

Examiners' Report

June 2023

GCSE English Literature 1ET0 01

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Introduction

This paper consists of two sections and lasts for 1 hour and 45 minutes, with the recommended split of 55 minutes for Section A and 50 minutes for Section B. The questions require candidates to show that they have completed a detailed study of two texts.

The total number of marks available is 80.

The paper is assessed across the following assessment objectives:

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

Marks are awarded according to the following levels of understanding demonstrated:

Level 1	Simple and little
Level 2	Limited and some
Level 3	Relevant and sound
Level 4	Sustained and detailed
Level 5	Precise and perceptive

In Section A, the most popular text with approximately 31,000 responses was *Macbeth*. A full range of marks were awarded, and it was answered by all ranges of ability. The second most popular text was *Romeo and Juliet* with approximately 13,000 responses.

In Section B *An Inspector Calls* was the most popular text with approximately 4,500 responses for question 7 and 22,600 for question 8. More entries were seen for the newer texts this year, which was really good to see, and marks were awarded across all levels of the mark scheme.

Candidates seemed well prepared and confident in their textual knowledge. Examiners were impressed with the depth and understanding of many candidates and, the length of responses they produced under tight time conditions was impressive. There were very few zeros this year.

The following points are worth noting:

- For Section A, part (a), candidates sometimes lacked a clear focus on language and structure with responses sometimes becoming a little narrative. Although reported in previous examiner reports, several candidates included context in part (a) and language and structural points in Section A part (b) and Section B, which are not assessed. Although these do not negate any relevant points made, more time could be spent on providing further examples in relation to the appropriate assessment objectives.
- In Section A part (b) and Section B there were some responses that had clearly been memorised and adapted for the topic of the question, so were not entirely relevant. Responses that did well often covered three or more areas from the whole of their chosen text.
- Most answers in Section A did include a part (a) and a part (b); however, quite a few did not indicate where part (b) began. It would be useful for candidates to have opportunity to work at being concise under pressure. Longer answers were not always stronger ones. Some candidates spent too much time on one section of the paper, leaving little time for the other.
- There were a few responses that simply paraphrased the Shakespeare extract. Much of what was written was not dealing with the relevant assessment objective.
- Those that approached the extract in a more mechanical way (The writer uses imagery to...) often managed to include more useful points, even if they still struggled to explain the effect of things they noted. This sort of framework was helpful to candidates who would otherwise have struggled to know where to begin.

The best responses:

- Were focused on the demands of the questions and focused appropriately on the assessment objectives.
- Analysed and explored appropriate, relevant language and structural features used in the extract.
- Focused on the extract and embedded short, one word or small phrased quotations exploring the language used, having identified correctly the techniques.

- Had a wide ranging and in-depth knowledge of the text in Section A and B.
- Were able to explore the text as a construct/a piece of literature and explore it constructing a clear response, using paragraphs and clearly made, often inter-linked points.
- Offered clearly written opinion, stepping back from the text and evaluating their feelings about the author's intentions in relation to the demands of the question.
- Where appropriate, integrated context that was relevant to the point being made and demonstrated a secure understanding of the relationship between the text and context.

Less successful responses:

- Included too much irrelevant context (where assessed) or included context where it was not relevant.
- Described the contents of the extracts rather than provide analysis.
- Were narrative in style.
- Picked out basic techniques, defining what they were and providing a supporting textual detail, but did not then examine, explain or analyse.
- Were unbalanced with a great deal written for one part of the question (Section A), but not the other.
- Included generalised references that, at times, were muddled.
- Used some very vague terminology, eg the writer uses words/the writer uses quotations/the writer includes ...
- Used incorrect terminology, eg identifying a simile when it was not.
- Gave too much focus on the use of adjectives, nouns, verbs, adverbs.
- Were not well structured and contained material written in a disjointed and inaccurate manner.
- Offered little to no personal comment.

Question 1

The extract for Macbeth is taken from act 1 scene 7, lines 35 to 67.

For part (a) candidates are asked to explore how Shakespeare presents the character of Lady Macbeth in the extract, whilst part (b) requires candidates to explain the importance of power elsewhere in the play.

Part (a) – Lady Macbeth

Examiners felt that this was a successful question and clearly a familiar extract for many candidates. It was noted that even the lower-level candidates were able to comment on Lady Macbeth's reaction to her husband's reluctance to kill Duncan and how she manipulated him by calling him a 'coward'.

The majority of responses were written in PEET style form and many candidates were able to pick out the varied sentence types, the amount of dialogue used by Lady Macbeth, and were able to comment on the character's intent.

The best responses for this question were able to link the dialogic structure to the sentence types, alongside discussing the increased pace and insistent tones of Lady Macbeth. Many candidates also picked out the atypicality of Lady Macbeth in her presentation. The understanding of authorial intent was very good, and the level 4 and 5 responses were able to consider multiple interpretations from both contemporary and modern audiences. Some candidates also considered the audience positioning, which was a delight to see! These responses were also able to use terminology relating to poetry, to further show the shift in emotion. These top responses were also able to extend lines of thinking and link in alternative viewpoints and link quotations/references from elsewhere in the extract. The lower level responses still often included references and techniques but were not always appropriate. Some candidates struggled with the metaphorical nature of Lady Macbeth's speech. Some responses from level 1/lower level 2 simply didn't write enough to demonstrate their understanding of language, form and structure. The shifts in character, focus and tone/mood were not picked up very well across some of the responses, however many candidates were able to discuss the change or consistency in emotions and quite often linked it to the change in sentence/line structures. Sometimes, these responses were vague and generalised and spoke about the characters but were not able to identify the methods used. The terminology was often limited and sometimes incorrect in lower-level responses. The band 3 responses were often unable to extend their responses much beyond the PETE structure.

Part (b) – Power

The majority of candidates were able to pick out at least three different forms of power, the most popular being other areas where Lady Macbeth showed power, the Witches and Macbeth himself. Some responses also discussed Duncan and Malcolm's power. Some of the level 4 and 5 candidates also discussed more abstract ideas such as the power of the mind and the power of human nature, which many examiners commented on and these made for very interesting responses. The candidates in level 3 showed a sound understanding and were able to use PEECL paragraphs to some effect, with the explanations being very clear with a piece of linked context, but they did not go any further than that. The lower level responses were often missing context or direct references to the text, instead choosing to summarise areas of the plot. Some of them were able to identify two or three areas of power but stuck to the most popular ones. The contextual links most discussed were the Divine Right of Kings, Great Chain of Being, King James I/IV and his book *Deamonologie*, Shakespeare's intent to appease the King. Some of the better responses also discussed gender roles in society, male and female roles in plays and the witch trials. This was felt by many examiners to be the best question for contextual understanding.

This response achieved a mark in level 2 for part (a) and a mark in level 1 for part (b).

Question 4

Question 5

Question 6

Shakespeare Present Lady Macbeth as more manly than Macbeth as she attempts and successfully manipulates him by calling him a coward 'when you first do it, then you were a man' this shows that Shakespeare emasculates Macbeth as with this we are also seen as more dangerous and powerful at the time.

~~She~~ Lady Macbeth was also emasculating herself when she had gone to the three witches 'Pucked my nipple from his boneless gums and dashed it brains out' this referencing to her child showing that she does not want to have that

(Section A continued)

womanly figure in the Jacobean era. But Lady Macbeth did not want to be seen as weak and less powerful so she would dash the brains of her child just to show that she was more of a man than Macbeth.

~~Shakespeare~~ Shakespeare also presents Lady Macbeth as manipulative over Macbeth when he did not want to kill King Duncan. She frowns on Macbeth calling him a coward a witch when she begins to speak in rhyme and shows power over Macbeth "But screw your courage to the sticking place and we'll not fail!" This shows how Macbeth is powerful and controlling than Macbeth as she talks him into committing

(Section A continued)

Regicide Over King Duncan.

(B)

Following this Lady Macbeth can be seen as more Intelligent as she had devised a plan for the murder of Duncan before Macbeth had even figured out how he was going to assassinate King Duncan. This again shows how powerful Lady Macbeth's Intelligence and Power has been given via the witches. Through out the Play Lady Macbeth has been shown no remorse for anything she had said and would attempt to do this is can be seen when she refers to her husband as a poor cat or when she does not hesitate to make a suitable plan on killing

(Section A continued)

and successfully
manipulating Macbeth
to killing Duncan in his
sleep.



Part (a) level 2 (6 marks)

- This is a good example of a response that meets many of the requirements for a level 2 as it moves beyond a narrative approach and is starting to show some understanding of the extract and the character of Lady Macbeth. Whilst the response does go out of extract briefly, with mention made to her 'going to the witches', and the top of page 2 links to the context of the play, this does not impact on the rest of the response and the final mark awarded.
- The candidate does explore how Lady Macbeth appears 'more manly than Macbeth' and the way she 'manipulates' him by insulting him and calling him a coward, thereby emasculating him. It also discusses how Lady Macbeth does not 'want to be seen to be as weak and less powerful' than her husband.
- There is some attempt to discuss language, form and structure, however there is no accurate use of terminology to place this above a mid-level 2.

Part (b) level 1 (4 marks)

- The majority of this response still relates to the extract in part (a), which is not rewardable, however, in the early part of the paragraph (lines 4 – 13) the candidate does consider how Lady Macbeth 'devised a plan for the murder' and how she gained 'power via the witches', thereby presenting her as a 'powerful lady'.



For part (b) candidates need to discuss one or more areas of the play outside of the extract.

This response gained a mark in level 3 for part (a) and part (b)

in the extract Shakespeare presents lady macbeth as desperate. this is shown when lady macbeth tries to convince macbeth continuously to kill king Duncan so that she can be queen. this is seen through "you would be so much more the man" Lady macbeth says this to convince Macbeth to commit the murder. Desperation is shown here as lady macbeth finds ways to cover up ~~there~~ their crime before it has even happen. this is supported by "his two chamberlains will I with wine and wassail so convince" Lady macbeth has got her mind set on being queen now so she will do what ever it takes to fulfill the role of queen. Lady macbeth shows no mercy to-wards the king and his men even tho they are innocent beings. Lady Macbeth convinces Macbeth to commit the murder so he

(Section A continued) will come across more manly.

the context to back this up is that in the Jacobean era there was a system called the divine right of kings. This meant that God chose the king who had all the special qualities to successfully lead a country. Lady Macbeth helped Macbeth to break this order by convincing him to be 'more manly' and to kill Duncan. The term 'more manly' ^{may} suggests that Macbeth is not up to Lady Macbeth's standards of masculinity.

Shakespeare also presents Lady Macbeth as confident. This is seen through "we fail?" The punctuation on the end of the quote ~~shows~~ shows that she was implying ^{question} for this to be rhetorical because she is confident that her cover up will work and that Macbeth can go through with the murder. Confidence is ~~present~~ presented through Lady Macbeth through her quick response when she cuts Macbeth off 'if we should fail, - we fail?' This may imply the adrenaline rush and excitement that she

(Section A continued) is closer to becoming queen and nothing can go wrong to stop her.

In the beginning of the extract Lady Macbeth is talking to Macbeth about the plan which will later work that very night before they know that they will do this and go through with it. Lady Macbeth is asking if all 3 of their guests are drunk enough to fulfil this criminal action.

b)

~~at~~ near the beginning of the play the witches have power over Macbeth when they meet him on the heath and tell him that he is going to become king this then triggers something in Macbeth's brain for him to send a letter to his wife explaining what's just happened and what's going to happen. For this to be true, this is supported in the text when the witches announce 'hail thee thane of Cawdor, hail thee thane of Glamis and hail thee

(Section A continued) to become king" the witches then go, leaving Macbeth with severe temptation. This affects Macbeth and Lady Macbeth in different ways because Lady Macbeth is greedy for the role of queen but Macbeth isn't so sure about killing the king in order for his own success.

Power as a theme is brought up very frequently in the play like at the end when Malcolm comes back from England and kills Macbeth for his rightful claim to the throne, which restores the divine right of kings system. Power is restored to the rightful king who was Duncan's son - claim to the throne.

Power could be taken in a literal way before the witches show up on the field when Macbeth was battling and after they defeated the opponents. This could show that Macbeth was a powerful soldier and was willing to fight for what is right. Macbeth had all the qualities to be king but temptation and

(Section A continued) Deuience took over causing the
wrong reaction for him which is ~~why~~ why
he had to over power Duncan to become
king.

Part (a) level 3 (9 marks)

- As the response meets all the requirements for a level 2 and is starting to show a sound understanding of the extract the response moves up into level 3.
- Three specific points are explored by the candidate: the way Lady Macbeth is 'desperate', 'has got her mind set on being queen' by showing 'no mercy' and is 'confident' that her plan to kill Duncan will work. The candidate shows a sound understanding of her impact on Macbeth and how she can 'convince him to commit the murder' by suggesting that he would be 'more manly'
- Whilst there are only four textual examples taken from across the extract the selection made is appropriate and they support points made.
- The candidate discusses the use of language and structure but the use of terminology is lacking, restricting the mark to a low level 3. The candidate does mention the use of 'the punctuation' and 'rhetorical question'. Despite the lack of terminology, the quality of discussion and understanding of the extract reflects a sound understanding of Lady Macbeth's character and justifies a mark of 9.
- There is a brief link to context but this does not detract from the overall response and would not impact on the final mark.

Part (b) level 3 (10 marks)

- Part (b) is slightly stronger than part (a). The response does go out of extract to explore how power is presented through a number of characters and situations including: the witches and how they have 'power over Macbeth' by suggesting that he will become king, the final battle between when Malcom returns to Scotland to 'restore the divine right of kings system' and Macbeth's power as a soldier.
- There is a lack of textual exemplification to move higher up the level, however the depth of discussion and the understanding shown support the mark of 10 being awarded.
- Contextually, contextual discussion is a little brief although the candidate has linked to the divine right of kings.



Try to include some subject terminology when identifying language, form or structural devices.

This response is awarded a mark at the top of a level 3 for part (a) and part (b).

In the extract, Shakespeare uses exclamation marks to present Lady Macbeth. She states "when you durst do it, then you were a man!" This forcefully emphasises to the reader Lady Macbeth looks down on Macbeth as she thinks he is not like a man because he disagreed to kill Duncan. Furthermore, the exclamation mark presents her anger, reinforcing her power over Macbeth.

In the extract, Shakespeare uses metaphor to present Lady Macbeth. Arguing with Macbeth, she states "I have plucked my nipple from his boneless gums, and dashed the brains out!" This evocatively emphasises to the reader a sense of her ruthless nature as she despises her femininity. Moreover, the ~~word~~ phrase in "plucked" presents a harsh and

(Section A continued) aggressive tone, reinforcing she is a cold hearted woman.

In the extract, Shakespeare uses long sentences to present Lady Macbeth planning ~~her~~ Duncan's death. She states "Wassail so convince, that memory, the warden of the brain, shall be a fume, and the receipt of reason." This compellingly conveys to the reader Lady Macbeth's evil intentions as she is willing to kill Duncan and hide the evidence. Moreover, the graphic in "fume" creates a harsh tone, reinforcing her deep, dark feelings.

In Act 1, Shakespeare uses ~~the~~ dialogue to present power. Speaking to the spirits Lady Macbeth ~~states~~ "unsex me here." This powerfully emphasises to the reader Lady Macbeth wants to reject her femininity as she doesn't feel powerful. Moreover, Lady Macbeth feels by becoming a man she is more superior. This opposes the views of men being more powerful ~~than~~ women as Shakespeare wanted to make Lady Macbeth powerful instead of ~~the man~~ Macbeth.

In Act 2, Shakespeare uses Lady Macbeth's dialogue to present power. Speaking to Macbeth, she says "look the innocent flower, but be the serpent under it." This successfully emphasises to the reader the lack of power Macbeth has as Lady Macbeth is taking control of him. Moreover the noun "serpent" has connotations of snakes, reinforcing her evil hidden intentions to ~~the~~ commit regicide. Shakespeare included this in his play to show that committing regicide during that time was

(Section A continued) Seen as immoral

In Act 3, Shakespeare ~~shows~~ presents power through Macbeth. Speaking to Lady Macbeth, he states "be innocent of the knowledge, dearest chuck." This forcefully forgings to the reader that Macbeth has become ~~more~~ influenced by Lady Macbeth as he still feels love for her. Moreover, the use of "chuck" reinforces that he still loves her even though she has taken control of him.

This contrasts to bear-baiting as at that time Shakespeare had to include violence in his plays.

Part (a) level 3 (12 marks)

- Although the response appears fairly short at first – 3 paragraphs – the depth of discussion and accurate analysis of the extract warrants a mark of 12.
- There is a sound understanding of the way Lady Macbeth is presented as a confident woman who ‘looks down on Macbeth’ as she considers him a coward and ‘not like a man’.
- Mention is also made to how she appears argumentative and ‘ruthless’ in her nature, even contemplating ‘dashing the brains’ out of her own child and how she ‘despises her femininity’.
- Each point is well supported by examples from the text and there is a sound analysis of language, form or structure including the discussion of exclamation marks, the use of plosives and fricatives to reinforce ‘her deep, dark feelings’.

Part (b) level 3 (12 marks)

- Whilst there is some mention made to language and structure in the response, which is not marked in part (b), the rest of the response does show a sound understanding of the way power is presented in the rest of the play.
- There are two detailed paragraphs which continue to explore the way Lady Macbeth calls upon the spirits to provide her with more power and ‘reject her femininity’, as she feels that becoming a man would provide her with the power to become ‘more superior’.
- The second key area discusses how Macbeth’s lack of power is presented through his wife taking control and telling him how to behave in public and to ‘look like the innocent flower’.
- Whilst the third paragraph does try to discuss the power dynamics between Lady Macbeth and Macbeth, it does lose some focus, which is why the response is placed at the top of level 3.
- Contextually, the candidate shows a sound understanding of how Shakespeare wanted to present Lady Macbeth as ‘powerful’, which went against societal norms and how regicide was ‘seen as immoral’.



Use varied discourse markers at the start of each paragraph to introduce the focus of discussion – Firstly, secondly, another feature ...

