessary element to the play and how it influences the actions of the character through Shakespeare's choice of words.

\* The fact that she is a woman, stops her from seeking revenge herself as it wasn't expected for women in 16<sup>th</sup> century England to do so, therefore she had to enlist and request the help of a man.

## S9

### SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:    Question 1       Question 2       Question 3   
    Question 4       Question 5       Question 6

5a) When Sebastian first notices Viola he asks several questions in quick succession such as "What kin are you to me?... what country you... what parentage?" This suggests that on first seeing the person in front of him, the thoughts and possibilities that they could be his sister are flooding through his mind and he is unable to make sense of the situation, which is shown through the questions he asks in such an urgent tone. The use of personification of the waves of the ocean is that they "devoured" his sister suggest Sebastian's strong emotions with concern to the cause of his sister and the word "devoured" suggests he believes his sister's death to be cruel and inhumane. So when he believes he sees her before him his reaction it seems to be flustered and confused.

later on we see Viola reply using the words "If spirit can assume... form and suit, 'You came to fright us'" This can illustrate Viola's sheer disbelief in seeing her brother as he uses the figurative metaphor of a spirit to describe Sebastian, suggesting that she believed him



to be dead. When Sebastian replies by using the words "A ~~spirit~~ spirit I am indeed," he incorporates Vidua's words into his own speech which suggests Sebastian may be feeling a natural connection and link towards Vidua. Vidua implies that he is starting to believe the possibility that his sister is alive.

Structurally, both characters speak in iambic pentameter in their first exchanges of words in these forms. This puts emphasis on Vidua's words "Too" and "Tomb" and ~~Sebastian's~~ <sup>Sebastian's</sup> words "Nathine" and "sister". These pairs of words and nouns show half-rhyme. This could suggest the confusion and disbelief that both characters are feeling in this instance. The emphasis of the words "Tomb" and "Nathine" are contrasting and juxtaposing as when Vidua says she believed Orazio was in his "Watery tomb" she shows her belief that ~~he~~ <sup>he</sup> was truly dead. The fact that these exchanges are said in verse and iambic pentameter could imply that these beliefs were strong in the characters' minds...

So when later on, both characters break away from the use of iambic pentameter in an exchange presenting Stichomythia where Vidua and Sebastian have utterances of only one line each such as: "My father had a mole upon his brow" ... "And so had mine" We can

see a turning point in the character's reactions as their thoughts are building up to a crescendo which is the realisation that their sibling is alive. The stichomythia and break away from iambic pentameter show repressed emotions and the desire for each character to embrace the other showing how they are in shock that they are seeing their sibling alive.

monosyllabic utterances are shown by both characters: when Viola says "You come to fright us", the sentence is contained short ~~short~~ breaking the rhythm of iambic pentameter showing us the sheer emotion Viola is feeling and her attempt to put a cap on her feelings. This emphasises her strong reaction to Sebastian being alive. Sebastian uses the exclamation "O!" which can be seen as an expression of relief to see Viola.

Therefore the use of stichomythia, monosyllables and breaking away from the rhythm shows the strong emotions in their reactions as the audience are made to feel the tension due to the short, sharp ~~clashes~~ <sup>clashes</sup>. This effectively portrays the shock and disbelief both characters are feeling.

5b) At the ~~beginning~~ beginning of the play in the first scene, the idea of suffering is presented by Shakespeare in Othello's speech where he mentions the need for music to be played so his lover's "petite may sicken and so die." Later on, we learn of another character in a state of suffering as Desdemona is described as a "loneliness" in her despair of mourning her brother. The suffering portrayed here by Shakespeare is hyperbolic, unnatural and over the top as we understand that Othello and Desdemona are both in states of "suffering" yet their reactions appear to be overexaggerated. Despite being in a state of suffering, Othello appears as temperamental when he says "Enough, no more" which suggests how quickly his mind and feelings change which shows an audience that the love-sickness and suffering Desdemona feels is not genuine and is hyperbolic and ridiculous. In Desdemona's case, the fact that she is likened to a "loneliness" suggests how she is caging herself in her own emotions.

The fact that Shakespeare introduces the theme of suffering so early in the play and portrays two characters of such high status as over the top in their emotions, the audience are made to feel distanced from these characters and throughout the play grow to mock their ridiculousness. This is contextually significant as a main idea influencing the play is that of the issue of race reversal. The two highest class characters in Othello and Desdemona are shown to be in states of suffering yet it is portrayed as unnatural and staged. This

shows Shakespeare's attempt to undermine the social hierarchy of Elizabethan society and portray higher class people as, in essence, rather hypocritical and ridiculous.

Later on in the play we find two more characters who appear to be in states of suffering. Viola is a character who has been portrayed by Shakespeare as a resourceful, likeable, witty and intelligent character in her ability to control her situation so effectively. She manages to find a partner under a male name despite her shipwreckage. The audience are made to sympathise with and like Viola for her capabilities. But when the audience discover Viola's downfall when she says: "Yet a brief strife whom I woo, myself would be his wife." A sense of pathos is created as Viola is seen to be in a situation of suffering as she is unable to fulfil her desire of loving and being with Orsino. However, the character of Orsino is presented as ridiculous, hyperbolic and sadistic and so too ~~for~~ Viola to be suffering out of love for such a lesser man. The idea that love inhibits rational thinking is portrayed by Shakespeare which leads to suffering as a result. This is true also for the clown character, Feste who presents his love for Sebastian when he says: "Come what may, I adore thee so, danger shall excuse me and I will go." Feste shows how love can lead to suffering by masking logic as Antonio should not be in Illyria and is a wanted criminal but out of his love for

Sebastian he will risk helping him. This eventually leads to him suffering by being arrested trying to save who he thinks is Sebastian.

Towards the end of the play, suffering occurs in the scene where Malvolio is locked in darkness and is in a state of suffering, but Feste disguises himself as "Sir Topaz" to tease and toy with Malvolio when Malvolio says "Dear Sir Topaz... They have locked me here in tedious darkness" dramatic irony is created as Malvolio, who has been portrayed as a strict puritan, always one to castigate and disrespect Feste the clown, is seen here to be pleading to who he believes is "Sir Topaz" but is Feste in disguise. This ~~is~~ ~~of~~ ~~the~~ audience feeling satisfied as a result of ~~suffering is significant as~~ Malvolio's suffering which is significant as it shows Malvolio, a puritan, as helpless and silly, ~~in~~ inviting the audience to laugh at and mock Malvolio for his ignorance. This is contextually significant as it shows how Shakespeare is attempting to ridicule puritanism which he would have known would appeal to the Elizabethan audience as puritans were seen as extreme, ~~and~~. So by portraying this puritan, Malvolio, in a state of suffering, with dramatic irony is that he pleads for mercy to a person, who the audience know to in fact be a clown, Shakespeare mocks puritanism and the church and belittles puritanism ideology.

## S10

### SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number: Question 1  Question 2  Question 3   
Question 4  Question 5  Question 6

Shakespeare presents the character of Bassanio very interestingly in this extract, ~~as~~ he uses a monologue to show how Bassanio's feelings change and develop as he fully realises that he has chosen the right ~~asset~~.

In the first paragraph of this extract Bassanio describes 'Fair Portia's counterfeit', he uses many different ways to show his affection. He especially emphasises on the 'S' sound, 'Should sunder such sweet' & this shows that he truly cannot believe that he has finally won Portia. He expresses his fortune through complimenting Portia.

He ends his <sup>major</sup> speech ~~at~~ ~~with~~ ~~the~~ ~~words~~ ~~'Here's~~ ~~the~~ ~~scott~~ ~~and~~ ~~summary~~ ~~of~~ ~~my~~ ~~fortune~~' ~~at~~ ~~this~~ ~~point~~ ~~the~~ ~~audience~~ ~~can~~ ~~tell~~ ~~that~~ ~~the~~ ~~full~~ ~~impact~~ ~~of~~ ~~what~~ ~~he~~ ~~has~~ ~~won~~ ~~has~~ ~~struck~~ ~~him~~. Through this quote Bassanio shows how

much winning Portia means to him by using 'Summary' as it is the summary of his old life and the beginning of a new, married to Portia.

The Stage direction 'He reads the Scroll from the casket' is Shakespeare's way of communicating not only with the actors but with the audience as well, as this shows the audience that Bassanio despite his long speech praising Portia, still has his head about him and from this the audience can intimate that it may all be a facade and that he is still wanting to marry Portia because it benefits himself.

After reading the scroll he describes it as 'A gentle scroll' showing his relief that there are no <sup>former</sup> restrictions ~~in it~~ that Portia's father has made in the scroll, Bassanio then says 'Fair lady, by your leave, I come by note to give, and to receive', ~~by Bassanio~~ using the term 'fair' the audience <sup>is convinced</sup> ~~is~~ that he didn't only want to choose the right casket for the money but also for

Portia as he repeats the term, ~~the~~ when describing Portia. By describing the scroll as a 'note' he shows the audience what he thinks of it and how insignificant it is to him.

Bassanio is presented at the end of this extract by saying 'As doubtful whether what I see be true, Until confirmed, signed, ratified by you', this shows that he can't quite believe his luck and is worried that just as he has won his prize it will be taken from him, he also echoes Portia's feelings through saying this as the audience can tell she is pleased with the compliments given by her husband-to-be as she has made no protest.

Overall I think that Shakespeare presents Bassanio as loving in this extract, but I also think that underneath all ~~of~~ of his complimentary speech he is interested in what ~~to~~ ~~the~~ ~~the~~ advantage there is in marrying Portia for himself.



6b) Power is strongly presented throughout the play, and is key in all the characters' lives. Shakespeare intends the audience to recognise that at the time the play was written, Venice was one of the most powerful cities in the world and very influential.

One way that power is shown in the play is through the hatred between Jews and Christians, this especially shown between Shylock and Antonio; the audience in 1596 would have accepted this as Jews had been banished from England and therefore prejudice against them was high as none knew any better. Shylock reiterates his powerful hate when referring to Antonio he says, 'I hate him for he is a Christian', this shows how the hatred between Jews and Christians was so powerful that, in Shylock's case, all Christians are stereotyped and he can't see them as fellow human beings.

Jessica also exhibits power when she elopes with Lorenzo as through defying the power of her father, who at this point in

time would have owned her, she convinces herself that it is the right thing to do by saying ~~she~~ 'I shall end this strife, become a Christian and thy loving wife', she has been able to see through the blind hatred that her father shows and through this she has been able to get power, as she is organising her own future, something that in Venetian society at this time wouldn't have happened.

Shylock tries to show power over Antonio, when he refuses to take pity on him, ~~and~~ the audience's affections at this point are drawn to Antonio who is seen as helpless and resigned to his fate of having a pound of flesh cut out of him by Shylock. Shylock holds to his unmerciful ways with the words, 'I'll have my bond, speak not against my bond', this would have shown the Elizabethan audience that this was how Jews acted, as it was the image that was accepted and as they were all Christians they wanted their religion to come out at the top.

The play is mostly about a power struggle between Jews, ~~and~~ and Christians

and it is restored by the law of Venice. In the courtroom ~~also~~ in Act 4 Shylock realises that the Duke of Venice can't go against the law otherwise the law would from that point on mean nothing, so he continually checks that everything is abiding by law by questioning 'Is that the law?'

Portia has all the money she needs and because of this she wants power, in a way the Venetian women weren't allowed at the time. Her father continues to show power over her by having the caskets there so that any potentially suitor has to gamble slightly and choose the right casket, however because Bassanio is truly after her money when he marries Portia it is fine with her because she has power over him, however she finds out that actually he is truly loyal to Bassanio when he says 'Life itself, my wife, and all the world are not with me esteemed above thy life'.

Portia ~~also~~ ends up having the most power at the end of the play by making Antonio give Bassanio his wedding ring and telling

Antonio that 'you shall be his surety' this makes her have power over Antonio as if anything happened to the ring, he would be responsible.

Overall I think that power is presented in many ways throughout the play, and that it is power that symbolises the wide religion gap between Jews and Christians, it is power that doesn't let Shylock win overall. Power has a massive effect on the play as Portia ironically plays the part of Queen Elizabeth I who at the time was on the throne and had power over all of England.

# S11

## SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number: Question 1  Question 2  Question 3   
Question 4  Question 5  Question 6

(a) Shakespeare presents Bassanio, as a character of great kindness, love and <sup>care for</sup> ~~generosity~~ who ever is around him. He shows after all the other suitors that has been there he is the one that is not caring about love, although the extract does convey the sense of Bassanio loving Portia for the wealth and fame, not for true love. Shakespeare's intention ~~is~~ was for the audience to ~~realise~~ <sup>realise Bassanio</sup> realise that Bassanio did have a loving side to him. ~~As~~ <sup>of the play,</sup> in this point it is the first time the audience had seen this.

The extract starts by <sup>Bassanio</sup> saying 'What find I here?' In my opinion this is ~~also~~ showing Bassanio's inner thoughts, coming out as words to address the audience. He is kind of addressing himself as to what is actually happening, he has been dreaming for it for so long, and has had to come so far to get to ~~the~~ ~~place~~ Portia, he could feel a bit in a dream as to whether <sup>what</sup> ~~is~~ he is seeing is real.

Throughout the extract he is really truly trying to impress Portia, as he makes so many comments addressed to her about her beauty. One example is, 'But her eyes!' This shows the kind of character Bassanio had of being content and observant of little things. This would mean a lot to Portia, as it is giving her the attention from a male that she hasn't had since her father died. So Bassanio is kind of taking the 'flirting' nature about himself to impress Portia. ~~Bassanio character~~

Shakespeare also presented Bassanio as being an ~~obedient~~ obedient, and doing as he was told, even when he was under pressure. For example, after Bassanio chooses the white casket and reads the note - it said on it 'and claim her with a loving kiss'. Then a ~~he~~ after he finished reading it, there is a stage direction saying 'He kisses PORTIA'. Which shows Bassanio's character of being 'to-the-point' and simple about matters, and this had to be done in order for him to marry 'his love of his life' he got on and did it.

Shakespeare intended his audience to be impressed by the ~~text~~<sup>scene</sup>, and teach them a lesson that even if they are in terrible circumstances with no money, someone with my kind enough to help you ~~so~~<sup>Person</sup> ~~could~~ fetch your dreams, so don't ever give up.

At the ~~end~~ end of the extract, Bassanio says 'As doubtful whether what I see be true' this shows the humble and lowly grounds that Bassanio takes, even when the best thing in his life has just happened, he was about to get married. Marriage is a large part in your life and I think Bassanio enters it with the right frame of mind, as he doesn't choose the gold casket. By this I mean most men would of thought because Portia was wealthy of course that ~~would~~<sup>would</sup> be ~~the~~<sup>the</sup> one that it was in, not realising Portia was humble about her status. By Bassanio ~~kind~~ kind of realising this he choose another,

Overall, Shakespeare intend was to show Bassanio as a good guy and how he was always happy, cheerful and his day had just been made by him finally having the

'ok!' that he could ~~never~~ marry the girls of his dreams. Obviously, this isn't Bassanio's character the whole way through the play, but this is the character that Shakespeare was intending to portray, the power that one ~~very~~ right decision in your life could change everything - and this is what he was showing his audience at the time of ~~class~~ prejudice and hatred towards people, that this ~~isn't~~ isn't the way that you have to carry on at all.



(b) Power is presented throughout the play, not only by Bassanio, ~~but~~ Shakespeare really shows the audience that you have the power to do what you like and act and take your path in life how you like.

Firstly, a good representation of power is ~~in~~ in the court scene where Shylock is trying to had the power over law to take Antonio's 'pound of flesh' and take ~~his~~ his revenge, as to ~~have~~ the hatred that Christian's had over Jews at this point in history. Christian's ~~had the power~~ ~~to~~ to rule the Jews, they locked them in there ghettos at night so they didn't mix with them, and scorn ~~up~~ upon them and treated them inhumanly as if they were humans.

But going back to Shylock's power of saying "I'll have my bond" and nothing was stopping him, he was really, he had prepared his ego you ~~would~~ might say, to deal with this prejudice once and for all. But then ~~add~~ also in this scene ~~where~~ where Portia has power when he dresses up as a doctor, to help Antonio out of this sticky situation. At this point in history this kind of action would of been

~~the~~ dressing as a woman wouldn't usually been seen in such clothes, especially wearing trousers.

~~the~~ Shakespeare also exposes power was ~~sky~~ Shylock is tested in the court scene, and the finally breaks and went ~~to~~ past breaking point. So here Shylock was bringing in the psychological effects that pressure and prejudice can do to you. When Shylock cried out "take my life, just have my life and leave me", this is really showing how Shylock has broken and realises his actions are ~~very~~ wrong, ~~and~~ <sup>and</sup> after all that has catalysed before this, he has finally ~~see~~ reached a complete breaking point. This links <sup>the idea of</sup> to power ~~or~~ because ~~the~~ Portia ~~and~~ had been ~~or~~ kind and only used venian <sup>law</sup> ~~case~~ during the case to show him he was wrong, so it wasn't prejudice just showed the power that Portia had.

At this time in history, the Venian judge would made all the laws was someone who Venice had elected in to be the judge for a lifetime, once you were <sup>elected in</sup> ~~steped~~ ~~up~~, it was for life.

The way that Portia showed power was <sup>when</sup> ~~before~~ she said "you must take a ~~pound~~ pound of flesh and only a pound of flesh." This shows the power ~~the~~ and stamina that Portia had as because she was dressed up as a man, he had to act like one. This was the phrase that broke Shylock, so Portia had the power to do that.

Shylock also had power at the beginning as he says 'I will walk, talk to you, but I will not eat, drink or socialise with you'. His power is slightly different, as it is ~~power~~ power of Shylock standing for his religion.

Overall, Shakespeare uses his characters and their actions to present power over each character and power over you might say 'who was running the show' who was the one that was leading the scene and everyone. It is ironic that in the court scene Portia takes control and power of it, and at this point in history this wouldn't of been allowed, women were meant to be seen and not heard. ~~Ma~~ I feel the Shakespeare has this thing that if

someone was taking power over the scene,  
 the audience would be able to recognize  
 this. There was many changes of power, as if  
 one person didn't have full control and  
 power throughout the book. Another ~~example~~  
 example was the way the Jessica had  
 to power to elope to get married. She  
 went against her fathers will, didn't  
 tell him and just did it - this would of  
 been outrageous for a woman at this  
 time. She even says 'I am willing to  
 marry you, and become a ~~Jew~~ Christian' as  
 she was a Jew so the process would ~~really~~  
 simple but she was determined to do it,  
~~but~~ because she didn't like her home life  
 and being a Jew, this is shown in the  
 quote 'our house is hell!'

TOTAL FOR SECTION A = 40 MARKS

## SECTION A: SHAKESPEARE

### Question 1

Script	Commentaries	Mark
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S1	<p>Part a):</p> <ul style="list-style-type: none"> <li>• an assured response – explores how the Porter is a ‘lazy, repulsive drunkard’</li> <li>• succinct and detailed – discusses the use of dialect and his pronunciation of words – ‘apostrophes to cut off consonants’ to reflect the way he speaks and how he slurs his words owing to his drunkenness</li> <li>• structurally discusses exclamation marks to reflect his ‘loud’ personality</li> <li>• perceptive understanding of the humour and inappropriate jokes and ‘dark humour’. Points are supported by close reference to the text.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>• explores how evil is presented through the characters of the witches, Macbeth and Lady Macbeth</li> <li>• guilt has affected the sleep of Macbeth and Lady Macbeth through their ‘terrible dreams’. Macbeth hears voices: ‘Macbeth does murder sleep’</li> <li>• links to the witches and the curse on the sailor</li> <li>• context is integrated throughout: the perception of witches by the ‘Jacobean audience’ and the role of women. Contextual discussion helps to develop points and shows convincing understanding</li> <li>• evil is presented through the echoing of Macbeth’s words with those of the witches to associate him with evil</li> <li>• Lady Macbeth’s association with evil through the way she rejects her femininity and ‘calling on the forces of darkness’</li> <li>• the way evil changes Macbeth into a ‘devil butcher’</li> <li>• perceptive discussion into the way Shakespeare uses the theme of evil as a ‘moral lesson. Macbeth, Lady Macbeth and even the witches suffer as a result of their evil as ‘evil is self-punishing’.</li> </ul>	<p>Part a) Level 5 (20 marks)</p> <p>Part b) Level 5 (20 marks)</p>
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**Question 1 Cont.**

<p>S2</p>	<p>Part a):</p> <ul style="list-style-type: none"> <li>• relevant understanding of the Porter and how he is presented as a 'frantic', 'confused' and 'insane' character</li> <li>• structurally, the response discusses the use of short sentences, broken up by the use of commas and dashes to create a 'fast pace', to mirror the frantic speech of the Porter</li> <li>• a wide range of language features are explored with appropriately selected examples: repetition, onomatopoeia, an extended metaphor 'porter of hell-gate' and how language links to religion</li> <li>• mention is also made of how the 'paradoxical language' of the Porter echoes that of the witches and links him to the supernatural.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>• a typical borderline example, which is beginning to show a developed understanding</li> <li>• explores how evil is presented in other areas of the play and through the characters of the witches, Macbeth and Lady Macbeth</li> <li>• the response opens by discussing how evil is presented through the witches and their association with the devil. The candidate links this to context and the perception of witchcraft by James I</li> <li>• context does dominate response but does support the points made about the character and is not a 'bolt-on'</li> <li>• the second part of the response explores Macbeth and how he presents the theme of evil through his actions and murder of Duncan, going against 'the Divine Rights of Kings'</li> <li>• finally, mention is made of how Lady Macbeth 'does not fit her traditional role' as a woman by not conforming to a 'subordinate and religious' wife. Her calling on 'spirits' would have been perceived as the actions of a witch by the audience.</li> </ul>	<p>Part a) Level 3 (12 marks)</p> <p>Part b) Level 4 (13 marks)</p>
<p>S3</p>	<p>Part a):</p> <ul style="list-style-type: none"> <li>• the response keeps to the extract but is only two paragraphs long</li> <li>• explores how the Porter is presented as an 'oddball'</li> <li>• the response mentions the prose structure of the extract and how the Porter appears to be talking to 'people entering through the gate of hell,' rather than doing his job</li> </ul>	<p>Part a) Level 2 (5 marks)</p> <p>Part b) Level 2 (6 marks)</p>

### Question 1 Cont.

	<ul style="list-style-type: none"> <li>gives an opinion, 'my theory', and how the Porter links to the murder in Act 1 and appears to be foreshadowing Macbeth's journey to hell.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>the response goes out of extract and is rather general and superficial</li> <li>discusses Lady Macbeth and how she is presented as evil through her 'deception, greed, manipulation and murder' and is responsible for 'most of the events', having a 'thirst for sin'</li> <li>moves beyond the narrative and does attempt to form a more personal approach, which has some evidence of a critical style</li> <li>context is explored through the character of Lady Macbeth and how she is not a stereotypical woman of the time period who should be 'kind' and 'caring'.</li> </ul>	
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### Question 2

Script	Commentaries	Mark
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Script	Commentaries	Mark
S4	<p>Part a):</p> <ul style="list-style-type: none"> <li>although a fairly short response, it does show a simple understanding of the character of Prospero and how he is 'intelligent'</li> <li>limited identification of language, form or structural features and limited use of terminology: the use of dashes and the pronoun 'I' to present him as 'demanding' and 'selfish', a man who speaks about what he wants.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>the candidate uses the theme for question 2 – 'authority'- to explore 'Macbeth' instead of 'The Tempest'.</li> </ul>	<p>Part a) Level 1 (4 marks)</p> <p>Part b) (0) No rewardable material – rubric infringement</p>