This response gained marks in level 4 for both parts of the question.

one way in which shakespeare ^{presents} ~~uses~~ the character
of lady Macbeth is by using the structure
technique of ~~splitting~~ a rhetorical question. shakespeare
does this by using the quote "wherein you dressed
yourself? Hark it slept since?" This quote & implies that
Lady Macbeth is trying to convince Macbeth to
kill Duncan by ~~making him~~ manipulating ~~him~~
~~into~~ ~~thinking that~~ telling ^{him} how he seems too
~~more~~ feminine and not masculine enough to do such
a thing. ^{Lady Macbeth} ~~shakespeare~~ powerfully uses a rhetorical
question to show to the audience how she ~~takes~~
~~over~~ takes the more brave and masculine role
in their relationship. the reader may assume as
if lady Macbeth is convincing Macbeth to kill Duncan
so she can also be queen ~~and~~ and is doing it
for herself. Alternatively, a reader may assume
that lady Macbeth is acting in such a masculine
way & because she wants to do what's
best for her husband.

(Section A continued) Shakespeare successfully presents Lady Macbeth as evil while using the structural language technique of ~~add~~ adjectives. Shakespeare does this by using the word to describe Macbeth as a "coward." Lady Macbeth in this extract triggers Macbeth as she calls him this word so ~~so~~ he will kill Duncan and so he can take the crown. ~~shock~~ Here, Shakespeare presents Lady Macbeth as a part of a evil society as she is like the witches, she tries to convince Macbeth into killing Duncan so she and Macbeth can ~~also~~ benefit from it in this life ^{and live in power.} The reader may feel as if Lady Macbeth is trying to make Macbeth feel bad and angered so he commits the crime. Alternatively, a reader may feel as if Lady Macbeth is controlling him and gaslighting him into thinking that if he doesn't kill Duncan, she will be very disappointed. It is as if Macbeth is wanting to be king just so Lady Macbeth approves of him.

Shakespeare ~~is~~ effectively presents the character of Lady Macbeth as the opposite of good. Shakespeare does this by using the quote, "If we should fail, — we fail?" In this quote, Macbeth and Lady Macbeth speak to each other while using the form technique of split lines.

(Section A continued) In this quote, Shakespeare tries to present Lady Macbeth as fully turned away from good. Shakespeare also powerfully shows the good vs evil in this quote as Macbeth explains how he thinks it is a bad idea but Lady Macbeth interrupts and once again tries to insult him. She does this by saying "We fail?" questioning Macbeth and making him seem like a coward again for not being able to kill Duncan. In this these split lines, we explore how Lady Macbeth treats Macbeth, as her object to try to get what she wants as if Macbeth becomes king, she becomes Queen. This makes the reader feel as if Lady Macbeth is not a good person and also has a massive influence on Macbeth's actions. Alternatively, a reader may suppose that she is doing it so he seems more masculine and so he doesn't try to stop the plan of killing Duncan.

(Section A continued) One way in which Shakespeare presents power in the play 'Macbeth' is the interaction between the witches and Macbeth. Shakespeare powerfully does this by using the witches as ~~own~~ words as Macbeth's ambition and desires. In the play, ~~Macbeth~~ the witches take power over Macbeth by telling him his fate. The quote ~~"Fair is foul and foul is fair"~~ explains "All hail Thane of Cawdor" triggers ~~Macbeth~~ ~~Macbeth~~ ~~that~~ ~~he~~ triggers Macbeth's fatal flaw, ambition. When Macbeth soon does become Thane of Cawdor he puts a sense of trust into the witches and goes back to them to hear the rest of his fate. The writers intention was to show to the audience that the witches may not have the power to physically force ~~a~~ ^{Macbeth} ~~human~~ to do something but can tempt him by using greed. This quote also links to the fact that in shakespearean times, witches were seen as not being able to have power over innocent people and this is seen at the start of the play when Banquo and ~~Macbeth~~ Macbeth both go up to the witches first. (Banquo acts as a foil to Macbeth as he does not give in to believing the witches.) In the shakespearean ~~as~~ ^R era they also believed that you had to speak to the devil first for

(Section A continued) It then to try and stir things up <sup>and take you
↑ to hell.</sup>

The writer powerfully presents the power of the witches ~~to~~ as they control Macbeth into believing he will become king.

Shakespeare once again presents power within the play by ending the play with the Battle between Macduff and Macbeth. Shakespeare does this by Macduff triggering Macbeth by calling him a "coward" and this puts a sense of Macduff having power over Macbeth as he urges him to fight. However, Macbeth also does have a sense of power over Macduff when he says "my soul is too charged." This quote is telling us how Macbeth's soul is charged from killing Macduff's family and he will soon kill Macduff too. Also, in the play, Macduff is seen as heroic and "wise" as he does not want power himself but just so Scotland doesn't have to be run by a tyrant. Macduff acts as a foil to Macbeth as he ~~th~~ doesn't think about himself ^{as} and his fatal flaw isn't ambition. In the Shakespearian era, King James I was a huge believer of the Divine Rights of Kings and this was that

(Section A continued) God chose who the King was going to be. ~~King James I~~ & The audience may think as if Macduff acting as the "hero" to get the right heir to the throne may also be seen as similar to King James I as ~~the~~ King James I was appointed by God to be King. This may have shown the King at the time how Macbeth tried to destroy the natural order of kings but as he ~~&~~ tries to become King, everything goes wrong for him.

Finally & Shakespeare presents power in the play by presenting the character of King Duncan. In the play King Duncan takes power as the rightful heir to the throne but King Duncan is seen as too trusting people too much. For example, when at the start of the play he talks about he trusted the last Thane of Cawdor (Macdonald) and he betrayed him. After, Macbeth then becomes Thane of Cawdor when Duncan calls Macbeth a "trust worthy gentlemen." This quote implies the power that King Duncan has but it changes later when Macbeth kills Duncan. However, in the play, ~~Malcolm~~ Malcolm flees to England after

(Section A continued) hearing the death of his father.

The quote "I'll to England" implies that Malcolm juxtaposes his father as he does not trust anyone even though the killer had been found. Furthermore, Malcolm also does not trust Macduff when he says he needs to fight for Scotland. This shows that Malcolm has power as he presents the power of trust as he is not easily convinced to trust people like his father. During shakespearean times, the Gunpowder Plot was to try and kill king James I but ~~they~~ it was unsuccessful. Shakespeare tries to present the character of Malcolm to show the king that he should not trust people too easily as you will have more power if you're more aware of people and what they're like just like how Malcolm pretends to be a bad king to see how Macduff will react.

Part (a) level 4 (15 marks)

- A detailed response showing a sustained understanding of the extract and the presentation of Lady Macbeth. The candidate explores a number of areas including: how Lady Macbeth takes a 'more brave and masculine role' in her relationship with Macbeth, the way she appears 'evil' in her bullying of Macbeth by calling him a 'coward' and how she treats Macbeth as 'her object to try to get what she wants'.
- There is a strong critical approach to the analysis which is supported by well-chosen examples and the candidate shows a sustained understanding of how the audience would respond to her character: 'the reader may feel ... alternatively, a reader...'.
- With regards to the language, form and structure and the use of terminology, there is a lack of terminology, although mention is made to the use of a rhetorical question and the use of questioning to challenge Macbeth, the use of split lines and interruptions in her speech to reflect her frustration and her attempts to 'insult' Macbeth.

Part (b) level 4 (16 marks)

- The response is sustained and shows a detailed awareness of how power is presented in other areas of the play. Points are well supported with examples from across various acts and scenes and there is a sustained analysis of the theme.
- The candidate considers a number of characters and the way in which they hold power. These include:
 - the way the witches interact with Macbeth, playing on his 'fatal flaw and ambition'
 - the final battle between Macduff and Macbeth and how both characters hold emotional power within the scene – Macduff calling Macbeth a 'coward' and urging Macbeth to fight and Macbeth antagonising Macduff by suggesting that he will 'soon kill Macduff too'
 - the power Duncan holds as king but also the 'power of trust' he has in others.
- Contextually, appropriate links are made to witchcraft and 'the devil' and the belief in the Divine Right of Kings and the idea that 'God chose who the king would be'.



Consider alternative interpretations – in what other way could this word/character/event/action be perceived by the audience?

Question 2

The extract for *The Tempest* is taken from act 4 scene 1, lines 1 to 32.

For part (a) candidates are asked to explore how Shakespeare presents the character of Prospero in the extract, whilst part (b) requires candidates to explain the importance of obedience elsewhere in the play.

Part (a) – Prospero

Most candidates were able to select from the scene with a focus on Prospero as being in charge. Opinion was mixed regarding his attitude to Ferdinand with some candidates seeing the strategy behind Prospero's words and his overall plan for the future and intention regarding Miranda. Others took the more straightforward view that he is not very nice to Ferdinand. Some candidates really struggled to pull out examples of language, form and structure with some effectively paraphrasing the scene. There was the usual inclusion of contextual detail where it is not required, eg in comments on virginity, patriarchal power and slavery which would have been helpful in the (b) part of the answer. The best answers selected from the passage and analysed details such as Prospero's description of Miranda in the metaphor, 'gift' and the semantic field of harmony in words such as 'sweet', 'heavens' and 'holy'. Some went on to comment on the contrast with the ugliness in 'bed with weeds' and 'barren hate'. Many commented on the use of imperatives and linked this to Prospero's role as magician and father. The best answers commented on the shift between Prospero as protective and guarded, warning Ferdinand to his acquiescence and generosity at the end of the scene.

Part (b) – Obedience

There were some really wide-ranging answers here with candidates writing about obedience most often in terms of Ariel and Caliban. Ariel's imprisonment in the tree and required obedience to Prospero were mentioned but also his earlier subservience to the 'foul witch, Sycorax'. Caliban's role as slave was often linked to contextual comments about slavery and colonialism with some well-researched points of interest. Stephano and Trinculo were discussed by some as 'false gods' requiring obedience of Caliban. Other details of context included references to Prospero's obedience to magic and his books with one original argument about how he had enslaved himself with his study and lost Milan as a result. Some candidates struggled to link the contextual points to their understanding and knowledge of characters and the theme of obedience.

This response gained marks in level 5 for parts (a) and (b).

Throughout this extract, Shakespeare presents Prospero as ~~then~~ a changed man who feels respect for Ferdinand, however Shakespeare uses language and structure throughout the extract to remind us of Prospero's power and authority over characters in the extract.

Immediately in this extract, Shakespeare presents Prospero as being a more sympathetic and respectful character when using the ^{adjective} ~~term~~ "austerely" to describe his punishment of Ferdinand showing he understands the difficulty and feels sympathy. However, Shakespeare then conveys Prospero's continuous use of control when using the possessive statement "my rich gift" to describe Miranda. Shakespeare uses this to convey Prospero's objectification of his daughter as a woman and how he ~~manipulates~~ ^{manipulates} her.

(Section A continued) ~~behaviour~~ ~~use~~ authority over her and her
wife.

Shakespeare then suggests Prospero's joy at the marriage of Ferdinand and Miranda when stating "Oh Ferdinand!", This exclamative statement is used by Shakespeare to present Prospero's excitement towards Ferdinand and Miranda however Shakespeare then continues to use language and structure to convey Prospero's power. This is shown when Shakespeare uses the imperative "Do not smile at me". Although Shakespeare uses this imperative in a ^{forceful} non ~~aggressive~~ way, it is still used ~~by Shakespeare~~ by Shakespeare to suggest Prospero still has authority over characters in the text such as Ferdinand.

Shakespeare continues ~~the suggestion~~ to represent Prospero as a character with a lot of power when using language associated with objects to describe Miranda. This ~~language~~ ^{uses} Shakespeare ~~describes~~ the possessive ~~practical~~ language ~~Miranda as being~~ ^{used} "my gift" and the statement "worthily purchased" to suggest ~~Miranda~~ Prospero views Miranda as an object he has power over, ~~conveying to the audience that~~ and Shakespeare uses this language as a reminder of Prospero's constant authority over others.

(Section A continued) Shakespeare continues this representation of Prospero as a powerful figure in the second speech, however this authority is shown through Prospero's threatening nature. Shakespeare presents this through the use of the tricolon "barren hate, sour eyed disdain and discord shall becomen ~~mine~~, which Prospero states will occur if Miranda's "virgin knot" is broke. This language ^{presents} ~~conveys~~ Prospero as a character with authority, and a threatening nature who is willing to use his magic to destroy their marriage, conveying Prospero's views the virginity of a woman as a sacred thing and continuing the representation of Prospero's power over Miranda.

The last line of this extract is used by ~~the~~ Shakespeare to emphasise Prospero's power ~~and~~ through his use of the possessive statement "she is mine own". This is used to convey that although Prospero has changed ~~is~~ in his kindness towards ^{Ferdinand} ~~for Prospero~~ he still views Miranda as an object he has power over.

26) Throughout the Jacobean play "The Tempest" Shakespeare uses the theme of obedience through characters such as Ariel, Caliban, Miranda and Ferdinand in order to explore themes of colonialism, slavery, divine right of kings and usurpation.

Shakespeare uses the relationship between Ariel and ~~Sycorax~~ Prospero to explore obedience and slavery. ~~Through~~
~~out the play, Ariel shows complete obedience towards~~
~~Prospero by carrying out "the Tempest" Ariel,~~
Prospero to explore obedience and the context of slavery. Throughout the play, Ariel shows complete obedience towards Prospero by carrying out his bidding, such as starting the "sea storm", however we immediately learn that it's Prospero and his power that is causing Ariel to be fully obedient. When Ariel asks for his "liberty" he is immediately punished by Prospero who calls him "moody". This is used by Shakespeare to explore ~~colonialism~~ slavery as Prospero promises Ariel freedom but as soon as Ariel isn't obedient threatens complete violence.

Shakespeare uses Ariel's and Prospero's relationship to ~~explor~~ compare to Ariel's and Sycorax's

(Section A continued) relationship as both explore differences in Ariel's obedience and his treatment as a result of his obedience. In the play, we learn of ~~Shakespeare's~~ Sycorax's treatment of Ariel when he refused to do evil magic as he was stuck in a "dovew tree" for 12 years as a result of his lack of obedience, and we see how the theme of obedience compares Sycorax and Prospero and their responses at a lack of obedience.

~~Shakespeare also uses the character of Miranda to convey obedience as although she shows obedience in her respect to her father by using the term "sir" to refer to him, she constantly disobeys him by ~~not immediately~~~~

Shakespeare also uses the character of Caliban to convey obedience, as his changing of obedience resulted in poorer treatment of him; ~~that~~ and Shakespeare uses this to explore colonialism. For example, ~~Shakespeare~~ ~~initially~~ Caliban initially showed Prospero's kind nature to Caliban when he showed him all "the qualities of the isle" however as soon as Caliban attempted to rape Miranda,

(Section A continued) no longer showing obedience towards
Petr Prospero, he gets treated very poorly, ~~for example~~ having golden "bustle'd all
over" showing how Prospero uses extreme
violence when people are not obedient to
him. This explores themes of colonialism
where white Europeans exploited indigenous
people and if they became non obedient
showed extreme violence.

~~obedience is also explored through Alonso~~
obedience is also shown through the
character of Antonio and Prospero through
usurpation. Prospero Shakespeare shows
this through Prospero's focus on
"his library" rather than his "dukedom".
This and this resulted in Antonio
usurping him. This conveys that ~~the~~
Prospero's disobedience to his dukedom
and its role ~~went~~ led to usurpation.
~~which is important as at the time~~
Key

In conclusion, throughout A Tempest Shakespeare
explores obedience and the effects of obedience
through characters such as Sycorax, Prospero and
Ariel.



Part (a) level 5 (18 marks)

- A cohesive response which explores a range of elements of Prospero's character – sympathetic, controlling, joyful, yet powerful and sometimes threatening.
- All points are well supported with subtly integrated quotations, which are perceptively analysed and used to explore the interrelationship between the language, form and structure and the effect on the reader.
- Terminology is detailed and wide ranging and is integrated and precise throughout.

Part (b) level 5 (18 marks)

- Is also an assured response, which shows a high-level engagement with the rest of the play and how the theme of suffering is conveyed.
- Areas discussed are wide-ranging and include the topic of Ariel's obedience to commands from both Prospero & Sycorax, the consequences of Caliban's failure to obey Prospero, the significance of obedience in the relationship Antonio/Prospero.
- Discerning references form an integral part of the response and the analytical style is mature and perceptive.
- Contextual links are convincing and effectively integrated, and include colonialism and slavery.



When responding to part (a) extract, encourage candidates to begin by identifying specific words and phrases that provide good examples and use these as the basis for their response to the question.

Question 3

The extract for Romeo and Juliet is taken from act 5 scene 1, lines 1 to 33.

For part (a) candidates are asked to explore how Shakespeare presented the character of Romeo in the extract, whilst part (b) requires candidates to explain the importance of suffering elsewhere in the play.

Part (a) – Romeo

Examiners felt that candidates engaged well with the extract, with the vast majority able to identify Romeo's changing character and the way his mood, language and reactions altered from excitement and a 'dreamlike state' to despair and anger on hearing the news from Balthasar. Where candidates did well, they picked up on the foreshadowing of the dream, Romeo's impatience, and his anger at 'fate'. There were some excellent explorations of the nuanced alterations in his character and how 'volatile and changeable' his character appeared. The best responses for this question were able to link the varied nature of Romeo's dialogue and how the sentence types became more 'fragmented as the extract progressed to mirror the breakdown in his emotions'. Consideration was also made to the increased pace and insistent pitch in his tone and imperative demands of Balthasar.

Part (b) – Suffering

Responses to part (b) were more varied than those seen with Macbeth. Many candidates chose to discuss Romeo and Juliet's suffering in their relationship and its 'prediction in the prologue', Juliet suffering the abuse of her father's rage and his demands that she marries Paris, and Mercutio's physical and emotional suffering as key foci. Some of the better responses also linked in ideas of the Nurse, Lady Capulet, and Lady Montague's suffering as mothers as well as Friar Lawrence's suffering over his warring religion vs keeping secrets. Very few picked out the suffering of Verona as a whole or of the Prince and Benvolio suffering losses. Many responses were written in the PEECL structure, although the integration of context was not always secure unlike Macbeth. Many chose to include generic contextual links, with very few opting for anything specific to the theme of suffering and these generally made reference to the patriarchal society at the time and how 'girls and women would have suffered under the control of men'. Higher-level responses included contextual comments which considered the significance of tragedy as a genre and how it presents 'sorrowful events and suffering'. One examiner commented on a 'particularly excellent response that explored how the nurse suffered throughout the play and how this was linked to the treatment of wet-nurses'.

This response gained a mark in level 3 for part (a) and part (b).

a) Shakespeare presents the character of Romeo as an imaginative boy. For example when he says "I dreamt my lady came and found me dead".

This use of foreshadowing ~~relates~~ relates to Romeo's death at the end of the play where Juliet ~~finds~~ finds him dead.

Romeo is also presented as a very worried person.

For example when he asks "How doth my lady? Is my father well? How fares my Juliet?" This use of question marks show how desperate Romeo is and wants to know if Juliet is safe.

This makes the reader think of how much Romeo cares for Juliet even tho they have only known each other for less than twenty four hours.

(Section A continued) Shakespeare presents Romeo as a happy man at the start of the extract. For example, "If I may trust the flattering hatch of sleep, my dreams presage some joyful news at hand." The opening of the extract shows how Romeo is feeling happier even though he has been banished from Verona.

The opening makes the reader think the extract is going to be positive.

Romeo is presented as a shocking and scared man at the end of the extract. For example, he says "Get thee gone, And hire those horses. I'll be with thee straight" ~~the~~ showing how the ending shows how Romeo's feelings changed and he is rushing to Verona to check up on Juliet.

This makes the reader interested on how Romeo feels and how the play could end.

(Section A continued)

b) Suffering is shown in other parts of the play for example when Tybalt kills Mercutio he still makes jokes even while he is suffering. This allows the audience to laugh a bit at Mercutio's death. Romeo is furious and he kills Tybalt and makes the Capulet family suffer.

Suffering is also shown at the end of the novel when Juliet takes the potion so she doesn't have to marry Paris.

Her family can't believe she is dead but they don't know she took a potion.

Romeo thinks she is dead as he didn't get the news from Friar Lawrence.

Romeo goes to Verona and ~~see~~ sees Juliet's body and eats poison which makes him die and Juliet wakes up ~~from~~ and sees that Romeo is dead and she kisses him and stabs herself. This really shows how "love is everything except what it is". ~~Shakespeare~~ Shakespeare shows how love is too good to be true and Romeo and Juliet both kill each other as they would both suffer without the other.

"Violent delights have violent ends" this shows how both Montagues and Capulets suffer & die.

(Section A continued) *their kids died because of the feud but it was actually because of love but this shows how the play ends in tragedy and both families suffered in the end.*



Part (a) level 3 (10 marks)

- The response presents Romeo as 'an imaginative boy' and a 'very worried person', providing supporting evidence.
- There is a clear understanding of how the extract develops from 'the start of the extract' to 'the end', and the way in which Romeo's mood changes from 'happy' to 'scared', therefore making a comment about form.
- A long with this, the response comments on how the reader's reactions change from thinking 'positive' to being 'interested on how Romeo feels'.
- As well as the comment about form, there is recognition of 'foreshadowing' and how 'question marks' add to our understanding of Romeo's changing mental state.
- There is therefore an understanding of a range of language and formal features, presented using relevant subject terminology.

Part (b) level 3 (9 marks)

- The response presents the suffering of Mercutio, the subsequent killing of Tybalt and how the Capulets suffer as a result.
- The second paragraph is predominantly narrative but returns to the idea of Romeo and Juliet suffering without one another.
- The response then makes a further valid point about the Montagues and Capulets suffering because 'their kids died'.
- There are strong elements of a relevant personal response making focused points with support from the text.
- However, this is not consistent and there is no consideration of context.



For responses to the Shakespeare, part (a) questions, a most useful acronym to use when exploring AO2 is PETER: Point, Evidence, Technique, Effect on Reader.

This response gained marks in level 5 for both parts.

a) In this extract, Romeo is ^{initially} presented as joyful and enthusiastic about his relationship with Juliet. In the beginning of the extract Romeo uses the minor exclamatory sentence "Ah me!" to emphasise his delight. ~~and~~ The use of the exclamation mark highlights Romeo's passion and excitement. He may be eager to let out that burst of happiness and may signify his devotion to Juliet. The personal pronoun "me" may also signify his pride in which he has for his marriage. Furthermore, Romeo further portrays his love and admiration for Juliet when he states that "Love's shadows are so rich in joy". The metaphor ~~refers to~~ ^{highlights} how highly Romeo thinks of his relationship with Juliet and implies that their love is better than any kind of wealth as the adjective "rich" ~~er~~ implies value and wealth. All of which Romeo finds in his relationship with Juliet.

(Section A continued) The audience then become aware of Romeo's vulnerability and youthfulness as he values love more than wealth, which in Elizabethan times would have been seen as cowardly.

Later on in the extract, Romeo begins to ask a series of questions about Juliet. The repeated use of question marks may ~~big~~ portray Romeo's overflow of emotions. He is eager and desperate to know ~~of the~~ about the condition of his wife. This gives the audience an insight into Romeo's ~~R~~ rash nature as he asks twice "How doth my lady?" "How fares my Juliet?". However, ~~other people may~~ the repeated questions may also symbolise Romeo's loving heart and compassionate nature as he deeply cares and worries for Juliet. Although Romeo may be a young and impulsive man, he ~~is~~ is also loving. ~~and~~ The repeated questions may highlight Romeo's ~~passion and~~ passion and adoration for Juliet.

Towards the end of the extract, the audience see a dramatic change in Romeo as he finds out that Juliet is dead. Romeo uses the exclamatory sentence "Then I defy you, Stars!" to ~~ex~~ demonstrate the outburst of anger and sorrow he now feels. The use of the celestial imagery, when referring to stars, implies that Romeo turned to fate, blaming it for Juliet's death. He believed that their love was inevitable and now fate has ~~ta~~ snatched away the only good thing Romeo believed he had in his life. We see Romeo as devastated, ~~heart~~ heartbroken and furious that this has happened. ~~further~~ This is further reiterated in the rhetorical question "Is it e'en so?". Romeo is in disbelief and a state of shock. He doesn't want to admit that what has happened is true and can not comprehend that it is true, further reinforcing his admiration and devotion to Juliet.

b) Through his depiction of suffering, Shakespeare draws attention to the effects of rejection, the power of love and how that leads to suffering and also the consequences of death and disobedience. Shakespeare demonstrates the lack of masculinity ~~and~~ Romeo ~~has~~ has and how the theme of suffering ultimately acts as a catalyst for the play's tragic end.

~~We are first~~ The audience are first introduced to the theme of suffering, when Romeo describes how heartbroken he is over Rosaline's rejection. Romeo ~~dep~~ embodies a state of depression and heartbreak as he describes his now conflicting emotions of love as "cold, fire, sick health, bright smoke" in act 1 scene 3. Romeo also states "under love's heavy burden do I sink" implying that he believes that love is a sad thing and doesn't think he can come back from this and may drown in his own sorrows.

Shakespeare may do this to highlight Romeo's ~~impulsivity~~ ~~or~~ rash and youthful behaviour. He may also portray Romeo to be

overdramatic in this scene to appeal to to his traditional Elizabethan audience. His overdramatic suffering and hyperbolic reaction may come across as comedic to much of his audience as love was seen as a cowardly act and that Romeo escapes all expectations of a traditional Elizabethan man in a patriarchal society; powerful, stoic and money orientated.

furthermore, suffering is portrayed during act 4 when Romeo finds out he has been banished. Romeo believes that there is nothing worse than being banished as "there is no world without these Verona walls" and that all he will find is "pain and suffering". ~~Romeo's dramatic response to being banished highlights~~ Romeo would much rather die than live and have to suffer the consequences and

live away from Juliet and Verona.

Shakespeare aims to highlight the power of love Romeo and Juliet share as Romeo can not bare to be without her. A traditional

Elizabethan audience may not be surprised of this punishment and believe that Romeo should suffer the consequences, however a modern audience may be ~~surprised~~ find Romeo's hyperbolic reaction comedic and funny. He is much better to leave and live than suffer a potential painful death which his family will then have to suffer from.

Suffering is a theme that is passed through many different characters and the shared suffering the Capulet and Montague's share for the loss of their children may be what brings the feud to an end for all.

Part (a) level 5 (18 marks)

- The response works through the extract, picking out aspects of Romeo's personality from being 'joyful and enthusiastic' to showing 'vulnerability and youthfulness' to being 'eager and desperate', 'loving and compassionate', young and impulsive', then feeling 'anger and sorrow' and being 'devastated, heartbroken and furious'.
- All these points are supported by quotations along with fully integrated subject terminology such as 'exclamatory sentence', 'personal pronoun', 'adjective' and 'repeated questions'.
- The candidate clearly understands how the form and language of the extract reflects Romeo's mood change, whilst analysis of the effects of individual words ('rich') further demonstrates the candidate's evaluative understanding.
- The response considers the effect of language on the reader, as in 'the audience then becomes aware of Romeo's vulnerability'.
- The response is a cohesive evaluation and subject terminology is integrated and precise.

Part (b) level 5 (17 marks)

- The opening paragraph of the response presents a number of ideas about suffering which the candidate subsequently explores in more detail.
- The focus is initially on Romeo's unrequited love for Rosaline, leading to a discussion of audience reaction. Romeo's suffering is seen as 'overdramatic' and 'hyperbolic' and he is committing the 'cowardly act' of being in love, transgressing Elizabethan assumptions about masculinity.
- The candidate contrasts this with the reaction of a modern audience who may find Romeo's excesses 'comedic'. Although this interpretation is open to question, it demonstrates considerable engagement with the text and an attempt to consider context.
- There is a valid point about the suffering of the Capulets and the Montagues arising from Romeo's 'hyperbolic reaction'.
- The response fulfils all the descriptors in level 4 and is assured enough to merit a mark just into level 5.



Candidates do not have to use quotations in part (b). Examples can be specific references to specific episodes in the novel studied or paraphrased quotations.

This answer achieved full marks.

a) Shakespeare presents the character Romeo as ill ~~or~~ and feverish in his behaviour. He begins the extract talking about his "dreamlike love" however ^{these} ~~this~~ positive thoughts are oddly juxtaposed by his mentioning being "dead" twice. (K). He ~~can~~ can be best described as maddened by his desperation to obtain his love; he begins to think that even "love's shadows" are so rich in joy "even if it is not 'possessed'". The audience may feel at first concerned for him as he is speaking almost obsessively about this on his own, ~~How~~ and ~~beating~~ when Balthasar enters, he repeatedly asks questions, particularly twice about "my lady". ~~This possession of~~ This possession of Juliet he feels may ~~be a sign to the audience that he~~ further highlight his feverish behaviour from due to his being away from his love. ~~Then~~ Concern for Romeo is shared both by the audience and by Balthasar, who implores Romeo to relax because he "looks & looks 'pale and wild'". The word "pale" has connotations of sickness being unwell, while "wild" suggests that he is too excitable and acting feverishly. A sudden change in his dialogue when Balthasar ~~enters~~ tells him the negative news

(Section A continued) is also significant. He begins the extract in long paragraphs of verse, then changes his compassure, speaking in much shorter paragraphs, highlighting how he is greatly effected by this news and is behaving differently because of it. (★) This changes the tone of his sweet and "cheerful" what can be thought of on the surface as "cheerful thoughts", or perhaps as some audience may see it as to perhaps suicidal thoughts to be with his "lady", Juliet.

Shakespeare ~~pro~~ portrays the character of Romeo as utterly unfortunate and ~~fatal~~ doomed. This is first depicted to the audience as they see him fantasising about his Juliet and thinking of the ~~for~~ "joyful news at hand". He even exclaims "Ah me!" to emphasise his positive feelings of love, however this is immediately juxtaposed by the contrasting news Balthasar brings of Juliet's death. He attempts to soften the news of her ~~by describing her~~ explaining that "her body sleeps", using a euphemism perhaps to show that he himself understands the significance of ^{her} this death to Romeo and how unfortunate it is. Romeo himself ^{realises} ~~notices~~ that fate is against him as he and attempts to "defy you, stars!".

This exclamation ~~as~~ highlights to the audience how he has begun to think rashly and emotionally about his situation ~~as~~, as trying to "defy" that which is written in the "stars", ~~unchangeable~~ which ~~is~~, would be thought of as unchangeable to an audience.

(Section A continued) His ~~rough~~ rash behaviour ~~continues~~ continues as he uses antithesis to complete Balthazar's sentences at the end of the extract, suggesting that he ~~is~~ is desperate, and dismisses things that are, to him, of "no matter". This behaviour can only be ^{explained} justified ~~due to his~~ because he is overwhelmed with ~~is~~ is unlucky fortune, that his love is dead and even "stars" are against him.

b) Suffering is portrayed throughout the play, ~~starting from~~ death. Firstly, ~~par~~ and is particularly seen in the Capulet family. At the start of the play, Lord Capulet is portrayed as of a loving father to his only daughter Paris, who he sees as a beautiful "flower". Paris ~~asks~~ in Paris attempts to break this family dynamic that Capulet is so fond of, especially as the "earth" had only given "blessed" him with one child, by asking for her hand in marriage, explaining that "younger than she are happy mothers made". To ~~the~~ a stage Shakespearean audience, Capulet ~~could~~ ~~part~~ would be viewed as sentimental and caring as he believes that they should wait for "two more summers" to "wither in their pride" as Juliet ~~is~~ is not even "fourteen", which would be a normal and understandable age to marry in the Elizabethan times. Capulet suffers here as he must decide whether to sacrifice his love for

(Section A continued) must Juliet ~~be~~, who he believes is not yet "ripe" for the picking and one of the ~~was~~ most "worthy" men in Verona of "noble" lineage for her his daughter to marry. Ultimately, he chooses that Paris should ~~try~~ to "woo" her, deciding to suffer and sacrifice his only daughter to ~~the~~ her best possible suitor. Perhaps here, Shakespeare is criticising the young age that children were often married at, especially since Paris was ~~about~~ far older than she.

His suffering is exaggerated ~~by~~ when she wishes not to be married, and 'kills' herself for it. Capulet ~~would be particularly~~ ^{grieved} ~~grieving~~ his daughter's death, as he ~~had viewed her behaving~~ speaking depressingly and saying that "death" is his "heir". He refers to her as "flower" again ~~in this~~, making the audience feel more emotional and see his sufferings as he looks back to ~~former~~ times. ~~He has~~ ^{will} The audience would understand too that ~~due~~ he would feel this to be a second loss, as he ~~will~~ ^{will} ~~no longer~~ ~~will have no longer~~ ~~no longer~~ ~~will~~ have Paris as his son-in-law, and Juliet will never have experienced what Capulet believes to be a favourable marriage.

Suffering is at the root of this play, however ~~that's~~ the ^{tragedy of the} ~~feud~~ is most responsible for this great suffering. The play begins with the prologue, introducing a pair of "star-crossed lovers", who ~~will~~ are fated to die due to "two household(s)" "ancient

(Section A continued) grudge". The audience, despite having been told the outcome of the play, ~~the~~ still feel that Romeo and Juliet's deaths, along with many other futile deaths are shocking ~~of~~ and the audience themselves suffer due to this tragedy. The play begins with two Capulets fooling about and explaining that they will "bide ^{their} ~~bite~~ ^{may} ~~my~~ "thumb" at the Montagues when they pass. This theme of comedy and lighthearted humour is significant at the start of the play, leading many to say that Romeo and Juliet is a comedy, not unlike many of Shakespeare's other plays previously, however this ~~is~~ changes entirely by the turning point of the play. Tybalt and Mercutio's deaths are directly caused by the feud and are catalysts to the change of the play from a comedy to a tragedy. ~~Then~~ Mercutio's character is often portrayed as the joker, even his final words being a pun ("ask for me tomorrow, and ~~if~~ you'll find me a grave man") and his death gives rise to the greater ~~suffering~~ suffering that are to come such as Romeo's banishment, ~~the~~ Paris' death, and ~~above~~ Romeo and Juliet's deaths too. He repeats as he dies "a plague" on "both your houses", highlighting how he feels the feud has caused these tragedies. Shakespeare here could be portraying family honour, which was ~~greatly~~ significant at the time as damaging, as here, the feud is the root of suffering.



Part (a) level 5 (20 marks)

- The response considers the first part of the extract in some detail, judging Romeo to be ill and feverish, eliciting concern in the audience and Balthasar.
- These ideas are supported with embedded quotations, using subject terminology such as 'dialogue' and 'connotations'.
- The news of Juliet's death is seen as provoking a change in the tone of Romeo's language and this is related to the idea of Romeo being 'unfortunate and doomed' but defiant. Further subject terminology such as 'juxtaposed', 'exclamative' and 'euphemism' are fully integrated.
- Romeo's mental state is, the response suggests, reflected in the language and structure of the extract, particularly in the use of 'antithesis'.
- The response meets all the criteria for level 5 and is awarded full marks.

Part (b) level 5 (20 marks)

- The initial focus on Capulet's suffering is unusual but subtle and sensitive.
- The discussion of Capulet is fully developed and supported throughout with embedded quotations.
- The consideration of the feud as the main driver of suffering is convincing, as is the view that the early part of the play could be considered comedic until the death of Mercutio.
- Literary and socio-historic aspects of context are fully integrated.
- The response meets all the criteria for level 5 and is awarded full marks.



This is an excellent example of a full mark response. Using this as a template when preparing for the exam would help candidates to deconstruct how to formulate a top mark answer.

Question 4

The extract for *Much Ado about Nothing* is taken from act 4 scene 1, lines 20 to 51.

For part (a) candidates are asked to explore how Shakespeare presents the character of Claudio in the extract, whilst part (b) requires candidates to explain the importance of tricking others elsewhere in the play.