### Question 3

Script	Commentaries	Mark
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S5	<p>Part a):</p> <ul style="list-style-type: none"> <li>• a focused response, which explores the way Juliet is presented as ‘scared’, ‘tense’ and ‘terrified’</li> <li>• there is an understanding of a range of language and structural features: use of questions and a range of word classes, although there is a lack of structural discussion to place it higher up the level</li> <li>• there is a brief link to earlier in the play and how Juliet’s words link back to the Prologue and the use of dramatic irony, however the comment does help develop the point made</li> <li>• subject terminology is relevant and used to support examples given.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>• the response is developed and explores how the theme of fate is presented in the Prologue, Act 1 scene 4, Act 3 scene 1, Act 5 scene 3, showing a sustained understanding of the whole play</li> <li>• exemplification is appropriate, integrated within the response and supports the points made</li> <li>• contextually, mention is made of the way ‘people were heavily influenced by religion’ and considered suicide ‘as a great sin’, which assists in developing the key points made.</li> </ul>	<p>Part a) Level 4 (14 marks)</p> <p>Part b) Level 4 (15 marks)</p>
S6	<p>Part a):</p> <ul style="list-style-type: none"> <li>• three paragraphs consider how Juliet is presented as ‘confused and scared’</li> <li>• the response moves beyond a narrative approach and is beginning to show an understanding of language and structural features through the use of ‘soliloquy’ and ‘noun phrase’, although this could be more developed to move further up the level</li> <li>• paragraph 3 is predominantly focused on context, which is not marked in this section of the question.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>• a little narrative at times but it does begin to show a personal response, with two appropriate examples from the play to explore the theme of fate: at the</li> </ul>	<p>Part a) Level 3 (9 marks)</p> <p>Part b) Level 3 (9 marks)</p>



	<p>start of the play with the mention of ‘star-crossed lovers’ and when Romeo is ‘banished from Verona’</p> <ul style="list-style-type: none"> <li>• there is evidence of a critical style emerging, although points could be developed further</li> <li>• exemplification is appropriate for the points made</li> <li>• sound awareness of context and how many people in Elizabethan times ‘believed in stars and fate’.</li> </ul>	
S7	<p>Part a):</p> <ul style="list-style-type: none"> <li>• a cohesive evaluation of the interrelationship between language, form and structure, to explore how Juliet is presented as a ‘conflicted character’</li> <li>• subject terminology is mature, integrated and precise and explores features from across the entire extract</li> <li>• there are one or two references that move out of the extract and reference is also made to context, which needs to be taken into account when marking.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>• a high level of engagement that explores a number of ways that Shakespeare presents notions of ‘fate’.</li> <li>• some mature, perceptive interpretation and analysis, although the candidate does analyse language, form and structure, which is not required in part b)</li> <li>• discerning references are selected to support the points made, with full textual analysis</li> <li>• an excellent understanding of context, considering both the modern and Elizabethan audiences’ reactions to the play.</li> </ul>	<p>Part a) Level 5 (19 marks)</p> <p>Part b) Level 5 (18 marks)</p>

### Question 4

Script	Commentaries	Mark
S8	<p>Part a):</p> <ul style="list-style-type: none"> <li>• a focused response exploring the contrasting opinions of Claudio and Benedick to Hero and how ‘Benedick is critical’ of her, whilst Claudio describes her as ‘the sweetest lady’</li> <li>• points are well supported by textual exemplification to analyse language and form</li> </ul>	<p>Part a) Level 4 (16 marks)</p> <p>Part b) Level 4 (16 marks)</p>

### Question 4 Cont.

	<ul style="list-style-type: none"> <li>terminology is used accurately to discuss the effect of adjectives, repetition of the pre-modifier and metaphor. More focus on structure would have enabled the mark to move into level 5.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>a developed personal response exploring how love is presented throughout the rest of the play. There are sustained comments on the way Beatrice and Benedick attempt to deny their love and how Benedick would 'prefer to die a bachelor'</li> <li>shows a thorough engagement with the text, which contains well-chosen examples</li> <li>mention is made of context and how an Elizabethan audience would be 'sympathetic' towards the characters; however, this could be developed further throughout the response.</li> </ul>	
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### Question 5

<b>Script</b>	<b>Commentaries</b>	<b>Mark</b>
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S9	<p>Part a):</p> <ul style="list-style-type: none"> <li>a cohesive and integrated discussion of language, form and structure to present the reactions of Viola and Sebastian, which meets all the requirements of a top level 5</li> <li>exploration is made of the interrelationship between the text; each point is well supported by well-chosen and appropriate textual examples</li> <li>subject terminology is accurate and precisely integrated throughout.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>a conceptualised response on the theme of suffering and the way Shakespeare establishes its importance in the first scene through 'Orsino's speech'</li> <li>context is implicitly interwoven throughout and fully supports and develops the points made</li> </ul>	<p>Part a) Level 5 (20 marks)</p> <p>Part b) Level 5 (20 marks)</p>
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	<ul style="list-style-type: none"> <li>convincing integration of text and context, especially regarding the way suffering is used to ridicule Malvolio.</li> </ul>	
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### Question 6

Script	Commentaries	Mark
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S10	<p>Part a):</p> <ul style="list-style-type: none"> <li>a good understanding of the way Shakespeare presents Bassanio within the extract and of the use of ‘a monologue’ to show his emotions.</li> <li>mention is made of the use of the ‘s sound’ and how stage directions are used to communicate with the audience</li> <li>textual examples are accurate and integrated throughout</li> <li>there is a slight loss of focus; however, the response still meets the requirements of a level 3.</li> </ul> <p>Part b):</p> <ul style="list-style-type: none"> <li>the candidate shows a sustained understanding of the play by exploring how power is presented through the characters, with particular focus on the prejudice shown towards Shylock and the ‘powerful hate’ that is felt by Antonio</li> <li>textual references are well-chosen and integrated throughout the response</li> <li>context supports the points made, discussing how ‘Jews had been banished from England’ and the ‘wide religion gap between Jews and Christians’.</li> </ul>	<p>Part a) Level 3 (11 marks)</p> <p>Part b) Level 4 (14 marks)</p>
S11	<p>Part a):</p> <ul style="list-style-type: none"> <li>some comments are made on character</li> <li>very little on language and structure. The candidate attempts to comment: ‘kind of addressing himself’</li> <li>some reference to Bassanio loving Portia for her wealth and fame: his ‘inner thoughts’ are mentioned</li> <li>reference to stage directions</li> <li>rather generalised comments.</li> </ul>	<p>Part a) Level 2 (7 marks)</p> <p>Part b) Level 3 (9 marks)</p>

	<p>Part b):</p> <ul style="list-style-type: none"><li>• offers a list of relevant examples</li><li>• focused on the notion of power</li><li>• some personal response but not always focused</li><li>• has an awareness of context.</li></ul>	
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# S12

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:

Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
Question 10 <input checked="" type="checkbox"/>	Question 11 <input checked="" type="checkbox"/>	Question 12 <input checked="" type="checkbox"/>
Question 13 <input checked="" type="checkbox"/>	Question 14 <input checked="" type="checkbox"/>	Question 15 <input checked="" type="checkbox"/>
Question 16 <input checked="" type="checkbox"/>	Question 17 <input checked="" type="checkbox"/>	Question 18 <input checked="" type="checkbox"/>
Question 19 <input checked="" type="checkbox"/>	Question 20 <input checked="" type="checkbox"/>	Question 21 <input checked="" type="checkbox"/>
Question 22 <input checked="" type="checkbox"/>		

Priestley shows the relationships between family members in Inspector Calls when Sheila talks to Mr Birling about his employees: "But these girls aren't just cheap labour, they're people". The ~~echoing~~ phrase juxtaposition shows the divide in the families attitudes how Mr Birling is agreeing completely with capitalism and how Sheila believes ~~in~~ ~~social~~ partially in socialism and care of people. This shows the problems faced by women at the time as women didn't have rights to all things at the time and they were seen as inferior to men. This ~~at~~ also shows the class difference at the time as Mr Birling

sees lower classes as money hungry workers whereas Sheila sees them as people who are ignored due to their lower class status. This shows the issues that Priestley wanted to fix with the introduction of the welfare state and how he wanted people to agree with it.

Another time Priestley shows the relationships in the family is when the Inspector talks about how Eva Smith died: "You can't, it's too late, she's dead" ~~at~~ The Monosyllables show how simple and quick Eva's death was to the Birtings. The short sentences suggest it isn't phasing many people present as the Inspector is so blunt. Earlier in the play, Mr Birling and Mrs Birling describe ~~the~~ Eva as "wretched and impudent" whereas Sheila sees them as people and Eric loves her. This suggests Mr and Mrs Birling aren't phased by her passing but Eric and Sheila are. This reflects Priestley's desire to influence the younger generations to agree with socialism and to be happy with each other, neglecting the idea of class.

This class divide terminated swiftly after World War I and World War II as people of every class were all placed in trenches to live and fight together.

A third way Priestley shows the family relationships is when Eric is exposed to the family as ~~the~~ 'Eva's child's father': "You haven't made it much easier for me, have you mother?" The rhetorical question shows ~~Eric's~~ Eric's subversion of power when ~~his~~ Sybil is shocked so she cannot answer back to his question.

The reason for Sybil's disbelief is because Eva is a lower class to Eric and she believes Eva was lying when she said she was Mrs Birling and Sybil believed people of lower class don't have morals so would keep taking the stolen money so she doesn't believe Eva's story. This shows the problems surrounding class in 1912 as people believed if you were a higher class than another person, you shouldn't

be in a relationship with them. This is also shown in 1912 with the Titanic's maiden voyage. It placed the people of higher classes on higher levels of the boat and lower classes on lower levels on the boat. This was a problem in Priestley's eyes and he wanted to ~~stop it~~ stop it using socialism. This meant everyone would have equal rights.



# S13

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:    Question 7       Question 8       Question 9   
    Question 10       Question 11       Question 12   
    Question 13       Question 14       Question 15   
    Question 16       Question 17       Question 18   
    Question 19       Question 20       Question 21   
    Question 22

The Birling family is self absorbed family for example Arthur Birling ~~is~~ only care's about how he is seen in society. Sybil <sup>Sybil</sup> birling is cold hearted Sheila is and Eric are spoiled.

The quote said by Eric "Because you're not the kind of father a chap could go to when he's in ~~need~~ trouble." Eric was not spoiled never got told ~~to~~ right or wrong and with his Parent's busy worrying about themselves to help. Due to his Parents not raising him up correctly he <sup>was</sup> not sure how to deal with <sup>this</sup> tricky situations.

The Birling family treat Eric like an outcast, & Mr Birling cuts him out of conversations he expects to grow up and do things for himself this is one of the few reasons why he can't go to him when in need.

Sheila and Eric are always arguing Sheila gets annoyed with Sybil easily and Mr Birling ~~also~~ expects her to marry a man of a higher class.

The Birling family are unsupportive of each other and the parents putting stress on Sheila and Eric so they ~~don't~~ ~~try~~ ~~to~~ ~~fix~~ ruin the family name.

# S14

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	Question 8 ☒	Question 9 ☒
Question 10 ☒	Question 11 ☒	Question 12 ☒
Question 13 ☒	Question 14 ☒	Question 15 ☒
Question 16 ☒	Question 17 ☒	Question 18 ☒
Question 19 ☒	Question 20 ☒	Question 21 ☒
Question 22 ☒		

Inspector Goole is a vital character in 'the Inspector calls'. ~~He is a socialist and continues to be a flat character.~~ "we are members of one body". Priestley uses the Inspector during this quotation to express his socialist views to the audience. The quotation means that we all contribute to what the world becomes and everyone of our actions can take its toll on someone's life. ~~Also it could mean that~~ Priestley uses pronouns for example, "we", which engages the reader into focusing on that specific sentence. This helps the audience to <sup>understand</sup> ~~follow~~ Priestley's message throughout the entire play. The use of the word 'one' is to create a sense of unity for the audience. This helps to emphasise the effect of the quote that

Priestley tries to create.

During the play, the Inspector tries to create emphasis on the amount of different people there are in the world. "there are millions and millions of Eva Smiths and John Smiths". Priestley uses this quotation to show that there are millions of lower class people and emphasises that through the common name 'John Smith'. The use of this name is also to show how everyone have something in common and that is that everyone is equal.

The Inspector continues to discuss about what people have that is common. "their lives, their hopes and fears, their chance of happiness" Priestley uses the Inspector to show that everyone has the same emotions and everyone has problems in life. The use of "chance of happiness" is to try and make the audience sympathise for Eva Smith and J.B Priestley does this to create the audience to question how they treat each other due to social class. From this, Priestley hopes

that the Inspector creates a large effect on the people of the world and that socialism will become an importance to society.

The Inspector is also used as a very blunt character. "you all helped to kill her. Remember that." Firstly, the use of this quotation is to show that the Inspector, as a socialist, is not intimidated by 'higher class' for example, Mr Birling. This is used to emphasise that everyone should be treated equally and so if the Birlings are rude and blunt he is allowed to treat them equally. The second ~~per~~ purpose reason for this quotation is that the Inspector believes it is never one person's fault for something to happen as everything causes effects on people. This is also used to create hate towards capitalists as they are seen to be ignorant and oblivious to what effect their actions cause. Priestley uses the short, blunt sentence of "Remember that". It is short to emphasise how important it is of what he is trying to say, as it stands out from the previous lines.

The Inspector Goole is very important during the play. The play 'the Inspector Calls' was released soon after World War 2.

It is very effective in the timing as it is showing people that socialism is important.

"don't stammer and yammer at me"

This quotation is again used to emphasise the lack of intimidation the Birlings create on him. Priestley uses this to show how you don't have to accept disrespect from anybody whether they are supposedly of a 'higher importance' than you. This is used to help emphasise the main theme of Inspector Calls which is socialism.

J B Priestley uses the Inspector throughout the whole play to be a 'mouthpiece' for his socialist views. "blood, fire and Anguish". This quotation is used to show many things. Firstly, the quotation is used to show how if capitalism continues to thrive the world is going to end.

This is shown through the words "blood" and "fire". They both connote death and hell which creates a large

negative aspect to the play. Also, the quotation is used to show that if people don't learn to live together and respect each other the world will remain to be a horrible place of violence and hatred.

Inspector Goole is a flat character during the play. He continues to have very strong Socialist views which is shown through the signs of unity and being apart of a team. This is very important in the ~~play~~ play as both Mr and Mrs Birling are flat characters as well. However, they are flat characters with capitalists as they still believe right to the end of the play that it doesn't matter as Eva Smith is of a lower class. This comparison is vital as it portrays to the audience what people can become when they chose to continue the wrong social class beliefs.

# S15

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:

Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
Question 10 <input checked="" type="checkbox"/>	Question 11 <input checked="" type="checkbox"/>	Question 12 <input checked="" type="checkbox"/>
Question 13 <input checked="" type="checkbox"/>	Question 14 <input checked="" type="checkbox"/>	Question 15 <input checked="" type="checkbox"/>
Question 16 <input checked="" type="checkbox"/>	Question 17 <input checked="" type="checkbox"/>	Question 18 <input checked="" type="checkbox"/>
Question 19 <input checked="" type="checkbox"/>	Question 20 <input checked="" type="checkbox"/>	Question 21 <input checked="" type="checkbox"/>
Question 22 <input checked="" type="checkbox"/>		

The inspector arrives at the Birling household, interrupting Mr Birling's capitalist doctrine which is representative of how ~~pre~~ Priestley's views interrupted the selfish British society in the 1940's. When the inspector arrives, lighting changes from 'pink and intimate' to 'bright and harsh' ~~inspire~~ making the Birlings dining room feel more like an interrogation room. ~~In~~ ~~the entire play, Heber is Priestley uses~~ Throughout the play, the inspector speaks bluntly and logically, going through 'one line of enquiry at a time', ~~instead~~ the inspector speaks 'massively' and clearly has ~~the focus of~~ the bringing himself all the power and attention of the room.

one way he is significant is that the effect he has on Sheila and Eric. He describes the



younger generation as 'more impressionable' and this clearly demonstrated as Sheila's character goes from being ignorant and materialistic to more commanding and mature, daring to stand up to her parents. She even takes the inspector's role after he leaves.

she realises what the inspector is doing, saying 'he knows' but her older parents are too arrogant to believe. Priestley used Sheila's character to prove that there was hope for the future, and this clearly came true as British politics had become a lot more socialist by 1945.

Sheila was also defied gender stereotypes, as women in 1911 were supposed to be submissive and obedient to their partners. ~~So the Inspector is important~~

The inspector is also significant as he points out the clear flaws of capitalism by ridiculing Mr & Mrs Birling. Birling is presented as vastly stupid straight away, as Priestley used dramatic irony of ~~a speech~~ the Titanic sinking and 'H.G. Wells' ~~and becoming a~~ <sup>and other</sup> ~~more~~ people wanting social change becoming more important in society. So his description of the 'unsinkable' Titanic casts him as ignorant for the rest of the play and selfish as

he aims to 'keep labour costs low and profits high'. These views were held by many ~~ed~~ rich men in Edwardian Society, as they owned huge factories which payed little regard to the safety and welfare of workers. But the inspector goes on to describe people working together in his final speech, directly contradicting Mr Birling's 'community and all that nonsense' speech. He leaves them on a stray speech, telling the family to 'change or they will be taught it in 'fire and blood and anguish'. This is another example of dramatic irony, as we know that Capitalism was a cause of 2 huge wars which devastated Europe, ruining many more peoples lives. So the inspector here acts as a mouthpiece for Priestley's didactic message that huge social change is needed else the world will have to face the consequences.

Finally, Priestley plays on Ouspensky's theory of time in which the inspector is an omnipotent catalyst of change. In this theory, all life is cyclical and repeats itself until a significant positive change is made.

and this seemingly occurs when the bell rings for a second time in the 'coupe de theatre' and it is revealed an inspector will be on their way. And so the inspector has left a huge lasting impact on the Birlings as though the older generation claim to 'take no responsibility', the play ends with a freeze frame, with all characters looking 'guilty and dumfounded' showing the inspector has made them feel regret, and they will need to go through the whole ordeal again until a change is made. \*

To conclude, the inspector is significant as he acts as Priestley's mouthpiece, spreading his didactic, blunt views that reforms are needed badly or else everything will get much worse for everyone. He emphasises the contradictory nature of the Birlings as Mrs B says 'we really are learning something tonight' when in fact they have not, and shows that they do not care at all for morals, only there not being a 'public scandal'.

\* at the end of the play, it is revealed that the inspector was not in fact real, which Priestley cleverly uses to show the

divides between the age groups as the  
olders take it as 'ajoke' but Sheira recognises  
'we all still did something wrong'

# S16

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .

- Chosen question number:
- |   |   |   |
|---|---|---|
| Question 7 <input checked="" type="checkbox"/>  | Question 8 <input checked="" type="checkbox"/>  | Question 9 <input checked="" type="checkbox"/>  |
| Question 10 <input checked="" type="checkbox"/> | Question 11 <input checked="" type="checkbox"/> | Question 12 <input checked="" type="checkbox"/> |
| Question 13 <input checked="" type="checkbox"/> | Question 14 <input checked="" type="checkbox"/> | Question 15 <input checked="" type="checkbox"/> |
| Question 16 <input checked="" type="checkbox"/> | Question 17 <input checked="" type="checkbox"/> | Question 18 <input checked="" type="checkbox"/> |
| Question 19 <input checked="" type="checkbox"/> | Question 20 <input checked="" type="checkbox"/> | Question 21 <input checked="" type="checkbox"/> |
| Question 22 <input checked="" type="checkbox"/> |   |   |

Throughout the play 'Hobson's Choice' the Hobson family are shown to be extremely significant, in many different ways. For example, Maggie Hobson is the most significant character in the play - as well as her husband, Willie Mossop. Maggie is important because she is a middle-aged woman, who is very well educated, independent and great in business. She goes against the stereo type of women at the time as she demands to her father that she must get married. Maggie also plans to set up Hobson so that her sisters can get married too. She goes against the social class by marrying a 'workhouse brat' and then teaches him to read and write, and to become a successful business man. In a way, Maggie could also be linked to the suffragette movement at the time, as she fought for her independence from her father - and worked hard to get it.

Also, Henry Hobson (the father) is extremely significant because he is basically the opposite to Maggie. He is a 'widowed man' with three daughters that he calls 'uppish and bumptious'. He is very stubborn because he is of a higher class than many people. Hobson has a problem with drinking, and that is the way his daughters managed to trick him into letting them marry. Hobson is a man that believes in stereo types, and believes that women should do as they were told. This is shown when he says that 'Maggie is too useful for me to part with', and as he tries to reason why he shouldn't let her get married. He refuses to pay money towards his daughters' weddings, and he cannot stand lawyers. Hobson is the main reason to why the play was written.

Alice and Vickie Hobson are Hobson's two younger daughters. The importance of these two characters is that they want to marry Albert and Fred, but Hobson won't allow it. Instead, he uses his daughters to work in his shop for free. The girls disagree with what Hobson wants them to do in life, as they want to move out, build a family and have a good future. Originally, Alice and Vickie are quite horrible to Maggie when she announces that she is marrying Willie. This is because they believed that Maggie marrying a lower class man, would prevent them from ever being able to marry. But later on in the play, they came to realise that it was a good idea, because it worked out for all three daughters in the end of the play.

In conclusion, I believe that the Hobson family are extremely significant in the play, because each member is different, and they each want different things. These differences in the family are the reasons to all of the problems that occur, and they're also the reasons to why everyone ended up happy and married in the end - apart from Hobson, but he was put into business with Willie Musgrave.

# S17

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

- Chosen question number:
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|---|---|---|
| Question 7 <input checked="" type="checkbox"/>  | Question 8 <input checked="" type="checkbox"/>  | Question 9 <input checked="" type="checkbox"/>  |
| Question 10 <input checked="" type="checkbox"/> | Question 11 <input checked="" type="checkbox"/> | Question 12 <input checked="" type="checkbox"/> |
| Question 13 <input checked="" type="checkbox"/> | Question 14 <input checked="" type="checkbox"/> | Question 15 <input checked="" type="checkbox"/> |
| Question 16 <input checked="" type="checkbox"/> | Question 17 <input checked="" type="checkbox"/> | Question 18 <input checked="" type="checkbox"/> |
| Question 19 <input checked="" type="checkbox"/> | Question 20 <input checked="" type="checkbox"/> | Question 21 <input checked="" type="checkbox"/> |
| Question 22 <input checked="" type="checkbox"/> |   |   |

Social class is a major theme in the play and influences all characters.