Part (a) – Claudio

This was clearly a well-known and well-studied scene and candidates found they had plenty to say about Claudio and most understood that he had been tricked by Don John and Borachio into believing Hero dishonest. Some did not get this, however, and commented that Claudio is right to be angry, missing the point of the scene. Many who did understand spoke of Claudio's sarcasm and cruelty in the early part of the scene, referring to the language of the wedding, 'giving away' but with a different intent and the bitterness in the metaphor, 'precious gift'. The irony and contrast in the reference to Don Pedro as 'Sweet prince' and Hero as 'rotten orange' were mentioned in some form by most candidates. The use of questioning also featured strongly, and candidates found much to explore in the dramatic nature of the scene. Lower-level responses tended to paraphrase the scene with some comments about language and structure. Imagery was prominent in answers working at levels 4 and 5 with some excellent analysis seen in phrases such as 'knit my soul to an approved wanton' and 'forehand sin'.

Part (b) – Tricking others

The theme of tricking others attracted a good deal of discussion with most candidates exploring the gulling of Beatrice and Benedick as a 'good' form of trickery. Other aspects discussed included the pretence of Hero's death and the involvement of the Friar, with one answer explaining that for 'a Friar to lie and trick would have been considered unseemly by the church even if it was for a good reason'. Some answers considered Don John as the embodiment of trickery and explored his nature as Don John the Bastard as a contextual point about illegitimacy. Some answers looked at the role of Margaret in the plot with a couple of answers suggesting that she was not an innocent participant in the con worked on Don Pedro and Claudio. Other contextual points included references to courtly love, purity in marriage and the sanctity of virginity and the classic features of Shakespearian comedy.

This response gained a level 3 mark for both parts.

In this extract, Claudio and Leonato speak in prose.
~~Claudio~~^{Leonato} addresses Claudio as 'sweet prince', expressing his respect. Claudio ^{asks} if Leonato can 'give' him 'this maid', ~~which~~ signifying him treating Hero as an object.
There is a shift in tone and mood ~~from~~ throughout this extract. It begins with Claudio referring to Hero as a 'precious gift' but ~~then~~ Claudio switches his tone, saying 'she knows the heat of a luxurious bed.'
Claudio speaks in a derogatory tone, emphasising his anger. He describes Hero using the phrase 'rotten orange,' which is ~~a~~ extremely insulting, showing he is not afraid to denounce ^{her} publicly.
Throughout ~~this~~^{this} paragraph, where he shames Hero, lots of exclamations are used, implying ~~that~~ he is passionate and angry. ~~Many rhetorical questions are also used, to~~ He says, 'her blush is guiltiness, not modesty,' which relates ~~to~~
Claudio, at the end speaks about himself showing love to Hero, saying 'shared bashful sincerity and comely love.'
This shows he believes he deserves respect from others, as he is talking about himself

in a positive light. Claudio repeats the idea of Hero blushing giving a lexical field of guilt. He explains that 'her blush is guiltiness not modesty,' as it ~~would be~~ blushing was previously thought to be a sign of modesty.

Claudio shows some respect towards the people he is conversing with. He says 'Fier,' followed by 'father.'

* Claudio uses many imperatives, such as 'take her back,' and 'give not this rotten orange,' re-emphasising the anger he feels towards Hero, as he is using harsh language.

b) PLAN

- Don John two tricks → cuz he's angry + jealous
- Benedick gullible - 'this can be no trick'
- Beatrice + Benedick tricked into loving

Throughout the play, the theme of tricking is presented, through the positive and negative effects of tricks, the motives behind several of them, as well as which characters ~~believe~~ are gullible and fall for the tricks. It is an important theme as it ~~shows is the~~ is the reason behind ~~what~~ most of the storyline ~~is~~ and, helps us to understand why characters trick, and why ~~the~~ some react in certain ways.

Don John, the villain of the play, plans several tricks. He is jealous of his powerful half brother, Don Pedro, so ~~he~~ plans some tricks to ruin his friendship with Claudio, whom Don John also dislikes. The first trick doesn't work but then he plans to ruin Claudio's relationship with Hero, by pretending that Hero is cheating on him. Don Claudio is shown to be a gullible character, as he believes this trick without asking questions. He immediately says, 'farewell, therefore, Hero.' This implies that his love for Hero may have been superficial, as after being tricked he simply believed it was true. On the

(Section A continued) other hand, in the 1500s, women were expected to be virtuous, so this trick caused Claudio to be full of rage. When discovering that Hero has 'slept with another man',¹⁴ Don Pedro immediately says *

Don Pedro had the idea of tricking Beatrice and Benedick into falling in love. He does this out of kindness, compared to Don John who had bad motives and intentions for the trick. Beatrice and Benedick eventually fall in love, and declare their strong love for each other. Benedick, like Claudio, is also gullible, and says 'this can be no trick,' which is dramatic irony as the audience are aware he has been tricked. However, in contrast to Don John's trick, the outcomes were positive, and Beatrice and Benedick ~~are~~ get married.

* 'I stand dishonoured that I have linked my friend to a common stain.' He believes his reputation has been ruined, which was the most important factor for him. Reputation being extremely important to men was very common in the 1500s.



Part (a) level 3 (12 marks)

- The candidate identifies the tone and mood in the extract and considers how it shifts with use of supporting examples. The contrast in Claudio's tone is identified through the use of 'precious gift' and 'she knows the heat of a luxurious bed', showing understanding of the use of language.
- The candidate discusses some of the effects of the phrase 'rotten orange' and the comment on Claudio's own view of himself is pertinent to the question.
- The answer thus explores aspects of form, structure and language, including relevant subject terminology such as 'imperatives', 'lexical field' and 'exclamations'.
- The answer meets all the criteria for level 3 in its understanding and use of terminology and support but does not demonstrate the detailed focus and accuracy of terminology required to reach level 4.

Part (b) level 3 (12 marks)

- The answer offers a clear personal view of trickery having both positive and negative effects in the play.
- The candidate uses a strategic and critical style to develop a relevant and appropriately supported argument.
- Don John's manipulation of Claudio through trickery is explored and the answer soundly considers the role of Claudio's gullibility in this trickery.
- The positive outcome of Don Pedro's well-meaning trickery of Beatrice and Benedick is explored as a contrast.
- Reference to context is relevant and sound with focus on the importance of a woman's reputation in the 1500s. This is linked appropriately to arguments.
- The answer meets all criteria for level 3 and therefore reaches the top mark in this range.



For part (a), candidates will qualify for higher levels if they penetrate the extract for as many examples as possible and from a range of language and structural devices.

Question 5

The extract for Twelfth Night is taken from act 4 scene 3, lines 1 to 33.

For part (a) candidates have to explore how Shakespeare presents the character of Sebastian in the extract, whilst part (b) requires candidates to explain the importance of social position elsewhere in the play.

Part (a) – Sebastian

Although this was the least popular Shakespeare question with only 68 entries, examiners felt that candidates seemed confident with discussing the extract and were able to pick up on the key attributes and personality traits of Sebastian.

Many candidates commented on his feeling of disconnect from reality and how he imagines that 'the glorious sun', 'enwraps' him. Many explored his belief that he is going 'mad' through the repetitive use of 'mad' and 'madness'. Other aspects considered included how he seemed not only sceptical about Olivia's intentions but also calculating, in quickly realising how a marriage to Olivia would bring him a 'flood of fortune'. One or two candidates explored his concerns for Antonio and how Sebastian desired his 'counsel', although one candidate considered this might be a flaw in his personality presenting him as 'shallow and purely after Antonio's advice for his own self-interest', especially as Antonio risked death being recognised. Language, form and structure were confidently analysed and terminology was wide-ranging.

Part (b) – Social position

Social position worked well as a focus and examiners saw some excellent responses that explored a number of characters who desired an elevation in their social position or who challenged the social norms of the time. The majority of candidates explored the desire of Malvolio to marry Olivia and to elevate his social status to one of 'count Malvolio' and his subsequent humiliation at the hands of Maria. Other areas explored included: Viola's need to disguise herself as Cesario and how this reflected the societal restrictions placed on women, Orsino's desire to marry Olivia and maintain his social position and Maria's rise in social position through her marriage to Sir Toby. Contextually, candidates discussed the turbulent nature of Twelfth Night and the inversion of societal positions, with the temporary suspension of rules.

This response gained a mark in level 3 for both parts.

Shakespeare uses form, language and structure to present the character of ~~Sebastian~~ Sebastian.

Shakespeare presents the character of Sebastian as someone who is madly in love. He uses the language of the character to show this: 'This part she gave me'. Throughout his monologue he uses words which bear connotations of love and romance. This would make the audience cry as they would be happy for him. As well as being happy for him they may also feel sorry for themselves because most marriages in the 17th and 16th centuries were arranged marriages rather than two people marrying for love.

Another Method Shakespeare uses is Structure. Both Sebastian and Olivia have large uninterrupted monologues. This shows ~~to~~ the two characters value the other's opinions. This would have been unusual in the 17th century because there were many political and religious divides. The audience would have laughed at this because it would have been unusual for a man to listen to a woman as it was a male dominated society.

The form of the passage is in prose. This is unusual in Twelfth Night. Writing in prose allows Shakespeare to

(Section A continued) Show Sebastian's true character. This allows the audience to relate to Sebastian more and become more involved in the story. This would allow them to become more emotionally connected and laugh at the humorous parts and cry at the sad and romantic parts.

Shakespeare uses a variety of methods to show and present the character of Sebastian. This shows he is a complicated character but one the audience would like and cheer on.

The vocabulary of Sebastian is ~~also~~ filled with words with ~~romantic~~ romantic connotations: 'I am ready to distrust mine eyes'. Sebastian is so in love with Olivia despite never meeting her would show the audience that he is silly. This ~~error~~ would cause the audience to ~~ridicule~~ ridicule and laugh at him.

Shakespeare presents Sebastian as a silly but lucky man who is in love with someone he has barely met. Well this would be ridiculous to a modern audience, a 17th century audience could relate to the ~~never~~ never met part.

5b) The Social position of people was a key component of Elizabethan life and is therefore an important part of 'Twelfth Night'.

At the beginning of the play Viola disguises herself as a servant. This would have been a foreign idea to Elizabethan society as it was very difficult to climb the social ladder in the 17th century. Why would anyone willingly lower themselves? Shakespeare plays around

with this idea throughout the play. This can be seen in the case of Malvolio: 'Some are born great. Some are made great. And some have greatness thrust upon them'. The idea that a highborn and rich lady would marry a protestant servant (Protestants weren't welcomed in Elizabethan society due to ^{their} abhorrence of anything 'fun') would have been a comical notion to Shakespeare's audience. Shakespeare uses this to create his comedy play. In fact much of the humor in 'Twelfth Night' comes from the changing of the social order: disguise me for what I am and the effect this has on the outcome of the character's lives.

Shakespeare presents the social ladder in 'Twelfth Night' as something that can easily be changed. Well this might seem normal for a modern day audience this would have been simply unnatural in ~~Elizabethan times~~ Elizabethan times.

Social ~~pos~~ position, though seemingly easily interchangeable

(Section A continued) on 'Twelfth Night' affects many of the characters. When Malvolio is tricked by Maria and Sir Toby to appear mad he is locked away and is tormented by his ~~capt~~ jailers ~~enemies~~ acquaintances. If he had had a higher social standing originally this would never have occurred and he could have continued his normal day to day life. This shows the effect social position has on the characters in 'Twelfth Night' and how it affects them.



Part (a) level 3 (10 marks)

- A sound response which focuses on how Sebastian is in love with Olivia, 'someone he has barely met'.
- There are relevant examples of the use of language and structure, although for a more secure level 3 response we might have hoped to see more.
- There is brief mention made of the context of the play, which is not required for part (a).
- There is limited use of terminology, however the candidate's discussion does show sufficient understanding of the language and its effects on the audience used in the extract to enable it to be placed in level 3.

Part (b) level 3 (12 marks)

- The response shows a relevant personal response to the importance of social position and awareness of the link disguise/social position in the play.
- There is sound interpretation of how social position affects characters' behaviour and others' attitudes to them.
- Points are supported by well-chosen and appropriate examples, although more exemplification would place this response higher up the mark scheme.
- Contextually, the response does consider the importance of social position in Elizabethan society ('it was very difficult to climb the social ladder...')



Encourage candidates to highlight or circle specific words and phrases in the extract and use these to base their part (a) response on.

Question 6

The extract for *The Merchant of Venice* is taken from act 1 scene 3, lines 101 to 136.

For part (a) candidates are asked to explore how Shakespeare presents the character of Shylock in the extract, whilst part (b) requires candidates to explain the importance of friendship elsewhere in the play.

Part (a) – Shylock

This question elicited a high number of level 4 and 5 marked responses, which explored the nuances of Shakespeare's presentation of Shylock, understanding both the validity of his grievances against the repulsively antisemitic Antonio and his sarcasm and sly obsequiousness in his business dealings with him. Understandably perhaps, this was a question where it was very difficult to keep from slipping into discussing context, but the best answers made it work in terms of discussing language choices and dramatic purpose.

The top band responses for *Merchant* were also very focused and detailed, showing a very comprehensive understanding of the extract as a whole.

Part (b) – Friendship

The best answers here discussed the relationship between Antonio and Bassanio and explored the Renaissance understanding of platonic male friendship as well as homoerotic interpretations; they also looked at the class crossing female friendship between Portia and Nerissa. Some genuinely thoughtful and erudite answers here.

These higher end answers were also able to discuss the interrelation of text and context in much detail, and often included more than one reference to the chosen focus.

This response gained a mark in level 3 for part (a) and a mark in level 4 for part (b).

6a) At the beginning of the extract, Shakespeare presents Shylock as a victim to anti-semitism. Because of Shylock's religion as a Jew, Antonio who is a Christian calls him a "cut-throat dog". This insult uses violent vocabulary of "cut-throat" which could indicate that Antonio wants to be violent towards Shylock and potentially kill him. The animalistic term "dog" dehumanises Shylock mostly due to his religion and the fact that he is viewed as an outsider. Shylock accepts that the discrimination he faces is because he's Jewish and so he bears it with a "patient shrug". This shows the simplicity and absurdity that all he has to do is be faithful to his religion to face prejudice all the time. Antonio also "spits" upon Shylock's "Jewish gaberdine" which portrays the disrespect he has for Shylock purely based on his religion. Antonio does not regret his actions because he would "call thee so again - spit on thee again, to spurn thee too". This tricolon of repetition emphasises the evil nature that he has towards Shylock and the

(Section A continued) urge to do so again.

Further on in the extract, Shakespeare presents Shylock's significance of business as aid towards Antonio. Shylock confronts Antonio and knows that "you need my help" this shows that Shylock has a valid reason to take power over Antonio's prejudice because Shylock has something that Antonio wants and needs, money. Dashes are continuously used by Shylock to emphasise the ~~into~~ abrupt interruptions when he is talking because he is overwhelmed with hatred for Antonio.

However at the end, Shylock is presented as more mature because he states that he "would be friends" with Antonio. This shows his development from hatred to more mature.

Plan:

Intro - male -friendship significant, more important, Antonio and Bassanio, Nerissa and Portia, contrast

para 1 - male -friendship, valued most

Para 2 - Portia and Nerissa, relatable, contrast

(End of plan)

In the Merchant of Venice, Shakespeare presents friendship throughout the play but the two most significant ones are Antonio and Bassanio and Portia and Nerissa. Male friendship ^{has} a theme of loyalty and sacrifices whereas Portia and Nerissa share similarities with their husbands which emphasises their relatable bond.

Shakespeare uses the characters of Bassanio and Antonio to portray the fact that male -friendship is very important in the play because in the Elizabethan era, male -friendship was viewed as more important than marriage. This is further continued because Antonio's "purse, my person, my extremest means lie all unlock'd to your occasions". Their close bond reflects how much trust and security they have for each other. After Antonio's help to Bassanio ^{who is} a "prodigal son",

(Section A continued) Bassanio strengthens their friendship because he "owes the most in money and in love". This shows that he wishes to repay all of Antonio's kind actions he has given to him. Near the end of the play at the trial, Bassanio wishes to forfeit his "hands, head, heart" for Antonio to save him. Their development of friendship leads up to sacrificing each other's lives for each other.

In contrast, Shakespeare uses Portia and Nerissa's relationship to show the female version and the similarities they share. Nerissa acts as Portia's friend and companion and Portia has the sense of security to tell her all her problems including her father's dead will because she can't "choose none, nor refuse none". Portia tells Nerissa that she would "rather be married to a sponge". The sense of humor they share reflects the close bond they have. Women were meant to be calm and collective but Portia transgresses this idea because Nerissa brings out her witty side. They both have shared experiences because at the end of the play after fooling their husbands, the men are called "cuckolds". Yet again, they share humorous characteristics over situations they both experience because of their friendship from the start to the end of the play.



Part (a) level 3 (12 marks)

- The candidate presents a sound view of Shylock, considering him as a victim of antisemitism. This is a tightly structured and clear response with a good range of supporting comments and purposeful use of technical language, including the 'violent vocabulary' of 'cut-throat dog'.
- The candidate drills down into the meaning of this phrase, considering the dehumanisation of Shylock through this 'animalistic term'. Understanding is shown in Shylock's response with supporting quotation, 'patient shrug' well integrated into discussion.
- Antonio's disrespect for Shylock through the spitting reference is considered, showing understanding of the dynamic between the characters.
- The candidate links this to the effect of 'tricolon of repetition', demonstrating use of relevant and supported subject terminology. The candidate's understanding of Shylock's intent in his dealing with Antonio shows sound engagement.
- Overall, this answer fully meets level 3 criteria but does not reach level 4 because it is not sustained in terms of effect on the reader.

Part (b) level 4 (14 marks)

- The candidate engages with the idea of friendship in a sustained and thorough exploration of well-chosen aspects of the play. Integration of contextual detail is fluent and relevant, eg reference to male friendship in Elizabethan times.
- References are well chosen and support a range of effective points. These include the discussion of Antonio and Bassanio's friendship, and how Bassanio 'owes the most in money and in love'.
- The candidate sustains argument by contrasting this relationship with that of Nerissa and Portia including Nerissa's role as Portia's confidante and companion.
- The humour created by this relationship is well exemplified and there is detailed awareness of context in comments on the conduct expected of women at the time Shakespeare was writing.
- The answer meets level 4 criteria in its sustained critical style and developed personal response.



Candidates need to consider the effects on the reader when analysing quotations.

This response gained a level 5 mark for both parts.

Shakespeare presents Shylock as a ~~someone~~^{character} who has been frequently mistreated in his daily life simply due to his religious beliefs. Shakespeare creates a semantic field of suffering and mistreatment throughout the passage, ~~by~~^{through the repetition of} repeating words such as "spit" and "spurn", referring to the recurring abuse he suffers at the hands of Christians such as Antonio. By doing so, Shakespeare's Elizabethan audience would have ~~felt~~^{felt} that their anti-semitic beliefs were validated. ~~However,~~^{However,} for a modern day audience, Shakespeare adds pathos to the role of Shylock, since phrases such as "void your rheum ~~on~~ upon my beard" clearly ~~shows~~^{shows} the problems that Shylock faces by living in a society which values ~~Christianity~~ and protects the actions of Christians such as Antonio, who seems comfortable when echoing Shylock's use of the words "spit" by ~~saying~~ saying that he would be willing to "spit on thee [Shylock] again". Shakespeare uses this to emphasise the unwillingness of Christians to accept and treat Jewish people as equals.

(Section A continued) Shakespeare alludes to Shylock's overpowering need for revenge through Antonio's statement, when he attempts to entice Shylock with being able to "exact the penalty" should Antonio fail to pay back the ~~money~~ borrowed money. This foreshadows Shylock's intense desire for revenge later in the play, and by doing so, Shakespeare effectively villainises Shylock.

Shakespeare emphasises the dehumanisation of Shylock in the extract. He does this by frequently ~~repeating~~ using the repetition of words such as "cur" and "dog" ~~the~~ throughout Shylock's monologue when he is ~~attempting~~ expressing his bitterness after being ~~subjected~~ subjected to abuse by Antonio. By equating ~~Antonio~~ Shylock to a "dog", Antonio is expressing his intense prejudices towards Jews and Shylock's practice of usury. Shakespeare's Elizabethan audience would have seen this as ~~perhaps~~ deserved ~~and~~, but a modern day audience would interpret the connotations that come with repeatedly describing Shylock as a ~~also~~ "cur". By using animalistic language to describe Shylock, Antonio is effectively reminding ~~the~~ Shylock of the consequences of his religious beliefs.

(Section A continued) as well as showing that he does not believe Shylock to have emotions or rights as Christians do. Shakespeare effectively uses this to portray Shylock's resentment towards the society in which he lives, and ~~the~~ ~~are~~ ~~all~~ the audience is able to see the consequences of this later in the play.

Shakespeare also ~~shows~~ presents Shylock as ~~a~~ ~~the~~ a character whose use of sarcasm downplays the effects of the anti-Semitic abuse he has suffered. Shylock asks Antonio, "Hath a dog money?", which ~~could~~ ~~is~~ could be interpreted as comedic by Shakespeare's intended audience. However, ~~for~~ for modern day audiences, the repetition of sarcasm when Shylock refers to his mistreatment as "counteries" ~~was~~ would not have been seen as humorous, but pitiful instead. Shakespeare adds to this effect when Shylock refers to the submissiveness he is meant to maintain ^{in society}, when he says "with brated breath", ~~and~~ ^{and} "whispering humbleness", and when he asks Antonio if ~~he~~ he should ^a "bend low". This creates a semantic field of submissiveness, which once again adds pathos to the character of Shylock.

(Section A continued) ⑥ In ~~the~~ Merchant of Venice, friendship is an integral theme through which Shakespeare conveys differences in religion, as well its importance in Elizabethan society.

Shakespeare emphasises the importance of friendship through the close ~~friendship~~ platonic (and possibly romantic) bond which is shared by Antonio and Bassanio. Bassanio tells ~~Antonio~~ Antonio that "to you [Antonio], I owe the most in money and in love". Shakespeare uses this to emphasise how friendship can have a positive effect on people. Antonio also tells ~~Bassanio~~ Bassanio, that "my purse, my person, my extremest means, lie all unlocked to your ~~our~~ occasions". By presenting Antonio's willingness to help Bassanio, Shakespeare alludes to the many benefits that accompany a strong male friendship. Antonio is also the only reason that Bassanio is able to marry Portia, ~~which is the reason~~ since he is the person who signs the bond. However, when he is unable to pay back the bond, ~~Bassanio~~ Bassanio tells him that "life itself, my worth, and all the world" do not mean as

(Section A continued) much to him as Antonio's life does. Shylock shows how Bassanio's friendship takes precedent over his marriage to the "fair" Portia. Shakespeare uses this to convey ^{the strong} a sense of unity that accompanies a good friendship, which could encourage his audience to form friendships as well.

Shakespeare ~~at~~ effectively portrays Shylock as ~~the~~ ~~antagonist~~ villainous antagonist by ~~showing~~ ^{showing} that Shylock does not seem to possess any strong friendships. In contrast to Antonio and Bassanio (who are often seen together), Shylock is predominantly seen to be alone. When Shylock is surrounded by people such as his daughter Jessica, he seems to be commanding and often rude, telling Jessica to "Hear me" and "look my doors". By using imperative sentences when communicating, Shylock is demonstrating his hateful, ~~an~~ unapproachable nature. This could also be used by Shakespeare to show the differences between Christians and Jewish people. Bassanio and Antonio are male Christian characters, ~~who~~ ^{and} have ^{their consistent} ~~a~~ friendship ~~as~~ would have been admired by Shakespeare's Elizabethan audience. By portraying Shylock as lonely and unfriendly the

(Section A continued) ~~blatant~~ blatant anti-semitic principles within Elizabethan society would have been upheld. Jews were expelled from England in 1290, and as a result most of Shakespeare's intended audience would not have ~~been~~ interested with a Jewish person. ~~By contrast~~ Shylock's only possible friendship could be with Tybalt, a fellow Jew, but even their interaction does not intimate that they are friends.

Shakespeare ~~also~~ ~~even~~ shows the positive impact that friendships have. Portia and Nerissa ~~show~~ ^{present} this, when Portia has an informal discussion with Nerissa about the test of the caskets, designed by her father. She calls it "the lottery of my destiny", which "bears me the right of voluntary choosing". Portia, as a respectable, wealthy lady in Venetian society, would ordinarily not express such views, but she clearly feels safe and understood around Nerissa. Jessica and Launcelot also seem to possess some platonic feeling towards each other. Jessica says "our house is hell", ~~but~~ ~~so~~ and calls Launcelot a "merry devil". ~~was this~~ This could be seen as

(Section A continued) Jessica being affectionate towards Launcelot, since he ~~an~~ helps her escape her Jewish household to marry the Christian Lorenzo. Shakespeare also uses this ~~unlike~~ ^{unlike} ~~the unlikely friendship~~ ^{unlike} unlikely friendship to ~~show~~ once again express the importance of friendships. ~~because~~

Part (a) level 5 (20 marks)

- A cohesive response, which explores the way Shylock is presented as a character who has been frequently 'mistreated', suffers from 'dehumanisation' and how his use of language reflects the 'effects of the antisemitic abuse he has suffered'. The candidate shows a sensitive and perceptive understanding of his character and the close analysis of specific words and phrases are integrated throughout the response.
- All points are well supported with well-chosen quotations, which are perceptively analysed and used to explore the interrelationship between the language, form and structure and the effect on the reader. There is some mention to context, however the depth of discussion and analysis of AO2 are sufficiently detailed to enable full marks to be awarded.
- Terminology is detailed and wide ranging and is integrated and precise throughout.

Part (b) level 5 (20 marks)

- Part (b) is also an assured response, which shows a high-level engagement with the rest of the play and how the theme of friendship is presented. The range of examples chosen illustrate a perceptive understanding of the play as a whole.
- Areas discussed include the way friendship is presented 'through the close platonic (and possibly romantic)' friendship of Antonio and Bassanio and the close friendship of Portia and Nerissa. The discussion of Shylock, 'who is often seen alone', and how he acts as a contrast with Antonio and Bassanio, 'who are often seen together' is particularly perceptive.
- Discerning references form an integral part of the response and the analytical style is mature and perceptive.
- Contextual links are convincing and again sensitively discussed particularly with regards to the presentation of Jews in Elizabethan times.



Use these exemplars for candidates to identify where the assessment objectives are covered. For example, present students with a part (a) response and get them to highlight the quotations and techniques.

Question 7

Despite being the least popular choice for *An Inspector Calls*, the question still produced a wide variety of responses across the mark range. There were some excellent ideas explored, with candidates linking the mystery of the photograph and cyclical nature of the play (doorbell/telephone ringing) often drawing on the mysteries of a detective genre.

Consideration was also made to Priestley's deliberate use of staging to create a sense of mystery, for example the change of lighting and characters leaving and entering the room. Many candidates were able to discuss the Inspector's mysterious and ambiguous nature and how he 'appeared an enigma to the other characters and audience'.

Weaker responses often tended to a more narrative approach with a loss of focus on the question or they focussed too heavily on the historical and social context and made minimal comments on the actual events from the play, missed out the context or included generic information to get some marks. Some candidates often could not make the link between mystery and the context and focused instead on the idea of 'secrets'.

This response gained a mark in level 2 for AO1 and AO3 and a mark in level 2 for AO4.

(Section B continued) Mystery in the play An inspector calls is extremely important due to the actual inspector being this mystery man towards the end. Furthermore we know that there was a major part the Mysterious inspector played he was no ordinary ~~inspector~~ police inspector. ~~He is~~

He is presented as a man who likes upper class snobs to face the reality of not being kinder to those who make there every day lives more easier. For example we know that Eva Smith a young girl who worked for ^{Arthur} ~~erie~~ Birling tragically took her own life after encounters with many cruel people.

The inspector ~~being the way he is~~ doesn't really care to tell a person when they are wrong because at the end of the play he tells them you ought to be ashe "^{ashamed} ~~ashamed~~". And this is because the Birlings took the biggest role in playing apart of Eva's death. Sheila had suspicions about the police inspector from the very start and we know this because she goes on to say "I have an idea - and i had it all along". This implies she knew

(Section B continued) Something was off quite early on.

The Mystery behind the play An inspector
calls ~~is imp~~ is the reason many
people would off been left shocked
mainly for the fact at the end the inspector
suddenly vanishes and is seen to be left with
Eva Smith at the end.



ResultsPlus
Examiner Comments

- The initial focus is on the Inspector being 'the mystery man'.
- Context is touched upon with mention of 'upper class snobs' and 'tragically' but there is no subsequent development.
- There is mention of Sheila's suspicions but this, too, remains undeveloped. The final point is not fully explained.
- This response is by no means wholly narrative but there is no consistent or secure focus. Some awareness of context is present and a mark low in level 2 is appropriate.
- Sentence structures are not always fully controlled; spelling is generally accurate with some slips. A mark in mid-level 2 is appropriate.



ResultsPlus
Examiner Tip

Please remind candidates that they should begin their answers in the correct place in the answer booklet.

This response gained a mark in level 3 for AO1 and AO3 and a mark in level 3 for AO4.

At the beginning of *An Inspector calls*, mystery is ~~significant~~ shown as significant in the play through the Inspector's arrival at the Birling house. The lighting changes from 'pink to bright and hard' as the Inspector arrives. This change of atmosphere from a comfortable pink to a bright, hard lighting spotlight seems to make it an interrogation. ^{This} ~~which~~ is mysterious to the audience as they have no idea of what the Birlings have done. ~~This~~ The ominous looking Inspector wearing a ~~his~~ dark coat is important as it ~~refers to the~~ ^{he} symbolises the Inspector as a representative of the working class. The effect of this is that it sets the tone for the play with the constant pressure on the Birling ~~family~~ family. This shows the working class challenging the ideas of the upper class and wanting them to have more social responsibility.

~~1st paragraph~~ 3RD PARAGRAPH
(Section B continued)

→ In the middle of the play, mystery is significant as it emphasises the inequality between males and females. Sheila ~~is~~ ~~was~~ When Gerald was being interrogated, Sheila was curious to know what Gerald had done. When Sheila finds out that Gerald was having an affair, Mrs Birling responded that it was 'normal'. ~~2nd paragraph~~ During this time it was ^{common} ~~normal~~ for a man to go out and have another wife, but if this was a girl then she would be seen as 'ruined' by society. J.B. Priestley wanted to show what gender inequality was like and how it needed to be fixed.

2ND PARAGRAPH → ~~At the beg.~~ Mystery is shown again at the beginning of the play by the ignorance of Mr. Birling. He says how the Titanic is 'unsinkable, absolutely unsinkable' and how 'the Germans don't want war'. Although this is dramatic irony as the audience is seeing this after two world wars. This creates a bad image for the upper class and ~~is also emphasised by~~ The Labour party won the year before this play was released in 1945, so the dislike of the upper class and Priestley's views makes this the right time for him to release the ~~new~~ play. The arrogance and confidence in Mr. Birling's statement also makes him more hated. As he has more money, he thinks he has more knowledge. The audience know this isn't true and are most likely still mourning over the

(Section B continued) loss of relatives in WW2.

At the end of the play, the ~~a cyclical structure~~ mystery is ~~show~~ significant which ~~the~~ ^{is} ~~is~~ recognised by the cyclical structure of the play. Gerald figures out that the Inspector was not real all along. This makes him and Mr. Birling very ~~or~~ happy as they only cared about their status all the way through. ~~The~~ ^{is} ~~is not~~ The mystery of the Inspector being fake is ~~is~~ evident as it shows the true nature of the upper class and briefly relieves them. Until Mr. Birling gets a phone call 'a girl has just died at the infirmary'. This is an implication of the cyclical structure and notifies the reader that this whole interrogation will happen again. But instead ~~or~~ with a real inspector. He hopes that ~~the~~ this will lead the Birlings to have more social responsibility.



- The response opens with a comment about how stagecraft (lighting and costume) contributes to a sense of mystery.
- The context of class conflict is introduced, followed by a reference to gender inequality in the way Sheila probes the mysterious behaviour of Gerald. These are seen as two of Priestley's concerns when writing the play.
- The ignorance of Mr Birling is cited as an example of mystery but this point is not explained clearly. Further points on political context are offered.
- This is a sound personal response written in an appropriate critical style and commenting on context but is not always clearly focused on mystery. A mark securely in level 3 is appropriate.
- Control of sentence structure, a range of vocabulary and accuracy all contribute to an AO4 mark at the top of level 3.



Candidates should ensure that all points made are fully developed.

Question 8

This was by far the most popular of all the questions in Section B and many examiners were impressed with the quality of responses produced. Candidates predominantly explored the characters of Sheila, Eric and how their personalities and attitudes evolved as the play developed, being 'more malleable', in contrast to their parents who were established in their 'bigoted views and attitudes'. Some candidates considered Gerald's role as the mid-point between the older and younger generation and despite his initial remorse at Eva's/Daisy's death, how he was quick to revert back to his old ways.

There were some really perceptive comments on Eva Smith's inclusion into the younger generations and how this was contrasted with Eric and Sheila. One particularly excellent response argued that 'Sheila has been given every opportunity in life, including the opportunity and resources to change, whilst Eva is condemned from the outset as despite being a part of the younger generation her class prevents any meaningful change'.

In the higher-level responses language was highly ambitious and sophisticated. Clear arguments were made about the older and younger generation and how they represented differing social and political attitudes of the time.

A considerable number of answers mentioned the younger generation acting as 'Priestley's mouthpiece'. Where candidates did less well, they tended to just point out similarities and differences in the older generations, without any real focus on the task.

This response achieved a mark in level 4 for AO1 and AO3 and a mark in level 3 for AO4.

The play 'A Inspector Calls' written by Priestly, tells the is a lesson taught by him to about the societal domination the upper class had over the lower class. The play also conveys Capitalistic and Socialistic values presented by its various characters. The younger generation of 'An Inspector Calls' named Eric and Sheila successfully show emerging socialist views.

Priestly successfully presents Sheila, ~~a part of the younger generation~~ a part of the younger generation as a sympathetic young girl. She explains to her

(Section B continued) father, Mr Birling, that the lower class 'aren't cheap labour, they're people'!

Sheila successfully creates the idea that ~~she believes me to~~ she sees the lower class as ~~actual~~ ^{actual} human beings, unlike ~~his~~ her father who sees them as a fuel for his economic growth. Sheila knows that the ~~people~~ ~~of the late 19th~~ proletariats of the 1912 were highly mistreated by dominating businessmen in terms of money and that they exploited many of them, in his case the exploitation of Eva Smith. Priestley ~~but~~ uses Sheila as a mouthpiece to illustrate his own ^{views} ~~views~~ on the society of the actions of the upper class businessmen whose ~~only aim is~~ only aim is to make more money and economically grow. This is why Sheila is so very important in ~~An Inspector calls~~ the play as it helps Priestley's opinion be stressed onto the Edwardian Society. Furthermore, Sheila emphasises the plural noun 'people' at letting the audience understand that that she's ~~doesn't~~ ~~see~~ humans and has sympathy for the lower class workers.

~~Priestley~~ Furthermore, ~~Moreover~~, Priestley, powerfully using Eric's character to show the importance of the younger generation. He does this by

(Section B continued) expressing Eric to ~~see~~³ question 'Why shouldn't they try for higher wages? We try for the highest possible prices'. Here, Priestly uses Eric to go ~~against~~ against his father's words and challenge him. ~~He~~ ~~contr~~ He ~~contra~~ contradicts Mr Birling's firm statement of 'higher ~~p~~ lower costs and higher prices'. Again, Priestly uses Eric as a mouthpiece to assert his views on the ~~to~~ mistreatment of lower class workers. In 1912, ~~the~~ lower class workers ~~are~~ were ~~not~~ paid so minimally that they couldn't make a firm ~~#~~ living for themselves. This is possibly what ~~Eva~~ Smith was going through so Priestly ~~wanted~~ wanted ~~at~~ the Edwardian Society to understand ~~there~~ ~~their~~ and hopefully change their views on the working class ~~or~~ proletariat's. Eric is firmly a strong, important figure in 'An Inspector Calls' because he demonstrates ~~social~~ possible socialist values through his questioning which possibly may be what Priestly wanted ~~to see~~ ~~or~~ to start ~~see~~ seeing in the Edwardian Society of 1912.