Through the character of Will Heep, Bridgrose challenged the social normality of the classes at the time of the 1850's. Will was in the working class, and his father was a "lockhouse brat", and worked for Hobson who was his master. This meant that Will was a labourer and was born into one of the lowest classes. Will, however, challenged the rigid social hierarchy, <sup>where he was</sup> ~~where he was~~ ~~disregarded~~ <sup>disregarded</sup> when, due to him being in the working class, and managed to work his way up into the middle <sup>class</sup> ~~class~~ with the aid of Maggie. In the Victorian Era it was expected that the class that you were born in would be the class you would permanently remain in, so for <sup>Bridgrose</sup> ~~for~~ ~~the~~ <sup>to make</sup> ~~manage~~ Will go against this, would've been deemed as unusual and strange to the audience. <sup>at</sup> ~~the~~ Maggie's wedding Will, gave him the chance ~~to~~ and opportunity to 'climb the social ladder', and the only way to



be able to change classes was through marriage. However, Bridgehouse goes against social normality again, as ~~usually~~ it was ~~the~~ women who married higher social classes for self-improvement (and usually to escape oppression from their homes from the moles in the family), however Maggie chose to wed Will, who was a class below her (she was middle class), which ~~was~~ enabled Will to get the opportunity more so than her. This would've been a shock to the audience of the 1800s as the lower class of working class people were seen as unvaluable, as they didn't have any opportunities <sup>or potential</sup> due to the high illiteracy rate amongst them, and the lack of work in jobs in secondary and tertiary industries, as they worked mainly in primary industry which was hard, grueling labour work. Despite this Maggie still treated him with respect and later on in the play (Act 4), she instructs her father Hobson to "put on a collar" as she wants him "to be treated with respect". Will works his way to the top and goes from being an employee for "Master Hobson", who ~~treates~~ <sup>mistreats</sup> him, beats him and has utter disregard for him, to being the owner of ~~the~~ a business, which has "high class trade", and "pampers" customers with "creosote" and "marble", furniture in his new shop. He also manages to take the trade away from his former work establishment which only manages to barely sell "clogs". Will ~~moves~~ movement up the classes is also symbolised visually by his ascent up the stage.

He initially 'is confined to the ~~low~~ cellar beneath the shop in which he "dives" into and is said to resemble a "rabbit" ("He's like a rabbit isn't he?"), a <sup>small,</sup> "feeble and timid creature". This is contrasted to when he is checking what alterations could be made to his 'new shop' (Hobson's old shop to which Hobson would merely be the "sleeping partner" to), where he is seen climbing a ladder ~~to the~~, which with this physical and visual rise, ~~then~~ Endgrose shows how he had risen to the top of his 'social ladder'. ~~Other~~ Endgrose, shows that other characters have acknowledged this rise as Alice states: "What are you doing up that ladder Will?" which indicates his rise above her, whom of which used to look down on him.

Social class also goes alongside with reputation. This can be seen by Hobson's outrage at his "rumpsters" and "uppish daughters", when he is appalled at the way a his daughters Alice and Vicky dress with their bossed "cooing", he deems it as ~~horrible~~ poor public conduct as it doesn't represent his class well and bring shame to the 'name and name of Hobson'. This shows the significance of public conduct, as the way people ~~do~~ conduct themselves, has an impact on the way others perceive them. This can be <sup>further</sup> seen by Vicky and Alice's response of utter appallment, when they find out that Will and Maggie are to get married. This is ~~due~~ due to it jeopardising their chances of marrying

the upper middle class men - Albert Prosser and Freddie Beensstock. This is due to ~~Will and~~ Maggie's association with the ~~the~~ wives of the working class (lower class) and to them ~~quarrelsome~~ and in 1800s audience would be seen as atrocious, as Vicky and ~~the~~ Alice are in a predicament, as they at the time had no settlements for their marriage. The potential negative effects on the two sisters as a result of Will and Maggie's marriage was heightened, as they didn't have the settlements required (as Hobson refused to "bait his back" ~~to~~ - pay the ~~debts~~ darnings). This would have made Alice and Vicky less desirable ~~for~~ to potential husbands as typically, ~~the~~ in the 19<sup>th</sup> century to get married women needed to pay settlements to their husbands for marriage, and to be more desirable or to get more ~~the~~ desirable men, settlements ~~for~~ fees to be paid were high. So for Alice and Vicky to have none, and to carry the burden of Will's reputation of a labourer (which goes back generations to his ~~dad~~ father the "workhouse brat" and "come by chance") it put them at a disadvantage.

Higher classes in the Victorian ages saw themselves as ~~superior~~ superior to the lower classes ~~ill~~ than them and this could be seen by the illtreatment and disrespect ~~to~~ the lower classes. Alice and Vicky throughout the play, and especially ~~at~~ after they get married look down on Will. They see themselves as superior

and will as inferior as in Act 4, when Will shows a change in class and character (he becomes more assertive) Alice still tries to undermine him by stating <sup>to</sup> "~~Do you know who~~" "Will Masop, do you know who you are talking to?". Despite also being a ~~man~~ woman at the time (1800s), would've been viewed as inferior due to them being deemed as the weaker sex, Alice still talks down to Will as she feels she is better than him due to ~~her~~ <sup>her</sup> being born, raised and married into the ~~an~~ middle class. She also calls Maggie and Will "Beggars on horseback!", as she feels more entitled than them.

Overall social class is represented and acknowledged by the class you are born and married into however Pongeluzee challenged these beliefs with Will's character through his successes such as owning a ~~an~~ business with "high class trade" and being able to read, which goes against the norms of working class people.

# S18

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

- Chosen question number:
- |   |   |   |
|---|---|---|
| Question 7 <input checked="" type="checkbox"/>  | Question 8 <input checked="" type="checkbox"/>  | Question 9 <input checked="" type="checkbox"/>  |
| Question 10 <input checked="" type="checkbox"/> | Question 11 <input checked="" type="checkbox"/> | Question 12 <input checked="" type="checkbox"/> |
| Question 13 <input checked="" type="checkbox"/> | Question 14 <input checked="" type="checkbox"/> | Question 15 <input checked="" type="checkbox"/> |
| Question 16 <input checked="" type="checkbox"/> | Question 17 <input checked="" type="checkbox"/> | Question 18 <input checked="" type="checkbox"/> |
| Question 19 <input checked="" type="checkbox"/> | Question 20 <input checked="" type="checkbox"/> | Question 21 <input checked="" type="checkbox"/> |
| Question 22 <input checked="" type="checkbox"/> |   |   |

Obsession is a ~~very~~ very prominent theme. In Blood Brimmers, From the ~~beginning~~ <sup>start of Act one</sup> we learn of Mrs Johnstone ~~is obsessed~~ <sup>obsession</sup> with ~~Matty Monroe~~ <sup>Marilyn Monroe</sup>. ~~It's just like other~~ ~~were~~ most lower class women during the 1950's "He said I was as pretty, as ~~Matty Monroe~~ <sup>Marilyn Monroe</sup> during this time. Went England ~~through~~ <sup>through</sup> through significant social change, with ~~music~~ <sup>theatre and</sup> becoming ~~a~~ <sup>becoming</sup> a part of everyday lives. ~~Marilyn Monroe~~ <sup>Marilyn</sup> was a ~~motif~~ <sup>motif</sup> for all women, she was ~~looked up to~~ <sup>looked up to</sup> and by many, who ~~that~~ desired ~~for~~ her perfect life. ~~£~~

She is referenced ~~to~~ many times by Mrs Johnstone who ~~was~~ is a single mother ~~of seven~~ <sup>with</sup> with "seven mouths to feed". ~~£~~ <sup>This contrast to Marilyn Monroe and her perfect</sup>

Mrs Johnstone ~~learn's~~ <sup>learn's</sup> "unless you pay for it, you'll know, it's never really yours" this follows from her obsession with signing ~~for~~ <sup>for</sup> for items which she can't pay for ~~the~~ <sup>catalogue</sup> The ~~catalogue~~ <sup>man</sup> man constantly <sup>try</sup> reminds her "if you can't pay for it, don't bloody

Sign " ~~however she~~

Mrs Johnstone is obsessed with her children ~~and~~  
 this is shown where she says "I love the bones of  
 every one of them". Mrs Johnstone has unyielding love  
 for her children even though she ~~is unable to~~  
~~provide~~ struggles to provide food <sup>for them.</sup>  
~~can offer the~~ ~~the~~ ~~the~~ During the 1950's,  
 the <sup>then,</sup> prime minister, Margaret ~~the~~ ~~Thatcher~~ Thatcher  
 closed ~~the~~ many mines and factories and wanted to  
 privatise ~~many~~ <sup>businesses</sup> <sup>most</sup> services, this affected  
 the lower class as many were made redundant  
 and couldn't afford ~~many~~ basic essentials, ~~this~~ as a  
 result, unemployment rates soared <sup>this is shown in Mickey</sup> <sup>later on</sup>

~~Mrs Lyons~~ <sup>desires</sup> <sup>for</sup> "Give one to me." Shows.  
 Mrs Lyons's ~~obsession~~ <sup>desires</sup> <sup>for</sup> ~~having~~ a child, we learn  
 she cannot conceive and is willing to take <sup>Mrs Johnstone's</sup> <sup>over</sup>  
~~another's~~ baby to call her own, Mrs Lyons is striving to  
~~achieve~~ achieve the perfect nuclear family,  
 especially with her "big nose". <sup>in the 1950's</sup> Middle class women  
 were ~~not~~ expected to carry children, Mrs Lyons is  
 deluded by society's views, <sup>so</sup> that she is overly  
 obsessed to have a child. British Law states 'giving  
 a child away' is highly illegal and is a sign  
 of utter neglect, however Mrs Lyons manipulates

Mrs Johnstone into giving her one <sup>of foreign</sup> referencing to the importance

Both Mrs Lyons and Mrs Johnstone are obsessed with

## Judge

~~materialistic~~ materialistic possessions such as having a ~~bike~~ "a bike with both wheels on" ~~they~~. This is typical of where in society you ~~are~~ are judged ~~is~~ judge by the clothes you wear and how most parents ~~to~~ care little about ~~newly~~ nurturing a child. This is an example of Rousseau's ~~idea~~ intention which ~~is~~ is to educate parents against this and the large social divide present at ~~the~~ the time of setting.

Mickey is highly infatuated with Linda, ~~he~~ he is ~~driven~~ driven by his ~~sexual~~ sexual desire for her, and wants to "marry her ~~fast~~ fast" locked ~~was~~ especially due to the fact pre-marital intercourse was seen as ~~a~~ barbaric ~~&~~ in society and show little of wit. He "I want to kiss y' and grab y'". Mickey is satisfied ~~with~~ with the birth of his child Sarah, however, his mental state deteriorates and we see his ~~perpetual~~ hamartia, leading to his demise.

Since young, Mickey's obsession for guns was apparent, especially during the games of "cowboys and Indians" his violent delights lead to him being ~~sent~~ jailed for joint enterprise in a shooting, leading to his imprisonment.

His ~~1~~ ~~year~~ ~~long~~ Mickey becomes addicted to ~~anti~~ anti-depressant drugs which Linda dislikes and says, "you're not taking these pills anymore. They're Junk". His obsession with these ~~drugs~~ ~~delicious~~ ~~drugs~~.

drugs and his redundancy from work due to the closing of industries by Margaret Thatcher led to his both his and Edwards death.



# S19

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .

- Chosen question number:
- |   |   |   |
|---|---|---|
| Question 7 <input checked="" type="checkbox"/>  | Question 8 <input checked="" type="checkbox"/>  | Question 9 <input checked="" type="checkbox"/>  |
| Question 10 <input checked="" type="checkbox"/> | Question 11 <input checked="" type="checkbox"/> | Question 12 <input checked="" type="checkbox"/> |
| Question 13 <input checked="" type="checkbox"/> | Question 14 <input checked="" type="checkbox"/> | Question 15 <input checked="" type="checkbox"/> |
| Question 16 <input checked="" type="checkbox"/> | Question 17 <input checked="" type="checkbox"/> | Question 18 <input checked="" type="checkbox"/> |
| Question 19 <input checked="" type="checkbox"/> | Question 20 <input checked="" type="checkbox"/> | Question 21 <input checked="" type="checkbox"/> |
| Question 22 <input checked="" type="checkbox"/> |   |   |

The importance of Edward in Blood Brothers is that he's Mickey's twin and they don't know about it. Also in the play Edward is important when the two twins meet for the first time. Edward is important because he's at different schools to Mickey and they both became suspended for being rude to the teacher. Edward got expelled because he swore at the teacher for not looking at the locket.