~~Priestly~~ Priestly ~~or~~ powerfully presents Gerald ~~as and~~ as a figure of the younger generation who

(Section B continued) has a chance to change. Gerald is presented as a 'knight in shining armour' by Sheila and exclaims ~~he~~ that Joe McGarry, ~~was who to had he~~ harmed Eva, was a 'notorious womanizer'. These statements present Gerald as ~~a~~ a figure who hero-like ~~figure~~ figure who saved Eva from harm. He is important because he shows how courageous the younger generation ~~were~~ were in saving people. However, the Edwardian ~~Socie~~ audience later finds out Gerald did this for his own benefit, not for Eva's. He Gerald is portrayed by Priestley ~~to be~~ ^{to have} that he has the capacity to ~~make~~ ~~make a~~ change and show socialist values ~~to~~ but he ~~st~~ chooses not to. His ego is ~~too high and~~ ^{upper} ~~high~~ class attributes ~~are~~ his ~~holding~~ ~~control~~ control his mind into ~~not~~ ~~show~~ ~~changing~~ His ego and his ~~big~~ upper class arrogance, control his mind into ~~unabling~~ to change. Priestley makes Gerald ~~so~~ this way to show ^{that} some of the younger generation don't change their opinions and stay firm upon them. Unlike, ~~Gerald~~ Eric and Sheila ~~the~~ The Edwardian ~~Socies~~ audience can ultimately distinguish which

(Section B continued) pathway they should follow: the emerging socialists or the arrogant capitalists. Priestley's main message he wants to the Edwardians to understand.



- This response begins with a broad introductory point about the nature of society in 1912 and the significance of emerging socialist views via the younger generation.
- The candidate introduces Sheila as their first example and contrasts Priestley's presentation of her with Mr Birling, pointing out that she is portrayed as 'sympathetic'.
- Understanding is developed and fully related to the text as the argument develops and the candidate is aware that characters are constructs designed by Priestley for a purpose, eg describing Sheila as 'a mouthpiece to illustrate (Priestley's) views on society'.
- The argument continues in this vein, moving on to discussion of Eric who is also described as Priestley's mouthpiece and refers to Eric's line, 'Why shouldn't they try for higher wages?' to convey this view that is subsequently consolidated with a point on context.
- Context is well integrated into discussion throughout the answer with references to features such as conditions for the working class in 1912 and the nature of Edwardian society.
- The level of detail in the answer reflects the candidate's developed personal response and ability to use well-chosen references. An example of this is in the inclusion and introduction of Gerald to the argument, with an insightful point about his appearance as a 'knight in shining armour' moving into an argument that Gerald is motivated by personal gain even though he has the capacity for social conscience. He is presented as a contrast to Sheila and Eric and the candidate concludes with the concept of the gulf between 'emerging socialists' and 'arrogant capitalists'.



The acronym PEER + C is useful for structuring responses. (Point, Evidence, Effect on Reader, plus Context). For Post 1914 literature questions, context is assessed.

This response gained a mark in level 5 for AO1 and AO3 and a mark in level 3 for AO4.

The younger generation is used to show an ideal progressive change in society throughout ~~an~~ An Inspector Call.

~~The younger generation is shown mainly through Sheila and Eric.~~

One way the younger generation is important throughout An Inspector Call is through their ability to change and develop their opinions. This idea is presented the clearest through Sheila, whose emotional maturity has grown significantly by the end of the play. At the beginning of the play Sheila refers to Mrs Birling as 'mummy' but by the end has begun using the more formal 'mother'. Sheilas dependance on others also lessens as the

(Section B continued) play progresses, as in the beginning ~~she~~ when given the ring to ask Gerald 'is this the one you wanted me to have', showing that instead of forming her own opinion she chooses to rely on Gerald. This behavior changes with the introduction of the Inspector, who presents her with a new way of thinking and allows her to form her own opinions around it, and once presented with another opinion than the one she had been told was correct her entire life, she quickly begins to branch away from her father's ideas, even daring to criticize him directly saying 'those girls aren't just cheap labour, they're people'. In the play, the Inspector is used as a mouthpiece for Priestley to voice his opinion, the Inspector introducing new ideas to Sheila mirrors the play introducing new ideas to the audience, hoping they would do the same as Sheila and change their mind, as without exposure to different ideas society can't improve.

The play *An Inspector Calls* was used as political propaganda by Priestley, who wrote it in order to spread his own views and opinions on capitalism, by setting the play in 1912 he was able to criticize the characters much more

(Section B continued) easily, as it meant he was able to lean upon historical events in order to make the older generation who refused change seem unintelligent, and so the audience was more likely to side with the younger generation.

Priestley also shows the younger generation showing remorse for their actions, something the older ones don't do. Even after Gerald tells everyone that no one died in the infirmary that night Sheila and Eric are the only two who recognize that they "still did those terrible things to that girl" and ¹⁰continue taking accountability for their actions, even after they might not have had as great of an impact on someone as they previously thought. This morality which is shown through the younger generation contrasts with the uncaring actions of the older ones, as they insist that since no one is dead, they did nothing wrong.

~~Eva Smith and Sheila Birling serve as a great contrast to how life is like for~~

Priestley uses the younger generation to show hope for the future, as with new generations there is new hope for improvement. It's also possible that as Priestley was writing about a family in 1912,

(Section B continued) he thought about the fact that when the play was performed in 1945, the younger ~~gen~~ generation of 1912 would have been in the audience, now older, showing that everyone in the audience was capable of experiencing the same change that Sheila and Eric did.

Eric's change is also significant, as he began to change before the introduction of the Inspector, from the beginning of the play he showed criticism towards Mr Birling ~~and also showed almost immediate remorse for his~~ actions ~~with Eva Smith~~ by frequently ~~disagree~~ correcting him and disagreeing with what he says. Eric was also the only character to show immediate remorse for his actions, without the threat of the Inspector. After Eric's assault of Eva Smith he instantly began trying to make it up to her, by stealing money for her, risking getting in severe trouble with his father, and even offering to marry her, which would have altered his life forever, ~~but~~ but that didn't concern him, as he was so worried about making amends with Eva. He was also the only one who didn't have to be constantly pushed by the Inspector to tell of what he did to Eva. This is a particularly important aspect of his character as it shows both the natural progression of society but ~~it~~ also, the

(Section B continued) lack of interference from the inspector removed any chances of him manipulating the younger generation to get them on his side, as this is something that happened ^{almost} entirely without his input.

Pherry also cements the fact that the younger generation of change as when Mr Bunting accuses the inspector of corrupting Sheila and her friend he says 'I usually have that effect on the young' which ~~further~~ implies that change in the future is imminent.



- A perceptive response that shows a high-level of understanding of the entire play and how the younger generation are important, particularly through their 'ability to change and develop their opinions'.
- Points discussed include Sheila's 'emotional maturity' and how she develops as a character, moving from a young woman dependant on others, to 'developing her own opinion' as a result being presented with a 'new way of thinking' by the Inspector.
- Discussion also includes how the younger generation show 'remorse for their actions' and 'hope for the future' is also a central aspect throughout the response, and this is discussed in a critical style with maturity.
- Textual examples are wide-ranging, appropriate to the points being discussed and are integrated throughout the response, helping to enhance the discussion.
- Context is interwoven throughout and explores the way Priestley presents the younger generation as a way to 'show hope for the future' and as a form of 'political propaganda'.



Candidates should use short, integrated quotations that develop the point being made.

Question 9

Although there is only a small entry for this question, responses covered a wide range of marks, with the majority falling within the high level 3, 4 and low level 5 range. The majority of candidates explored the changing and volatile nature of Maggie's and Hobson's relationship and how Maggie broke with the traditional 'subservient Victorian daughter's role' by challenging Hobson's position of authority both within the household, business and when it came to marrying Willie.

There were some very insightful comments made and one candidate produced an excellent response considering how Maggie is presented as a 'loveable protagonist to Hobson's belligerent and misogynistic personality'. Most responses were wide-ranging looking at the changes in their relationship throughout the play.

Contextually, many candidates discussed the emerging suffrage movement and how Maggie represented the stronger more outspoken woman who was 'beginning to speak out within society and their own community'.

This response gained a mark in level 3 for AO1 and AO3 and a mark in level 3 for AO4.

In the play Hobson's Choice, Maggie and Hobson's conduct towards each other and respect is completely lost. There are never kind words or compliments exchanged between one and another.

Maggie is the eldest of the family of three girls, Hobson is the father and the mother has died.

In the opening of the play ~~Maggie~~ Hobson is very quickly portrayed to the reader as a drunkard who spends most of his time at the Moonrakers - the local pub, much to his daughters annoyance and disgust.

(Section B continued) Maggie practically runs the house and bootshop they own whilst the girls' father spends a lot of it drinking.

When ~~they~~ Hobson comes home after a night of drinking, Maggie is the one who puts him to bed, and in the morning Maggie is the one to open up the shop, and do business alongside her not so helpful sisters, Alice and Vicky.

So when Hobson eventually comes down in the morning, and decides to address his daughters about their futures, he tells Maggie she is an old maid - too old for ~~marriage~~ marriage. Maggie naturally reacts to this with defiance, something that would have been unusual for a woman to do in 1914/1915's England, when this book was published.

Brighouse tried to show a mainly unseen act of independence, in women in a male dominated time, when women were expected to, marry, settle down and have children. When women couldn't vote or have male considered jobs, which is why Maggie being the main character in this book would have been a surprise to the 1914/1915's England.

(Section B continued) When Hobson decides Maggie's "30 and shelved" ~~and~~ Maggie takes marriage into her own hands and when Mrs Hepworth a high-class customer comes to the shop to praise lower-class Willie to his face, Maggie has her mind made up, she is going to marry Will Mossop.

When Hobson hears Maggie's intentions he is furious, counting on Maggie to keep the ~~the~~ boot shop in order and keep fuelling his alcohol addiction, he threatens Will Mossop's job - seeing as he wasn't very keen on being married to Maggie after being 'tolerated' to Ada Figgins. To which to Hobson's surprise Willie agrees taking Maggie's arm and walking out of the shop with her.

After Willie and Maggie are married Hobson is sinking into debt as all three of his daughters have walked out and planned to marry, and Hobson has continued to drink ~~as~~ as the money steadily runs out and his ~~health~~ health declines rapidly.

Willie and Maggie call a family meeting to discuss Hobson and the shop's future.

(Section B continued) To Hobson's intense annoyance Willie and Maggie end up getting the upper-hand on every argument included in the meeting, ~~and~~ which ensures Willie is able to come back and work, (with Maggie also), in Hobson's shop, a much better environment, than the cellar Will and Maggie brought in Oldfield Road.

Hobson and Maggie also argue about the doctor's order, of no more alcohol for Hobson, as Maggie dumps it all.

Hobson and Maggie's ~~relationship~~ ~~relationship~~ relationship throughout the play is never on very good terms and Maggie's ~~strong~~ intense independence was a ~~the~~ strong character being portrayed in an England dominated by male influence. ~~and~~

Hobson calling his daughters "uppish" was a clear point of him trying to control ~~the~~ Maggie and her sisters and show dominance in the household after his absences but Maggie was left to fend for herself and her sisters whilst being left to care for

(Section B continued) the shop which ~~was~~ meant her independent streak was intensified towards her father when he did make an ~~app~~ appearance and try to take back the role, and control that came with it. of father



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Examiner Comments

- A sound response which opens with an immediate focus on the question and offers a relevant personal response.
- Although there is a tendency to become more narrative at times, the candidate then uses these points to demonstrate a sound understanding and interpretation of the relationship between Maggie and Hobson.
- The candidate does maintain an appropriate style, however the lack of close references to the text stops the response from moving higher up the level.
- Comment offered on relevant context (eg attitudes to women) is generally sound, although there is some confusion over dates.



ResultsPlus
Examiner Tip

Candidates should regularly refer to the question in order to maintain focus.

Question 10

Responses seen were wide-ranging and considered a number of key areas in the play and the way money was a dominant factor in characters' lives and their eventual 'success or ruin'. Many candidates discussed the importance of money within the business world, particularly the contrast in fortune between Hobson, who slowly saw his financial stability and security eroded and Maggie and Willie, who thanks to their success in business, are able to take over the running of Hobson's.

There were some very insightful responses from candidates who explored the importance of money within the different social classes, particularly the need for Hobson as a middle-class man of business to provide his daughters with clothing allowances and 'provide settlements' to enable them to marry.

This response gained a mark in level 2 for AO1 and AO3 and a mark in level 2 for AO4.

Money is very important to Hobson as in the play we can see that in these old times money was status and status was the most important thing a man could have. Money is important for Hobson as he only likes to spend it on himself or keep it for himself and we can see this when Hobson says he does not pay his three daughters who work at his shoe business everyday bringing in him money, Hobson also had chronic alcoholism towards the end of the play as he mostly spent his money on alcoholic beers and would

(Section B continued) have lots until he got drunk.
• ~~Money is~~ Hobson is very tight with his money as he didn't want to pay for his three daughters to get married and in the end he was tricked into paying it. Money was also important in Hobson's choice as during these times in England there was a massive separation between classes, lower class, middle class, higher class. And this all has to do with money, we can see many different people in Hobson's choice from different classes in lower class there was Willie and middle class there was Hobson and from upper class it was Mrs Hepworth. And all of these people had a different amounts of money. ~~and~~ Money was also important as it was how to deal with marriages back then, you would have to pay off the families that were marrying.

We can also see the importance of ~~the~~ money when Willie and Maggie needed a loan from Mrs Hepworth to start their new business up and if they did not get the money their business wouldn't have started up.

(Section B continued)

The money that ~~H~~ Hobson makes can also be seen as very important when his business stopped making as much money when Willie and Maggie left. We can see how downhill Hobson's health and attitude towards his business goes due to money. Money also played a big role in education as school wasn't cheap and if some people went to school they would probably leave to work and make money for the family so this meant most lower class people wouldn't be able to read or write in these times all because of money. When marrying in Hobson's choice most families would try and marry their child off to ~~wealthier~~ wealthier and higher class families. And we can partly see this when Vicary and Alice picked two slightly better off men than ~~the~~ them to try and marry but Hobson didn't want to pay to get them married and lose two free workers at his shop. And that's one reason why he didn't let Maggie marry at the start of the play and his excuse was "your

(Section B continued)

too old" but he just didn't want to lose a free worker. If he loses a free worker he'd have to pay someone which he doesn't want to do because he will lose money. Hobson finds money important ~~as~~ and we can see this when we find how much Willie gets paid, he gets paid for doing anything. Although he does most of the ~~work~~ work making the shoes and clogs, Mrs Hepworth a very rich woman only comes there to the shop just to buy shoes made by Willie. But Hobson takes most of the money from the shop.



- This response opens with a reference to the relationship between money and status. This is a straightforward, but valid point and goes on to illustrate with narrative references to Hobson's relationship with his daughters and also his 'chronic alcoholism'.
- Focus remains on money and is delivered largely through narrative selection. There are some elements of personal response, eg in relation to Hobson's attitude in not paying for his daughters' marriage as 'very tight'.
- Some awareness of relevant contexts is evident through comments on education and the 'massive separation between classes'. These are presented in general terms.
- The candidate makes references to episodes from the play but does not develop these in detail, rather focusing on plot, eg commenting on Willie and Maggie's need for a loan without examining in detail or supporting with reference to the text.
- The point about Vicky and Alice choosing two 'slightly better off men' is a valid example with some elements of personal response but is not executed with secure focus.
- The answer considers Hobson's dilemma at the end, referring to the difficult situation where he has to retain employees but does not want to pay them the sum to secure their loyalty.



For Section B questions, examples can be from one or more specific episodes, events, character actions etc. 'Examples' does not mean that quotations must always be provided. Examples are specific references to the text in relation to the question.

Question 11

There were some lovely responses that looked at the role of the narrator and how he is used to 'drive the story forward', to take on the role of different characters and to introduce the audience to the characters and establish their roles in the play.

Stronger responses focused on how he represented a modern form of the Greek Chorus, who was omnipotent and could see into the future, predicting the outcome of the tragedy. Mention was also made to the way he posed 'philosophical and sociological questions' concerning the characters lifestyles and social backgrounds, the moral dilemma posed by giving a child away and to prompt the audience into deciding whether the characters were good or bad people. Discussion also included the concept of nature vs nurture. Some perceptive responses discussed the way the narrator broke the fourth wall and acted as a moral compass.

There were some weaker responses that showed a general awareness that the narrator told some of the story and 'sang some of the songs' and consideration was made to him possibly being the devil as he sang 'the devil's got your number'. However, most of the discussion was surface level and fairly narrative and some candidates were not able to explore the significance of the narrator and how he contributed to the events of the play.

Context points related to the setting of Liverpool and the social influences that affected families at the time.

This response gained a mark in level 1 for AO1 and AO3 and a mark in level 1 for AO4.

The ~~the~~ Narrator has a huge Significance in the play Blood Brothers. ~~When~~ At the start of the play the Narrator tells the reader that the twins are dead dead. now this has a huge Significance because the characters in the play does not know that Micky and Edward are going to die, but the audience does. The Narrator is also really Significant because he tells the audience thing before there about to happen



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Examiner Comments

- A simple and straightforward response, which shows limited personal response to the significance of the Narrator, although there is an awareness of the text as a play and of an audience.
- There is little evidence of a critical style and little relevant supporting reference to the text.
- The response lacks links to context.



ResultsPlus
Examiner Tip

Candidates are advised to spend approximately 50 minutes on their response to Section B.