# S20

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

- Chosen question number:
- |   |                                      |                                      |
|---|--------------------------------------|--------------------------------------|
| Question 7 <input checked="" type="checkbox"/>  | Question 8 <input type="checkbox"/>  | Question 9 <input type="checkbox"/>  |
| Question 10 <input type="checkbox"/>            | Question 11 <input type="checkbox"/> | Question 12 <input type="checkbox"/> |
| Question 13 <input checked="" type="checkbox"/> | Question 14 <input type="checkbox"/> | Question 15 <input type="checkbox"/> |
| Question 16 <input type="checkbox"/>            | Question 17 <input type="checkbox"/> | Question 18 <input type="checkbox"/> |
| Question 19 <input type="checkbox"/>            | Question 20 <input type="checkbox"/> | Question 21 <input type="checkbox"/> |
| Question 22 <input type="checkbox"/>            |                                      |                                      |

In "Journey's End" by R.C. Sherriff, Courage is an important theme in the play and, although rarely openly discussed, has an underlying tone throughout.

Firstly, Stanhope is a pivotal character regarding the theme of courage as he shows immense bravery throughout. In Stanhope's confrontation with Hibbert he declares "I feel the same, exactly the same" when Hibbert opens up about his shellshock (PTSD). This itself makes courage as at the time in 1918 before the end of the war <sup>Symptoms of</sup> Sherriff's PTSD were usually thought of as displaying cowardice rather than being an actual illness, despite the fact that 80,000 cases were reported. Furthermore, we already know that Stanhope has not allowed his condition to affect his work, information provided by quotes from other characters such as when Osborne says,

"I've seen him on his back all day with trench fever, and on duty all night". Showing he is still very capable.

On the other hand, Stanhope also displays a lack of courage at multiple points throughout the play. Firstly, we learn from Hardy that Stanhope "drinks like a fish" and later learn that Stanhope does this to help his "battered nerves". Alcoholism was a huge problem in WWI and one commander ~~once said~~ is quoted to have said "alcohol has done more damage than the Germans". Alcohol was one of many coping mechanisms used by soldiers in the war to help them survive the brutality. Another example of Stanhope's lack of courage in the play is again presented by Hardy when he asks Osborne, "he didn't go home on leave did he?" This could be an example of lacking courage as he didn't want to go home to see his family or fiancée Midge, due to the fact that he is ashamed of his drinking problem. His fear is understandable when considering that at home civilians were not kind to acts of cowardice, for example, if somebody didn't volunteer who was of age at the beginning of the war (volunteering made up 56% of all soldiers) they were given a white flower as a brand of cowardice. This could explain Stanhope's fear of

Showing his loved ones a side of himself he deems cowardly. This is important as it shows a more sensitive side of the ~~war heroes~~ ~~saucy~~ - hardened war heroes presented in the play.

Another example of courage is the fact that Stanhope was awarded a Military Cross <sup>(MC)</sup> for his bravery at Vimy Ridge (a notoriously blood battle in 1916). Although ~~not~~ we are not informed what he did he must have shown courage in the "ghastly affair" to be awarded with an MC as only 650 roughly 650 were awarded in the war (150 posthumously) which accounts for over half of the MCs ever awarded. Also the excitement shown by Raleigh when offered ~~me~~ <sup>one by the</sup> Colonel, "an MC, how topping!" shows how rare and desirable they were.

Perseverance, Osborne shows courage before the raid where he dies, due to the fact that he is aware of the fact that Raids are virtually suicide and never once argues about his involvement. Instead he asks "Why Raleigh?" Showing incredible selflessness and courage. This makes us sympathetic not with his death.

Finally, Courage is very important in Hibbert's journey and evolution throughout the play. We first to meet Hibbert complaining of "Beastly Neuralgia" and are informed by Stanhope that he is "another little worm trying to wriggle home".

Men in WWI would often try to fake illnesses in an attempt to be sent home to escape the awful war. Some reports talk of men putting their hands above the trenches so they will be shot and get a "blighty wound". However, during a confrontation with Stanhope Hibbert admits that he is terrified. This shows Courage as he is telling the truth and admitting how he feels despite the fact that he could be shot for desertion. The punishment for trying to desert the war was death by firing squad. Finally, Stanhope and Hibbert agree to go on duty "royal" despite both suffering from Shellshock, Shivering Courage and Cowardice.

In conclusion, Courage is a very important theme in "Journey's end", due to the fact that it is a tool used by Stoppard for character development, as well as showing what life was really like in the war by a inevitably degrading war which was Stoppard's aim. Many plays like Journey's end came out after the war by ex-soldiers who wanted

*to change people's perspectives of war.*

# S21

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:

Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
Question 10 <input checked="" type="checkbox"/>	Question 11 <input checked="" type="checkbox"/>	Question 12 <input checked="" type="checkbox"/>
Question 13 <input checked="" type="checkbox"/>	Question 14 <input checked="" type="checkbox"/>	Question 15 <input checked="" type="checkbox"/>
Question 16 <input checked="" type="checkbox"/>	Question 17 <input checked="" type="checkbox"/>	Question 18 <input checked="" type="checkbox"/>
Question 19 <input checked="" type="checkbox"/>	Question 20 <input checked="" type="checkbox"/>	Question 21 <input checked="" type="checkbox"/>
Question 22 <input checked="" type="checkbox"/>		

\* Sherriff presents Trotter as a very important character in the play Journey's end as at the start all we hear <sup>T</sup> Trotter talk about was food and waiting however as we got more into the play we see who Trotter's real character is and how brave he becomes.

\* Journey's end is a play set in world war one 1914-1918 however the play is over a period of four days. The character of <sup>T</sup> Trotter is very interesting as he is a lower class male and isn't expected to be brave. At the start of the play <sup>T</sup> Trotter uses eating and speaking about food and also circles as

a coping mechanism for the futility of war. For example "144 little circles" and "war without pepper - it's bloody awful". This shows the different ways Trotter copes with waiting for something to happen and the reality of war. This shows how verisimilitude war was, which means the play was made more believable and close to the truth through the character of Trotter. In WW1 they were expected to be inferior if you were lower class.

Sherriff also presents  
 \* ~~the character of Trotter~~ Trotter ~~as an~~ as an important character is because his dialogue shows us he is lower class however he is still brave just like the other men. For example "I'm always down for duty in the middle of one" <sup>which</sup> ~~is~~ compares to a character such as Hubbert who is upperclass however makes up any excuse to not go and fight. For example "shoot, I refuse to go back into those trenches". This makes Trotter a very important character as it shows



the stereotyping of the classes was wrong as Trotter is an example of lower class men still being brave.

\*Trotter is also shown as an <sup>important</sup> ~~strong~~ character towards the end of the play as Sherriff makes the character Stanhope make him second in command which shows <sup>us</sup> although his class he is better than the other men. The character of Trotter is very important when this happens as it shows the bravery he has. R.C Sherriff was a captain in the war himself and the war was described as Donkeys <sup>in charge</sup> ~~of~~ of lions which <sup>means</sup> the men who were fighting were much braver than the people leading them.

\* Overall Trotter is significant in the play Journey's end as his character is stereotyped to be weak however we see as the play goes on Trotter becomes even braver than some of the upperclass men, so he proves it doesn't matter what class you come from. Another reason Trotter

Is such an important character is  
he reflects well how futile war really  
is and how much time is really  
wasted doing nothing which is ironic  
as R.C Sherriff was going to call the  
play Journey's end "waiting" or "suspense".

## Question 7

Script	Commentaries	Mark
S12	<ul style="list-style-type: none"> <li>• a relevant personal response exploring the relationships between family members and how their attitudes towards Eva/Daisy are juxtaposed, conveying ‘the divide’ between them</li> <li>• context is considered but is rather bolted on rather than being used to illuminate the points made</li> <li>• points made are supported by relevant textual references</li> <li>• a developed personal response; however, there is more discussion on attitudes rather than relationships.</li> </ul>	<p>AO1/3 Level 3 (17 marks)</p> <p>AO4 Level 3 ( 7 marks)</p>
S13	<ul style="list-style-type: none"> <li>• there is an attempt to establish a critical style, although the response does become a little narrative at times. Just begins to adopt a critical style (top of second page – Eric)</li> <li>• the candidate touches on how the family are ‘self absorbed’, ‘cold hearted’ and ‘spoiled’. The mark would move higher up the levels if the candidate discussed how these traits relate to the relationships between family members</li> <li>• contextually, mention is made of how ‘Mr Birling expects [Sheila] to marry a man of higher class’ but there is insufficient evidence to move beyond level 2</li> <li>• some elements of a personal response.</li> </ul>	<p>AO1/3 Level 2 (7 marks)</p> <p>AO4 Level 2 (4 marks)</p>

## Question 8

Script	Commentaries	Mark
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S14	<ul style="list-style-type: none"> <li>• a developed personal response exploring how the Inspector is used as a 'mouthpiece' within the play to express Priestley's 'socialist views to the audience'</li> <li>• thorough and sustained engagement with the text and a number of key areas are considered</li> <li>• context is very detailed and at times takes precedence over the textual analysis; however, it is relevant and shows a detailed awareness of the relationship between text and context</li> <li>• textual examples are well-chosen and aid in developing the points made.</li> </ul>	AO1/3 Level 4 (25 marks) AO4 Level 3 (7 marks)
S15	<ul style="list-style-type: none"> <li>• an extremely assured, personal response, showing a high level of engagement with the text. The candidate demonstrates how Priestley presents the character of the Inspector to 'point out the flaws of capitalism' and to act as 'an omnipotent catalyst of change'</li> <li>• textual examples are succinct, relevant and integrated throughout the response</li> <li>• context and writer's intentions are insightful and again integrated throughout</li> <li>• a good example of a full mark response.</li> </ul>	AO1/3 Level 5 (32 marks) AO4 Level 3 (8 marks)

## Question 9

Script	Commentaries	Mark
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S16	<ul style="list-style-type: none"> <li>• a relevant personal response, which meets all the requirements of a level 2 and therefore moves into a level 3</li> <li>• the opening explores the character of Maggie, showing how she is 'well educated, independent and great in business' and how she stands up to her father</li> </ul>	AO1/3 Level 3 (14 marks) AO4 Level 3 (7 marks)
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### Question 9 Cont.

	<ul style="list-style-type: none"> <li>• context is sound and integrated to show how Maggie 'goes against the stereotype' of a woman. Reference is also made to the Suffragette Movement</li> <li>• Maggie controls her sisters and plans to help them marry by 'setting up Hobson'</li> <li>• page 2 explores the characters of Henry Hobson, Alice and Vickey and their roles in the family</li> <li>• Hobson is the 'opposite to Maggie' and controls his daughters</li> <li>• Vickey and Alice are used by Hobson to work in the shop 'for free'</li> <li>• the sisters have a poor relationship with Maggie and are horrified by her marriage to Willie</li> <li>• the conclusion discusses how each member of the family is 'different', which causes 'all of the problems that occur'.</li> </ul>	
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### Question 10

**Script                      Commentaries                      Mark**

S17	<ul style="list-style-type: none"> <li>• an assured response, showing a high-level engagement and understanding of the play. The candidate focuses on Willie and the Hobsons and the disparity between working and middle classes. Consideration of Mrs Hepworth as an upper-class customer would have brought in some more perceptive understanding of the various social classes presented</li> <li>• excellent understanding of relevant contexts to develop points, which are integrated into the response</li> <li>• textual examples are well-chosen and appropriate to the points being made.</li> </ul>	<p>AO1/3 Level 5 (30 marks)</p> <p>AO4 Level 3 (8 marks)</p>
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## Question 11

Script	Commentaries	Mark
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S18	<ul style="list-style-type: none"> <li>• a sound personal response on the theme of obsession and how Mrs Johnstone is obsessed with buying 'items she cannot afford'; Mrs Lyons is obsessed with having a child and how Mickey is obsessed with guns and then later 'anti depressant drugs'</li> <li>• each point is supported by an appropriate textual example, embedded within the response</li> <li>• there is an awareness of context, particularly the impact of class divides and lack of money, and relates to points being made.</li> </ul>	AO1/3 Level 3 (16 marks)  AO4 Level 3 (7 marks)
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## Question 12

Script	Commentaries	Mark
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S19	<ul style="list-style-type: none"> <li>• a short and simple response</li> <li>• the candidate does identify how Eddie is 'Mickey's twin', how they do not know they are related and that they attend different schools</li> <li>• little supporting evidence</li> <li>• little awareness of context.</li> </ul>	AO1/3 Level 1 (3 marks)  AO4 Level 2 (3 marks)
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## Question 13

Script	Commentaries	Mark
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S20	<ul style="list-style-type: none"> <li>• response is developed, with many examples of courage identified through the characters of Stanhope, Osborne and Hibbert. Points made are well-developed</li> </ul>	AO1/3 Level 5 (27 marks)  AO4 Level 3 (8 marks)
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**Question 13 Cont.**

	<ul style="list-style-type: none"> <li>• some sections of the response are perceptive: Osborne’s selflessness as he questions ‘why Raleigh?’ This places the response just into a level 5, whilst other parts are less relevant: Stanhope’s reluctance to go home as he is ashamed of his drinking problem</li> <li>• excellent understanding of context and the way ‘Journey’s End’ reflects the way ‘volunteering made up 56% of all soldiers’, with many facts interwoven throughout the response</li> <li>• ambitious range of vocabulary, which is accurate and consistent throughout.</li> </ul>	
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**Question 14**

**Script**

**Commentaries**

**Mark**

S21	<ul style="list-style-type: none"> <li>• a relevant personal response that explores the character of Trotter and the way Stanhope ‘makes him second in command’</li> <li>• comments are sound and a number of interpretations are well-developed</li> <li>• exemplification is appropriate and focused and reinforces the points made</li> <li>• context is sound rather than detailed and sustained. However, it does consider how Trotter represents an officer from a lower class and the way that he creates ‘144 little circles’ on the table, to cope with the tedium of war.</li> </ul>	<p>AO1/3 Level 3 (17 marks)</p> <p>AO4 Level 3 ( 6 marks)</p>
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## S22

### SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:    Question 7             Question 8             Question 9   
    Question 10             Question 11             Question 12   
    Question 13             Question 14             Question 15   
    Question 16             Question 17             Question 18   
    Question 19             Question 20             Question 21   
    Question 22

Animal Farm is an allegoric novel written about the Russian Revolution, the seven commandments were the rules of "animalism" which is a parallel for communism in Russia. George Orwell wrote Animal Farm to simplify the events of the Russian revolution and also his thoughts about what was happening.

The seven commandments are important to Animal Farm <sup>because</sup> as they are what the story revolves <sup>around</sup> as they gradually change slowly and subtly throughout the novel as Napoleon's dictatorship evolves.

At first in the beginning of Animal Farm, these seven commandments were put up on the barn wall so that all the animals could stay united and stick to their "animalism". But mainly, so that ~~in~~ all the animals would stay



completely and utterly equal. The Seven Commandments were a set of rules that ensured that all animals remained equal and that no one could take charge and evolve into Mr Jones, as the animals got rid of ~~the man~~<sup>him</sup> because they didn't want a leader. The 7 Commandments were extremely important to make sure they never had ~~Mr Jones the farmer~~ another cruel leader like Mr Jones. for example "four legs good, two legs bad".

Mr Jones the farmer represents Tsar Nicholas II who was the cruel and powerful dictator of Russia at that time. The working class got fed up with him as he did no work but benefited from all their hard work, the Russian people took marx's idea of equality and they revolted against, and overthrew Tsar Nicholas the second. This is parallel to "the battle of the cowshed".

~~At~~ To the animals after the revolution, the Seven commandments were all of the core and important values of being part of "Animal farm" as they renamed it from "manor farm".

Some of the Seven Commandments included

"all animals are equal", which <sup>is</sup> ~~was~~ the parallel key <sup>idea</sup> ~~value~~ <sup>of</sup> communists ~~in~~ Russia which was that everyone is equal and there is no leader.

As the pigs start using squealer to spread propaganda around the farm and to exert fear upon them, they start to adapt some of the seven commandments subtly as none of the animals could read and weren't educated enough to understand what was going on. for example "no animal shall sleep in a bed" was changed to "no animal shall sleep in a bed, with sheets", This was adapted to suit the needs of the pigs. The changing of the seven commandments at this point is very important as it is a parallel for Stalin ~~was~~ ~~manipulating~~ manipulating the Russian people and starting to emerge as a superior to all of the other Russians.

The only Animal other than the pigs that could read the changes in the seven commandments was Benjamin the donkey who represented the educated Russians that didn't voice what was

going on to anyone else. This is significant as if someone had stood up about the pigs (the bolsheviks) changing the Seven Commandments and original rules, the story could have been ~~very~~ very different.

The Seven commandments are important in animal farm as it shows the stages of Napoleon emerging into power, for example when Napoleon and the other pigs started walking on ~~the~~ two legs they adapted the commandment to "four legs good, two legs better" ~~so~~, even though these changes were so obvious no one noticed ~~what~~ what was going on because of squealers vortex of propaganda and the ~~p~~ fact that the Seven Commandments couldn't even be read.

At the end of the novel the only commandment left was "~~same~~ <sup>all</sup> Animals are equal but some animals are more equal than others" this is significant as it shows and even says in writing that a dictatorship has formed, and it was all written and foreshadowed in the

## Seven Commandments the whole time

In conclusion, the Seven commandments are important in Animal Farm as they foreshadow the upcoming events and also show how manipulative that Stalin was with all of his deceitful propaganda. It really conveys a clear message of how corrupt Stalin was as a leader and during the Russian Revolution. Which was Orwell's key message that he wanted us as readers to realise, all of this was painted in a clear picture by the adaptations of the Seven commandments during Animal Farm.

## S23

### SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:

Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
Question 10 <input checked="" type="checkbox"/>	Question 11 <input checked="" type="checkbox"/>	Question 12 <input checked="" type="checkbox"/>
Question 13 <input checked="" type="checkbox"/>	Question 14 <input checked="" type="checkbox"/>	Question 15 <input checked="" type="checkbox"/>
Question 16 <input checked="" type="checkbox"/>	Question 17 <input checked="" type="checkbox"/>	Question 18 <input checked="" type="checkbox"/>
Question 19 <input checked="" type="checkbox"/>	Question 20 <input checked="" type="checkbox"/>	Question 21 <input checked="" type="checkbox"/>
Question 22 <input checked="" type="checkbox"/>		

Fear is highly significant in Animal Farm as it is used throughout the entire novel. Napoleon, one of the 3 main pigs in the novel represents Stalin, from communist Russia. He is especially important because Fear is the main tool he uses to control the animals. Napoleon, like Stalin was not a good speaker so he always used other people to speak and do things for him.

~~Snowball~~ Snowball, like Trotsky was in charge of propaganda and was the brains for Stalin/Napoleon. He was <sup>used for the purpose of getting</sup> ~~used to get~~ Napoleon into power but was then betrayed and exiled by Napoleon which is where the sense of fear and power craving comes into play. The way Napoleon inflicts fear is important because he has multiple methods. He is cruel and controlling which plays heavily into the propaganda he uses to manipulate the other animals. Napoleon takes control of the dogs and uses them to help

maintain his position of power as they represent the KGB or the Secret Police back in Soviet Russia.

¶

Propaganda is easily ~~used~~ used to create a sense of fear. Napoleon has the sheep taught the phrase "four legs good, two legs bad," the sheep represent the general population of Russia and are easily ~~not~~ influenced by things Napoleon says. The sheep are then used as a means of communication to the other animals ~~and~~ because it will come across as less threatening and be more believable than if Snowball or Napoleon was to tell them. In one part of the novel, Boxer is injured and is secretly sold ~~into~~ to humans to be killed and used for material. Only a few of the animals, including Molly are smart enough to realise the truth in this situation. This then creates a greater sense of fear for ~~from~~ these smarter animals as they know they cannot rebel or do anything to save their friend.

to the significance of fear

Animalism is important, as it represents ~~communism~~ communism and becomes one of the key ways propaganda is introduced which in turn creates the high ~~strong~~ importance of fear in the novel. Orwell presents this fear to show the flaws in communism and how it does not work. The novel shows that someone will rise to power and will control the less fortunate by ~~means~~ using

tools such as fear to solidify their position of power.

In conclusion, fear is significant because it is used to keep Napoleon in power and keep all the other animals from rebelling. The fear plays a significant part in propaganda as it helps to get the message across to the other animals. One of the main ways Napoleon uses fear is by taking control of the dogs and using them to threaten anyone who stands in his way (for example Snowball) and to protect him from anyone with ill intentions. The sense of fear is what keeps ~~around~~ Napoleon on top of everyone else in terms of power and social ~~stat~~ status.

# S24

## SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

- Chosen question number:
- |  |  |  |
|--|--|--|
| <b>Question 7</b> <input checked="" type="checkbox"/>  | <b>Question 8</b> <input checked="" type="checkbox"/>  | <b>Question 9</b> <input checked="" type="checkbox"/>  |
| <b>Question 10</b> <input checked="" type="checkbox"/> | <b>Question 11</b> <input checked="" type="checkbox"/> | <b>Question 12</b> <input checked="" type="checkbox"/> |
| <b>Question 13</b> <input checked="" type="checkbox"/> | <b>Question 14</b> <input checked="" type="checkbox"/> | <b>Question 15</b> <input checked="" type="checkbox"/> |
| <b>Question 16</b> <input checked="" type="checkbox"/> | <b>Question 17</b> <input checked="" type="checkbox"/> | <b>Question 18</b> <input checked="" type="checkbox"/> |
| <b>Question 19</b> <input checked="" type="checkbox"/> | <b>Question 20</b> <input checked="" type="checkbox"/> | <b>Question 21</b> <input checked="" type="checkbox"/> |
| <b>Question 22</b> <input checked="" type="checkbox"/> |  |  |

The way that different parts of the island are different is that the very first scene we open in is a beach which is traditionally very tranquil and calm and therefore the beach represents safety this is where all the boys meet and effectively live

The mountain is very important as the top of the mountain is where they light the fire and so the mountain represents hope as this is where the fire is the boys cook here and eat however the food is representative of power

The forest is significant as this is where the first death takes place as it burns down and kills the boy with the birth mark that's why the forest



Signifies danger however it can also  
 represent the boys first ~~down~~ step descending  
 into savagery as this is where Jack  
 kills the pig and finds out that he loves  
 killing

Towards the end they go to the castle  
 and this is where there is ~~an~~ accidental  
 killing of its murder, so the castle signifies  
 power as Jack gets tired of Ralph being  
 the chief so he splits the group into <sup>his</sup> warriors  
 and Ralph but when Piggy goes to the castle  
 he gets killed

## S25

### SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:

Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
Question 10 <input checked="" type="checkbox"/>	Question 11 <input checked="" type="checkbox"/>	Question 12 <input checked="" type="checkbox"/>
Question 13 <input checked="" type="checkbox"/>	Question 14 <input checked="" type="checkbox"/>	Question 15 <input checked="" type="checkbox"/>
Question 16 <input checked="" type="checkbox"/>	Question 17 <input checked="" type="checkbox"/>	Question 18 <input checked="" type="checkbox"/>
Question 19 <input checked="" type="checkbox"/>	Question 20 <input checked="" type="checkbox"/>	Question 21 <input checked="" type="checkbox"/>
Question 22 <input checked="" type="checkbox"/>		