Question 12

The more popular of the two Blood Brothers questions, the theme of violence produced a wide range of responses and marks were awarded across all levels.

The main areas of discussion centred around the violence towards the end of the play including Sammy shooting the cashier and the eventual killing of Edward and Mickey. Some candidates discussed the violence of Mrs Lyons (slapping Edward and brandishing a knife at Mrs Johnstone).

Stronger responses considered the progression of violence in the play and how it begins as 'innocent children's games of cowboys and Indians', with play guns, which foreshadow the more extreme violence at the end. There were some very perceptive responses that looked at how society and poverty acted as a 'catalyst to the violence in the play and how the segregation of social classes led to friction and conflict, often resulting in violent outbursts'.

Contextually, many responses discussed the differences in social classes and the links between poverty and violence.

This response gained a mark in level 4 for AO1 and AO3 and a mark in level 3 for AO4.

In Blood Brothers, violence is an important theme to the play. Many characters are involved in violent crimes. ~~One character who has a background of being violent is Sammy.~~ In the play, Willy Russell presents the character of Sammy as a character who has a lot of violent tendencies. In the song 'Living on the never never' we are told that Sammy had once burnt his school down. As an audience we are shocked as even though Sammy has done this, he has not had any major consequences and Mrs Johnstone talks about this action as though it

(Section B continued) is nothing. We are aware that Sammy has been in trouble with the police many times before as when the policeman goes around to Mrs Johnstone's house about Mickey's behaviour, he mentions 'this is not the first time we have been around' and that if it happens again 'I will have the welfare onto you.' ^{AS an} ~~Asian~~ audience we are worried as to if this could affect the Johnstone family. Due to Mickey not having a father figure around, Sammy is an ~~order~~ ^{order} male figure which Mickey ~~to~~ could look up to as a parental figure; this could influence Mickey to take on a ~~more~~ violent personality as he grows up.

Sammy also seen pulling a knife out at a bus driver, due to being unable to pay for a bus ticket, as an audience we see how due to Sammy's inability to financially cope he uses violence to try and get his way. This was very common in the

(Section B continued) 1960s due to many working class people struggling, they would turn to violence as an escape.

Although Sammy did ~~a~~ partake in these violent activities, I feel as though he didn't mean to maliciously hurt anybody, whereas Willy Russell creates Mrs Lyons to be a violent character ~~with~~ with the intent to harm Mrs Johnstone. This is significant in the play as we see Mrs Lyons lunge at Mrs Johnstone with a kitchen knife as she says 'I curse you, witch!' This creates shock for the audience as we weren't expecting this to happen as a build up of worry for Mrs Johnstone occurs. The contrast in the both knife incidents are clearly shown that where Sammy had just pulled the knife out he would not hurt anybody, however Mrs Lyons lunged at Mrs Johnstone ¹ meaning if she did not move away ² Mrs Lyons could've seriously hurt her.

~~Another~~ Character Willy Russell also

(Section B continued) Creates Mickey into a violent, uncontrolled character as he grows older. This is clearly seen in Act Two when Mickey loses all control of his emotions and mental health and finds Eddie. Due to Mickey's sense of no control we feel worried as an audience as we are aware that Mickey is furious with Eddie. Mickey asks Edward 'how come you got everything and I got nothin?' proving that Mickey is in a state due to his unemployment and lack of money. This links back to the factories shutting down in the 1970s causing a massive rise in unemployment for the working class; we could also ~~the~~ link it back to the richer getting richer and the poorer getting poorer. Mickey ~~the~~ feels as if he has nothing left to live for as earlier on he says to Linda that he takes his antidepressants ~~to feel~~ as 'they make me feel invisible', he then murders Eddie by shooting him. ~~This~~ We could mention how the ~~of~~ children have been

(Section B continued) influenced with gun violence due to playing them at those games when they were younger.



- There is relevant consideration of Sammy and his 'violent tendencies' which includes some discussion of his upbringing and influence on Mickey.
- Throughout, there is sound contextual comment on the struggles of the working class as a factor contributing to violence.
- The comparison of Sammy ('he didn't mean to maliciously hurt') and Mrs Lyons (she 'could've seriously hurt her') is apposite and there is further consideration of Mickey's violence.
- This is, therefore, a developed personal response which fulfils all the descriptors in level 3 and merits a mark low in level 4.
- The candidate uses a range of vocabulary accurately together with varied and controlled sentence structures, meriting a mark in level 3.



Candidates do not have to use quotations in Section B. Examples can be specific references to specific episodes in the play or novel studied or paraphrased quotations.

Question 13

The majority of candidates demonstrated an excellent understanding of the play, the presentation of World War One trenches and the way the officers are brave in their own way as they have to 'cope with the horrors of war and the continual likelihood of dying'. Discussion often considered how as officers, it was important to display a brave and confident attitude so that they boost the morale of the other soldiers.

Many responses explored the character of Stanhope and how he had acquired the 'Military Cross' for his bravery but was unable to cope with the pressures so resorted to 'doping himself with whiskey'. Other areas discussed included Raleigh's hero worship of Stanhope and how Stanhope's bravery had inspired him to ask to join the battalion, Raleigh's bravery on the raid and Osborne's bravery and the way he volunteered to fight despite being older than his fellow officers.

A few candidates also debated whether Hibbert's reactions to Stanhope's threat to 'shoot him for being a coward' was in reality a form of bravery.

Contextually, candidates explored the concept of bravery and the way men were encouraged through propaganda to enlist for the front as a way to demonstrate their bravery and patriotism.

This response gained a mark in level 4 for AO1 and AO3 and a mark in level 3 for AO4.

Sherriff wrote the play 'Journey's End' as a homage to the casualties of war, he wanted their story and bravery to be showcased as he felt they were forgotten and applauded for, that is why he shows every character to have sort of sense of bravery.

Hibbert is showed as a coward to the audience he is suffering from neuralgia and Stanhope does not believe him "he's trying to wiggle his way home before the attack" Stanhope refers him to a worm, someone who is rude and has no respect; Hibbert can be interpreted as a coward in contrast to Stanhope's bravery but Hibbert's constant complaint of the trauma induced neuralgia may make the audience sympathetic for him; It is only when him and Stanhope are arguing and Stanhope threatens to kill for him for potential desertion "I was jiddling with my revolver..." Stanhope

(Section B continued) words it like this to show he can easily cover it up and as an attempt to taunt Hibbert but in a moment of sheer bravery Hibbert says "Go on, then, shoot!" this suggests to the audience that Hibbert really is suffering and is brave enough to stand up to his captain.

Stanhope's heroism is made very evident to the reader from the get go, Sherriff does this because when the play first started he wanted the audience to recognise themselves, friends, husbands, sons in the character. Stanhope is shown as brave through the various words of respect from the officers, Osborne says "He's a long way the best company commander we got" suggesting his bravery and skills are unmatched to any other person, even himself who has 20+ years more experience. We are also informed by Hardy that "He didn't go home last leave..." this ~~the~~ conveys his bravery for constantly working on the frontline and putting the army first. His bravery is ~~the~~ most significantly highlighted in his voluntary suggestion of ^{himself} going on the raid, to save newcomer Raleigh, and it is Raleigh who informs us of Stanhope's Military cross also confirming Stanhope's bravery.

Raleigh's bravery is presented in the play through his naivety and enthusiasm, bravery is presented to have two sides; Raleigh can only see and focus on the good, he views war as an extension of school where Stanhope the "skipper of the rugby" will lead him to a victory on the battlefield, so when he is chosen

(Section B continued) for the raid his enthusiasm is through the rag, it is only when he realised what has to be done to be labelled as brave does this enthusiasm wither, ~~not~~ after the raid "he walked as though he ~~was~~ were asleep" this quote shows how deadened he was by the experience, in this scene it is where the audience realise the ~~the~~ cause of Stanhope's attitude, he may be brave and a well rounded hero, but it's what he had to do to get those words said about him that drastically alters his demeanour.

Osborne's bravery is accounted for in his swift acceptance of the death wish of a daylight raid, in the moments leading up to it do we see him remove his wedding ring, it's here the audience begin to realise the foreshadowing of the future. Before the raid Osborne and Stanhope have a conversation about women and the reality of war and Sherrif uses it as ~~as~~ a metaphor for conveying the emotions felt and endured by the soldiers. As Osborne readies himself for the daylight attack he thinks of 'Alice in Wonderland' where nothing makes sense and the world is not right Sherrif uses this to ~~the~~ parallel it to Osborne's life/world makes no sense - shown in the futility of war, and how the world is not right shown the complacency of the colonels dismiss of the men that do die in the raid; so Osborne's bravery is shown in his acceptance and quick agreement to orders.



- A developed personal response, which meets the requirements of a high level 4.
- The candidate discusses different types of bravery featured in the play and covers a wide range of characters in some detail, although some points might have been developed in more detail.
- The candidate offers some personal interpretation of events (eg suggesting that Stanhope ' ..didn't go home last leave...' conveys his bravery).
- A wide range of well-chosen textual examples are embedded throughout the response.
- Sustained comment is made on context and is integrated into the response, showing detailed awareness of the relationship between text and context.



When using quotations, candidates are encouraged to keep them short, relevant and to embed them within the sentence to support and develop the point being made.

Question 14

Many responses for the Journey's End questions were placed in levels 4 and 5 and showed secure understanding of the play. Most candidates were able to point out the implicit nature of humour and link it to the idea of finding light in dark places.

Key areas that were discussed included the comic moments involving Mason and food and his obsession with tinned fruit, 'onion coffee' and the appearance of meat and its 'deep yellow flavour'. It was clear that candidates understood the significance of humour as a way to alleviate the tension in the trenches and imminent possibility of death. The use of humorous stories and anecdotes were also explored and some higher level responses discussed the sarcastic humour of Stanhope following the raid and how the 'Colonel must be pleased', illustrating the way darker humour reflected the severity of the situation. Contextual points concerning the need for humour were generally interwoven through each response and overall the question was extremely well approached by candidates.

This response gained a mark in level 5 for AO1 and AO3 and a mark in level 3 for AO4.

Humour is ^{significant} ~~used~~ in *Journey's End* as a way for the soldiers to cope with ^{it is} the stresses and effects of war.

~~Most potently, Sherriff~~ Firstly, Sherriff presents humour as the concurrent minimisation of major ~~catastrophes~~ catastrophes. This is shown to the audience right at the beginning of the play in Act 1 as through Hardy and Osborne's interaction as Hardy ~~say~~ describes ~~the~~ how the "trench was blown up and came down in the men's tea". ~~The audi-~~ ~~ence~~ Hardy purposely does not describe further ~~how~~ the fear that the soldiers must have felt at the surprise attack by the Germans but focuses on the problem that the debris destroyed the soldiers "tea." This creates

(Section B continued) an uncomfortable sense of comedy for the audience as they are presented with the idea that the soldiers during WW1 purposely avoided talking about the gear caused by such catastrophes and the effect it has on their mental health, and instead choose to make jokes about minimal details as a way to forget and repress their feelings. The fact that Osborne replies "There's nothing worse than dirt in your tea." enhances the idea that the men bond over distracting themselves away from the reality of the situation of war. However, when soldiers do not abide to this universal conduct of avoiding describing the major problems, ~~charac~~ other characters react angrily. For example when Hardy takes an almost malicious pleasure of describing the sounds of the "Mimmies" as "swish-swish-BANG!", Osborne replies with "Alright." ~~in a~~ to close the conversation down.

Secondly, ~~Sherriff~~ shows how this through light relief and humour. Sherriff shows how the soldiers fixate on minimal problems. ~~through~~ This is mostly done through the character of Mason who is used to highlight ~~this way~~ how humour is used in this way as a coping mechanism. ~~to that~~ Later in Act 2, ~~Sherriff~~ ~~the men~~ Mason ~~change~~ abruptly changes the dynamic of the scene when he enters from a quiet and

(Section B continued) philosophical mood to a comic mood. Previously, Osborne and Raleigh had been contemplating on how the 'waiting' for action seemed "uncanny" & when Mason enters the scene ~~with a probt~~ saying "I've ~~had~~ 'ad a rather unpleasant surprise". ~~Heeders The mix~~ The mix up of "pineapple" and "apricot chunks" seems "trivial" to the audience as it greatly juxtaposes to the ~~problem~~ strain felt by the soldiers of continuously waiting for "something to happen". ~~However, the fact that the soldiers place this mix up as an equal severity to the anticipation shown st~~ The fact that Stanhope is said ~~to~~ ^{have} to threaten Mason ("next time we 'ad he 'u wring my neck.") shows how the soldiers ~~pt~~ thought that this mix up ~~was~~ is equal in severity to the mounting anticipation. *Sherriff is therefore presenting to a post-war audience that soldiers used the fixation of food and what the audience may consider ~~be~~ ridiculous as a way to distract themselves from the true horrors of the war that the soldiers are facing.

*In this moment of ~~Better~~ bathos,

Moreover, this fixation on minimal problems is used even in ~~several~~ moments which are not meant to be comedic and are in fact poignant. ~~For example~~ this is shown at the end of the play in Act 3 scene 3 by Stanhope ~~who~~ ~~to~~ ~~he~~ says "who ~~meant~~ as he ~~saw~~ gives

(Section B continued) Raleigh tea ~~was~~ as Raleigh is dying and says "It has tea leaves in it. D'you mind?". This is ~~potent~~ The audience would find it hard to understand how "tea leaves" could matter at a time when Raleigh is ~~dying~~ barely able to hold onto life, however Sherriff uses this light relief to depict how the ~~use of~~ exaggeration of trivial problems through humour is ~~and~~ an embedded coping mechanism in the soldiers as a form of ~~a~~ distraction. ~~It~~ ~~at~~ Notably here, it allows Stanhope to show his affection to Raleigh in his last moments whilst maintaining a 'stiff-upper lip' and repressing his emotions. This therefore makes the audience feel even more pathos for both characters in the scene and are therefore ~~so~~ caused to feel that Raleigh's death is futile in the war.

In ~~A~~ addition, humour and irony are used to attack the British military hierarchy and those with higher status. After the raid, Stanhope uses sarcasm as he says " ~~It's~~ Still, how awfully nice is the Brigadier pleased." in response ~~to~~ to the Colonel's glib statement that the raid was a success ~~as~~ that ~~he~~ will plead the Brigadier, and his ignorance of the sacrificed lives of the men. ~~This sarcasm~~ Sherriff uses this irony to show Stanhope's anger at those who had completely ignored the fact that

(Section B continued) the raid will take men's lives as he shows a lack of respect to the Colonel, who has a higher rank than him. However, the Colonel knows that the use of men's lives ~~for the~~ ~~appears~~ as apparent tactics that will win the war ~~is~~ is unjust and so can only reply with "Don't be silly Stanhope." The ~~colonel is~~ ~~shown to~~ irony highlights how the soldiers ~~had an~~ felt an impotence towards how their lives are used in the war as they could only be subordinate to the orders of those with a higher status. Sherriff is therefore using the humour here as a way to subtly ~~attack how demonstrate~~ critique how those like the "Brigadier" would ~~have~~ utilise the soldier's lives in war like pawns on a chess game, disregarding how they ~~are~~ are men with families and friends. This therefore makes the audience question whether the true enemy of the ~~the~~ soldiers in WWI was those with higher status who controlled the war rather than the Germans themselves.

In conclusion, humour is ~~used as~~ important in *Journey's End* as it is used as a way for the characters ~~in the~~ to ignore the reality of the horrors of the war.

- Stanhope uses the ~~angry~~ frustrated ironic tone as a way to ~~se~~ cope with the helplessness he feels at not being able to do anything against the orders he was given. Moreover, it distracts him from the guilt he feels towards the soldiers who had died in the raid as he ~~passes the~~ ~~blame~~ ~~on~~ ~~those with~~ a higher status.



- This response begins with a brief thesis statement that humour is used to support the soldiers coping with the 'stresses and effects of war'.
- The candidate's awareness of the genre of the text as a play contributes to perceptive understanding and discerning choice of references.
- This response presents a sophisticated and well-illustrated analysis. This is exemplified early in the answer with the mature and lucid point that Sherriff 'presents humour as the concurrent minimisation of major catastrophe' supported by Hardy and Osborne's conversation 'the trench was blown up and came down in the men's tea'. This example is developed in excellent detail. Arguments continue with assured and articulate discussion and different ways in which Sherriff uses humour are showcased.
- Another example is the light relief provided by fixating on 'minimal problems' through exploration of the character of Mason as he 'abruptly changes the dynamic of the scene'. In addition, the point about the confusion of the pineapple chunks with the apricot chunks as a distraction is very fluently made.
- Context is integrated very effectively throughout the answer with convincing references to the horrors of WW1 and reference to the response of a post war audience's likely response to the unfolding action.
- Critical style is developed with focus and maturity, eg on page 3 of the answer when the candidate writes that 'Hardy takes an almost malicious pleasure in the sound of the "Minnies", as "swish-swish-BANG!" On page 5, the candidate embeds a relevant and discerning point about the exaggeration of trivial problems used as a coping mechanism. There is also a reflection on the use of irony to attack the military hierarchy as the candidate develops a nuanced and convincing argument that is fully relevant to the question.
- The conclusion purposefully consolidates arguments and ideas in an assured and erudite style.



Candidates should regularly refer to the question in order to maintain focus.

Question 15

The number of entries for *The Empress* has significantly increased this year, which was excellent to see. Overall, the responses to this play were really strong. One examiner commented that 'they were amazed by how much some candidates were able to recall and write in the time'. Context was interwoven with these answers and responses demonstrated quite a complex understanding of Victoria – the positives and negatives of her character. The main focus was probably her relationship with Abdul.

Marks ranged from level 2 upwards, but many high-level responses were seen. Many candidates showed a secure understanding of the play and how Queen Victoria was a central character as the titular 'Empress of India'. Many responses discussed her relationship with Abdul Karim and this was explored in many ways from her being, 'fairly ignorant', especially through her light-hearted comment on her 'egg cup matching his turban' and her naivety to the plight of her Indian subjects, to being more open and 'welcoming' and willing to learn from him as her Munshi.