Within the novel *Lord of the Flies* Golding deliberately uses violence to highlight how the boys regress to savage savagery over their time on the island. Violence is a common theme within the novel and slowly increases over time. ~~As~~ As soon as the boys arrive on the island they decide to elect a leader - Ralph and ~~everything~~ a system of democracy is installed on the island. The first form of violence within the novel comes from Roger who is seen to throw stones at ~~P~~ Littleens 'to miss', ~~the~~ 'Roger threw to miss'. This ~~use~~ <sup>use</sup> of indirect violence early on within the novel highlights the boys' later potential for greater acts of violence ~~and~~ and this act in particular foreshadows Piggy's death as he is killed by a boulder. ~~This act~~ This hint of violence early in the novel would not only shock the reader but also create

concern for the possible violence that could later occur. Giddings himself was a school teacher and witnessed first hand what he believed to be the manic nature of boys and therefore he wrote the novel *Lord of the Flies* to comment on this. As the boys continue to regress and ~~move~~ move from a society of rules to one of pure anarchy and destruction, ~~seen in Jack's Jack~~ which is portrayed perfectly in the character of Jack 'Bollocks to the rules' and 'Got to! ... Who says?', which ~~contrast~~ perfectly highlights the lack of respect and destructive ~~not~~ nature which will later lead to absolute violence. ~~Once all sense is lost~~ ~~As the book continues~~ This is seen in the almost orgasmic hunting and killing of the sow, which perfectly ~~has~~ emphasises the boys' natural violence, 'the hot blood ~~or~~ oozed out over his hands'. As the novel continues and almost all rules and democracy has disintegrated into a dangerous anarchy fuelled by violence and destruction 'kill the pig, cut its throat spill its blood' ~~the~~ it is seen that the boys have regressed even further ~~and~~ in the killing of Piggy where almost no regard for human life was shown. ~~Giddings wrote~~ 'his head creaked and stiff poured out and turned red'. Giddings wrote *Lord of the Flies* to comment on how he

believes everyone is innately evil. He himself bombed a city from air or sea in WWII and was alarmed by the destruction he had caused as the evil nature of humans. Following the ~~not~~ vivid description of Piggy's death the reader would feel a great sense of shock and ~~also~~ horror for just how evil a group of boys could be.

Within Lord of the Flies Golding emphasises how violence occurs ~~when~~ as a result of fear. In the novel, the 'beast' acts as a figurehead for the boys fears to be centred around despite them actually fearing themselves. Golding emphasises how this fear of a creature ~~creates~~ causes the boys to turn to violence. This is made clear by Jack in his ~~association~~ association of killing animals to provide food for the boys and the danger of the beast. Following the violent killing of the pig Jack says 'I gave you food and I will protect you from the beast'. When humans find themselves in socioeconomic crisis ~~that~~ they turn to the leader who offers them basic human necessities and protection from their supposed fear. In Lord of the Flies Jack is seen to be the strong leader offering food and protection to the boys in a much similar way to Hitler and the

~~new~~ Nazi party in Germany. However, this deliberate connection made by Golding has been used to ~~emphasise~~ emphasise the fact mainly that ~~the~~ the ~~fact~~ and fear will still remain and the violence will almost certainly increase. This is perfectly portrayed by Golding through the killing of Simon. As despite the new leader in Jack the same fear of the beast still remains and the violence therefore increases & 'gnashing teeth' & 'screeching claws'. This would question a reader ~~and~~ and their personal beliefs around promises from charismatic leaders. They would also feel distressed and concerned by the clear potential for evil of the boys.

As ~~well~~ well as this herd of flies also suggests that violence occurs when society is removed. It comments on Golding's beliefs about the innately evil nature of humans and how society does not create good people but instead just makes them morally. As soon as the boy ~~carries~~ Ralph is seen to lower himself off a tree branch 'the fair-haired boy lowered himself like a metaphorical...' how ~~the~~ Ralph has lowered himself his social morals instantly as soon as the constraints of society have been removed, as well as him

physically lawing himself off the branch. This lawing off morall automatically suggests possible violence not seen in everyday society may occur. By the end of the novel ~~the~~ the boys have fully regressed ~~from~~ to their 'native state' and throughout ~~we~~ we see great acts ~~of moral~~ <sup>of violence</sup> including Roger's 'sharpened a stick at both ends' which highlights further that when societal morall are removed from the boys they become capable of great acts of ~~violence~~ violence in this case putting Ralph attempting to put Ralph's head on a stick. At the end of the novel Ralph 'wept for the loss of innocence and the darkness of man's heart' which highlights ~~to~~ again effectively emphasises ~~the~~ the effect ~~that~~ <sup>violence</sup> has had on the boys following the realisation of what they have ~~become~~ <sup>become</sup> ~~the~~ without the ~~social~~ societal constraints. ~~His~~ Golding also wrote the novel to comment on the Robinsonade genre of shipwreck literature in particular Balanyfin's Coral Island, ~~and so~~. Golding believed his novel to be a more accurate representation of what he believed would happen if a group of school boys found themselves on an island. ~~with~~ ~~the~~

## S26

### SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:    **Question 7**             **Question 8**             **Question 9**   
    **Question 10**             **Question 11**             **Question 12**   
    **Question 13**             **Question 14**             **Question 15**   
    **Question 16**             **Question 17**             **Question 18**   
    **Question 19**             **Question 20**             **Question 21**   
    **Question 22**

Susan Hill has presented madness in different ways in her <sup>a</sup> gothic pastiche: *The Woman in Black*. It is a common ~~genre~~ Gothic convention and is significant throughout the novel.

One way that Susan Hill presents madness is through the character Arthur Kipps. His journey throughout the novel gradually shows him losing his sanity. In the beginning, he seems very rational and not easily scared. He repeatedly states that he "did not believe in ghosts", which shows that he didn't believe in the supernatural. However, after encountering the *Woman in Black*, his mind starts to change. His various sightings of her make him ~~to~~ believe in ghosts, which proves that the supernatural has made him mad. After the experience, Kipps talks about how "deeply and badly the whole experience had affected me, both in mind and body." This quote shows just how much the *Woman in Black* has affected Kipps. The fact she has affected both his mind and body show her power, which shows the strength of

the supernatural as it has transformed Kipps. Madness is often seen as more mental than physical, so the fact the fact that the woman in Black has changed both shows just how powerful madness truly is. It has completely changed Kipps from being rational and dismissing ghosts to being transformed by the madness of the supernatural, so much so that he has become mad himself.

Another way that madness is demonstrated is in the character Jennet Humfrye. ~~Her name~~ she lost her son ~~to~~ Nathaniel due to him being born out of wedlock. At the time where the story was set, Victorians believed that people must be married to have children. If ~~they~~ not, both the mother and child would be looked down upon. Jennet's sister Alice took Nathaniel to try and save her from humiliation, but ultimately ended up making her extremely distressed instead. Jennet is mad with envy and anger, which makes her become the ~~the~~ woman in Black. After Alice Drablow's death, Kipps is sent to Cynthia Gifford to sort out her affairs. Throughout his stay, the woman in Black ~~is~~ torments him. This is her madness taking over, as she is taking out her frustrations with Mrs Drablow out on Kipps as Alice is now dead so can no longer be haunted. ~~She also~~ Kipps' multiple sightings of her mean that a child has been killed. They are killed on the Nine Lives



causeway on a pony and trap. The pony could represent a rocking horse which is a children's toy. The woman in black destroying this shows her trying to destroy the innocence of childhood that was taken away from her. This ~~shows~~ conveys the significance of madness because the woman in black is trying to deal with her extreme anger by ~~the~~ destroying everything that she was never given the chance to have.

Madness is also presented as significant by the townspeople in Crythin Gifford. There are various characters that represent the various effects of madness. For example, Mr Jerome represents the fear that is caused by madness. When Kipps first mentions seeing the woman in black, Mr Jerome is described as "frozen pale". Even just the thought of the woman in black terrifies him. The adjective 'frozen' presents the paralysing fear and horror of the woman in black, and how ~~the~~ even her name can scare people. The word "pale" is often linked with sickness and illness, which suggests that the woman in black is a disease to Crythin Gifford; ~~she~~ she is infecting everyone with just her presence. This shows the significance of madness during the novel because it shows the frightening impact of the revenge that the woman in black is trying to get.

Overall, I think that madness is a very important theme throughout the novel. The madness of the

Woman in Black seems to transfer to everyone who steps  
foot in ~~is~~ Crythin Gifford in many different ways. Madness is  
important because at some point it causes a change in  
the majority of the characters in the novel: The Woman in  
Black.

### Question 15

Script	Commentaries	Mark
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S22	<ul style="list-style-type: none"> <li>• a developed and personal response exploring how 'Animal Farm' is an 'allegoric novel' and the way the 7 Commandments are an important feature</li> <li>• immediately links to the context of the novel: the Russian Revolution and Communism in Russia</li> <li>• well-developed exploration of the purpose of the Commandments and how they act as 'a set of rules' to establish equality and ensure they do not have 'another cruel leader'</li> <li>• textual examples are well-chosen and support points made</li> <li>• explores how the pigs adapt the Commandments to suit their needs, which is linked to the context of Stalin 'manipulating the Russian people'</li> <li>• consideration is made of how the Commandments reflect the evolution of Napoleon and his 'emerging power'.</li> </ul>	<p>AO1/3 Level 4 (23 marks)</p> <p>AO4 Level 3 (8 marks)</p>
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### Question 16

Script	Commentaries	Mark
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S23	<ul style="list-style-type: none"> <li>• a sound response, which has an appropriate critical style for a mark at the lower end of a level 3</li> <li>• considers how fear is used by Napoleon to control the other animals through manipulation and physical fear</li> <li>• detailed discussion of context, which does at times dominate the response, at the expense of textual analysis</li> <li>• textual reference supports the points being made but a wider range of exemplification would move the mark further up the level</li> <li>• fear of violence is explored through Napoleon's use of the dogs to 'threaten anyone who stands in his way'.</li> </ul>	<p>AO1/3 Level 3 (16 marks)</p> <p>AO4 Level 3 (7 marks)</p>
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## Question 17

Script	Commentaries	Mark
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S24	<ul style="list-style-type: none"> <li>• a straightforward response which methodically discusses the different areas of the island, paragraph by paragraph: 'The mountain ... The forest ... the castle' and why they are significant: 'it is where all the boys meet'</li> <li>• there is an attempt to move beyond a narrative approach, with elements of a critical style; however, points are undeveloped</li> <li>• there are some references to text, 'the boy with the birthmark', but they are not always relevant to the question</li> <li>• there is a lack of contextual comments.</li> </ul>	AO1/3 Level 2 (8 marks)  AO4 Level 2 (4 marks)
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## Question 18

Script	Commentaries	Mark
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S25	<ul style="list-style-type: none"> <li>• a perceptive and assured response, showing a high level of critical engagement on the theme of violence and the way Golding uses it to 'highlight how the boys regress to savagery'</li> <li>• there are a range of thematic examples, which span the entire novel and include: discussion of Roger's use of violence to 'foreshadow Piggy's death'; the violent hunting and killing of the sow and how violence occurs 'as a result of fear', particularly the fear of the 'creature'</li> <li>• textual examples are integrated and illuminate the points being made</li> <li>• contextually, the candidate illustrates a perceptive understanding of how the novel reflects 'Golding's beliefs about the innately evil nature of humans' and what he believed would happen if a group of boys were stranded alone on a remote island.</li> </ul>	AO1/3 Level 5 (32 marks)  AO4 Level 3 (8 marks)
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## Question 21

Script	Commentaries	Mark
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S26	<ul style="list-style-type: none"> <li>• a developed response in which the theme of madness is discussed in a number of ways: Kipps starting to believe in ghosts; Jennet going mad over the death of Nathaniel and becoming the Woman in Black and how the townspeople react to the Woman in Black</li> <li>• all comments are relevant and are starting to become more developed in places: 'Jennet is mad with envy and anger... this is her madness taking over'</li> <li>• comments on context are not fully sustained enough to allow for a mark higher up the level; however, the candidate does mention the Victorian attitudes to marriage and the use of the 'Gothic pastiche'.</li> </ul>	AO1/3 Level 4 (21 marks)  AO4 Level 3 (7 marks)
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