Weaker responses tended to make sweeping statements about Queen Victoria's rule over India and were heavily led by historical and social context.

One or two candidates picked up on the staging in the play and how Queen Victoria's speeches and reactions to her jubilee was interspersed with lines by Dadabhai and his treatment within the political arena, which were extremely well considered.

In many cases the discussion of the contextual setting of the play and the impact of Victoria's reign, especially aspects related to colonialism, was appropriately used to explore the text.

This response gained a mark in level 4 for AO1 and AO3 and a mark in level 3 for AO4.

15) Gupta portrays Queen Victoria as significant throughout the play as not only does she represent the ignorance of the British towards their prejudice, but also as to juxtapose many English attitudes towards Indians at the time, through her kindness and open mind.

Gupta exhibits this in Victoria's relationship with Abdul which, despite Abdul's challenging the queen's views, fear is sustained throughout. As Victoria allows for Abdul to speak his mind, through him she becomes aware of the devastation caused by English forces in India, as Abdul illustrates issues occurring beyond her knowledge. She presumes that 'we bring

(Section B continued) 'order to chaos', implying the world was uncivilised before British rule, when in fact they destroyed much of India's culture. This perception that anything other than British way of life was 'chaos' is mirrored elsewhere by other characters: "binding the colonised in a web of gratitude and loyalty", which directly removes the identity of the countries trapped under English rule. Gupta therefore is able to criticise how deeply integrated racism was into Victorian society and why it still remains today in modern life.

However, Victoria's open-mindedness allows her to challenge Lady Sarah's prejudiced opinions, earning admiration from the audience towards her, which allows her moments of prejudice to be considered more deeply, as a relevant issue. Gupta utilises Lady Sarah's racism to illustrate how Victoria does in fact care for her subjects, yet is unaware of how much destruction the British Empire has caused. ~~Victoria to~~ In response to Lady Sarah's assumption "Indian blood is thinner than the English" which exhibits her racism through segregation, Victoria challenges "Is that a

(Section B continued) biological fact Lady Sarah²?, utilising a rhetorical question to remind her of her place:

Gupta ~~uses~~ includes Furthermore, the death of Victoria in 1901, to illustrate how, in her absence, ~~the~~ ~~poor~~ Abdul loses his ~~authority~~ power and title, and is mistreated by the English. The strength of their relationship established previously as Victoria revokes her use of the royal address 'we' to directly apologise 'I'm so sorry' to Abdul for ~~everything~~ for her inability to prevent the suffering caused by the British. This demonstrates her sincerity, therefore elevating the emotive response of sorrow from the audience towards her death. Gupta utilises this to further the horror felt by the audience at the injustice with which Abdul is treated as they are able to empathise with how he must feel at the death of a friend. His fragile power is undermined by Lady Sarah, using formal address 'Mr Karim' ~~to mock~~ in a mocking tone, as he can merely respond 'Yes Lady Sarah?'. This imbalance of dialogue that contradicts previous scenes, highlighting that it was only Victoria's kindness that gave India and Abdul any

(Section B continued) illusion of hope or authority under British rule. Therefore Gupta utilises Victoria to evoke deep consideration from the audience as she exposes the severity of racism in Britain.



ResultsPlus
Examiner Comments

- The response shows a sustained understanding of how Gupta presents the character of Queen Victoria in the play and how she is significant in juxtaposing the general 'ignorance of the British' public to the plight of the Indian nation.
- The argument established by the candidate is comprehensive and a range of areas are discussed including, Victoria's relationship with Abdul and how she allows him 'to speak his mind' despite her being the queen and his superior, which in turn enables her to become aware of the 'devastation caused by English forces in India'.
- The candidate continues to develop their discussion by exploring how, as Victoria begins to learn about India from Abdul, she is able to challenge Lady Sarah and her 'prejudiced opinions'.
- The final area discussed concerns about the impact of Victoria's death on the treatment of Abdul and how he 'loses his power and title'.
- The candidate shows a sustained and detailed awareness of the whole play and each point made is well-developed with well-chosen, integrated examples.
- Contextually, points made are sustained and appropriate and demonstrate an awareness of the relationship between the text and context.



ResultsPlus
Examiner Tip

When linking to the context of the play or novel, ensure that it relates to the points being made.

Question 16

The majority of responses tended to focus on aspects of racial prejudice within the play, particularly the treatment of Hari and the lascars, Lady Sarah's prejudice towards Abdul, Queen Victoria's prejudice to her Indian subjects and the prejudice within the political world.

Within the higher-level responses there were one or two candidates that considered the prejudice within the social classes and positions – Queen Victoria and Lady Sarah – and some exceptionally well written analysis of gender prejudice, particularly the treatment of Rani by Lord Oakham in contrast to the role of Lascar Sally. One candidate proposed that Queen Victoria's treatment by her own son, even though she was Queen, conveyed elements of gender prejudice.

Most of the responses seen were confidently written and the question appeared accessible for candidates at all levels.

This response gained a mark in level 5 for AO1 and AO3 and a mark in level 3 for AO4.

In the *Empress*, prejudice is a pivotal theme, which Gupta uses to expose the evilness of the British Empire. and In the beginning, Gupta uses the true story of the lascar in order to expose how the British treated the backbone of Victorian society. She describes Hari as, 'badly beaten' by the Serang and that he will be, "sent to the boiler room" if he does not do his work. The Serang is also non-white, who was most likely appointed by a white leader, so through this interracial prejudice, Gupta aims to expose how the British sought to dismantle foreign communities to strengthen the British one. Contextually this is accurate; the boiler room on the ship was the

(Section B continued) ~~most~~ hottest room. Officials thought that non-white lascars were accustomed to the heat due to the country of origin, and would force them to work long hours there with no breaks. It was torturous, so much so that lascars threw themselves overboard and died of heat exhaustion. ~~Additionally~~ Perhaps Gupta did this to expose how ~~the~~ even now, the history of these people have been lost due to the British attempting to cover its hideous ~~past~~ past. The reader would feel distraught, and perhaps would actively attempt to learn about the hidden victims of the Britain in the 1800's.

In the middle of the play, Gupta exhibits prejudice as highly important through the othering of Abdul by Lady Sarah, in order to ~~we~~ reflect the privileged white people of victorian society. Lady Sarah, upon meeting Abdul, questions his intelligence asking whether he even "speaks english" in which Abdul retaliates claiming "English is one of the many languages I am fluent in" ~~He~~ She also questions, "how many Mrs Karims" there are, mocking Abdul for his muslim traditions. Interestingly, Gupta is hindu, therefore her retaliation

(Section B continued) of Islamophobia is inherent, since Islamophobia ~~and~~ is ~~rather~~ consistent through Hindu communities and vice versa. Lady Sarah regresses in character; she does not improve, further allowing Gupta to express that white upperclassmen fail to realise the ~~extent~~ horridness of the society they contribute to, since it directly benefits them. ~~The~~ Abdul ^{was} a real person, and after the queen died, her son and Lady Sarah demanded him to burn all letters associating him with Victoria, and return to India. Gupta here seeks to exhibit the lack of sympathy colonial Britain felt for the back bones of their society and ~~at~~ ~~thei~~ it's attempts to hide their actions.

At the end, Gupta presents the importance of prejudice through the idea of undeserved power and the severe contrast in the white upper class, and Indian lower class of the 1800's, in order to express the obliviousness and ignorance of the privileged. ~~A~~ Gupta cleverly placed Dadabhai's speech ~~crosscutting~~ Queen Victoria's coronation; she explains ~~that~~ her 'jewel' ~~and~~ and that her "clothes were embroidered in India", while Nairaji explains ~~there is~~ that

(Section B continued) "famine has ~~to~~ ~~sp~~ swept" across India. This represents the lack of awareness the white people had, especially the royal family. Undeserved power is accentuated when Victoria explains she 'pressed a button' which sent a message to Britain saying, "God bless you all". Gupta here may have sought to express the idea of minimal work for big results, and the opposite for Rani and Hari for example, who worked their way up the work chain but still experience prejudice. In actuality, Dadabhai actually really said that Victoria was the "Empress of famine" and "the Queen of Black Death" so contextually this was accurate. Gupta here may have ~~sought~~ not only sought to criticise the modern royal family - for they spend copious amounts of money on everyday things, while there are struggling people in the country, but also to expose the lack of education regarding the horridness of Britain's part, which she has experienced. Gupta attending Oxford University for history, and in an interview, claimed that she did not know about this history and criticised the curriculum.



The candidate demonstrates an assured understanding of prejudice, how it is a 'pivotal theme' within the play and how Gupta 'uses it to expose the evilness of the British Empire'. The response moves systematically through the play exploring a number of characters and situations and the discussion is developed and mature.

The response considers the presentation of the lascars and how, despite being the 'backbones of Victorian society' they were treated with prejudice because of their ethnicity and how there was 'interracial prejudice' at all levels on the ship.

In paragraph 2 the candidate moves on to analyse the relationship between Abdul and Lady Sarah and how she demonstrates her prejudice and ignorance by questioning his biology, religion and marital situation, thereby reflecting her 'privileged white' position. The discussion is again assured, although linking back to the question and theme towards the end of the paragraph would have concluded and secured the focus being discussed.

The final area explored concerns the prejudice exhibited by the British treatment of the Indian people. The analysis of the way Dadabhai's speech overlapped with Victoria's was felt to be particularly perceptive.

At times there was a little more focus on the context at the expense of the text, however the response did show an assured understanding of how the attitudes within Victorian society impacted on its Empire and particularly the Indian subjects.



Teachers should use the mark grids and indicative comments in the mark schemes as a guide when marking mock examinations.

Question 17

Refugee Boy saw an increase in entries and responses marked covered a wide range of levels. On the whole, candidates showed an excellent understanding of Mr and Mrs Fitzgerald and their role within the play.

Mr and Mrs Fitzgerald were largely seen as positive, nurturing and caring. Some candidates explored the contrast in their relationship with Ruth alongside their relationship with Alem. The financial and emotional challenges featured with some good use of support. Some candidates appeared to get lost halfway through and there was a little repetition in some answers.

Contextually, candidates considered the impact of living in care and how difficult it can be for some young people and the important role of the foster family.

This response gained a mark in level 2 for AO1 and AO3 and a mark in level 2 for AO4.

Mr and Mrs Fitzgerald are significant in the play because they are offering to look after Alem while he's on his own and his dad's back in Eritrea and Ethiopia fighting in the war.

the quotation "Alem, until you can go back home, you want to stay here with us, don't you? Not at a children's home". Mrs Fitzgerald is trying to act like a mother figure to Alem and make sure he's safe and nothing bad's going to happen because in 1914 if you was a

(Section B continued) Refugee then you would either live in the children's home if you wasn't old enough to look after yourself or get put with a family who will provide for them until the refugee's family returns.

In 1914 the writer Benjamin Zephaniah got bullied and got made fun of because he was black and he faced a lot of racist hate. The person who adapted his book Lemn Sissay ~~exp~~ experienced a lot of racist jokes and hate crime and when they both were little they got bullied and left out and ^{Benjamin} ~~they~~ wrote a ^{play} ~~book~~ about it and Lemn Sissay adapted it and changed it into his own story.

If you was a refugee boy or girl then you would get put in a children's home, just like Alem was offered to be put in but Mr and Mrs Fitzgerald volunteered to

(Section B continued) look after him and make sure he's safe, Mr and Mrs Fitzgerald also play another role they also play ~~large~~ lawyer and judge. So even if Mr and Mrs Fitzgerald didn't agree with what the jury says they got to look after Alen anyways and they both made sure that he felt comfortable and safe and that nothing could hurt him and they was always so welcoming to him and respected his privacy.

But ALSO at the same time as much as they cared about Alen and his wellbeing they completely neglected their daughter Ruth and they didn't even realise that she was there half of the time because of all the attention Alen was getting from Mr and Mrs Fitzgerald, Ruth started hating Alen and also started to feel this hatred for her parents and she started to isolate herself from everyone and

(Section B continued) Mr and Mrs Fitzgerald didn't even notice that she was gone because they only had time for Alen and Alen felt bad for Ruth so he tried to tell Mr and Mrs Fitzgerald about the situation they have caused by neglecting their daughter but they didn't even realise until Ruth and Alen actually confronted her parents and made them clearly realise their mistakes and damaged that they have caused to their family and to their daughter.

So even though Mr and Mrs Fitzgerald are a significant in the play because they seem so welcoming and kind, they neglected their own daughter for a 14 year old boy who they didn't even know anything about him.



- Although the response is a little narrative at times, the candidate does show some understanding of Mr and Mrs Fitzgerald and their significance in the play. A mark towards to the top of a level 2 is appropriate.
- The main discussion focuses on Mr and Mrs Fitzgerald's role as foster parents to Alem and how they 'are offering to look after him' and to 'make sure he's safe'. Consideration is also made to the way they respond to their daughter, Ruth, and 'because they only had time for Alem' their relationship with Ruth deteriorates.
- Whilst there are some references to the text, direct quotations are lacking and the focus is not consistently secure.
- Context is included in the response but it is not always used to develop ideas and tends to dominate at times eg page 2. Despite this, there is some understanding of the play and the role of Mr and Mrs Fitzgerald.



Using the format PEEC (Point, Evidence, Explanation, Context) or an equivalent, helps candidates to formulate analytical paragraphs and avoid a more narrative style of writing.

Question 18

There were lots to say about courage and mostly relating to Alem and his courage in Eritrea and Ethiopia, whilst facing the hostilities of war, on his arrival in England and subsequent abandonment by his father and his courage adapting to life in care and facing hostility from others. Episodes were selected with varying levels of support. In less successful answers this became the paraphrase of plot. Stronger responses used incidents to make salient comments and relate these to matters of context.

Some thoughtful contextual points were made on the authors' lives (Zephaniah and Sissay) as well as the contemporary Black Lives Matter protest and raised media profile of the plight of refugees. A lack of specific textual references held some candidates back from achieving more highly.

The civil war and nature of the asylum system also attracted discussion with one or two candidates linking Alem's experience to their own.

This response gained a mark in level 3 for AO1 and AO3 and a mark in level 3 for AO4.

in Refugee Boy Lemn Sissay presents courage as a very important theme, he does this by constantly demonstrating acts of courage shown by many different characters in the play.

At the very start of the play Alem shows a great amount of courage by going to the children's home even when he has no one and can barely speak English. This is very important because if Alem had decided to run away his life would have ended up very

(Section B continued) differently. Alem also shows courage by introducing himself to Mustapha when he arrives in the children's home 'my name is Alem' this shows that even though Alem is scared he is still trying to make friends.

In the play courage is also shown when Mr and Mrs Fitzgerald welcome Alem into their home having had a past experience with 'Themba'. The Fitzgeralds also show courage by accepting Alem into their family 'you'll fit right in here Alem' this shows that they have faith in Alem to want to stay with them until his father returns.

Another act of courage shown is when Ruth finally begins to accept Alem. When Alem first arrived Ruth was not willing to accept Alem as it brought back memories of ~~themba~~ Themba who Ruth began to love. Ruth even

says 'I hate you' to Alem this is significant because it shows that Ruth is clearly not happy with her parents decision. Sissay skillfully presents Ruth's courage as when Alem learns of his mothers death Ruth comforts him by saying 'like I'm your sister right' this shows that Ruth has shown courage to learn to welcome Alem.

Furthermore Sissay accurately demonstrates courage through Alem's altercation with Sweeney and Hooded. Sweeney and Hooded attempt to steal Alem's bike and instead of ~~giving~~ giving up Alem pulls out a Chinese knife and threatens to 'cut' Sweeney and Hooded. This is important as it ~~shows~~ briefly highlights the problems surrounding knife crime within London. Sweeney tries to de-escalate the situation but it seems Alem has reached

breaking point and is so outraged.

Furthermore ~~ss~~ Sissay presents courage when Ruth and Mustapha decide to help Alem organise a protest to protest about refugee status in England. This shows courage because they are likely to feel judged ~~and~~ for standing up against such a political thing.

~~Alem~~ Sissay accurately presents Alem's courage throughout the entire of the ~~the~~ play. Alem also shows courage by standing up for what he believes is right. Instead of remaining silent like his father told him to.

~~A~~ Sissay successfully presents courage as a very important theme throughout the play as he is demonstrating the fact that everyone shows courage in many different ways.

Courage is also important as Sissay is ~~is~~ skillfully implying that refugees must show courage in order to survive in life. This makes the audience feel sympathy for Alem as we learn the negative impacts other people and society have on others. Therefore courage is a very important theme in the play as we learn that everyone can display courage. Sissay also implies that Alem must show great courage as ~~the~~ he must try and live a normal life on his own.

In the play the character of Sweeney represents society's outlook on refugees this leads to Alem having to stand up against 'society' in order to demonstrate his views.



- A sound response, which applies a methodical and systematic approach when discussing the theme of courage. Each paragraph is comprised of a central point, supported by evidence and then analysed. A wide range of examples are explored and show a sound understanding of the play.
- The initial focus is on Alem and his courage adjusting to life in a children's home and having the courage to introduce 'himself to Mustapha'. The response moves on to consider the courage of Mr and Mrs Fitzgerald welcoming Alem into their home; Ruth's courage adjusting to life with Alem; Alem's courage standing up to Sweeney and hooded – although there is some misunderstanding here – and finally Ruth and Mustapha's courage when they 'decide to protest about refugee status'.
- There are a number of textual examples taken from the play but not all points are fully supported. Despite this, the depth of focus and discussion is sound and warrants a mark towards the top of level 3.
- Contextually, whilst some areas of context are implied through the discussion of Alem's experiences as a refugee, the response does conclude by discussing 'society's outlook on refugees' and how Alem stands up against society to 'demonstrate his views'.



Ensure all points are fully supported by examples taken from the play or novel, to demonstrate a secure understanding of the theme or character being discussed.

Question 19

As seen in previous years, candidates who study *Animal Farm* find it relatively easy to integrate contextual links in their responses and unfortunately, this can lead to responses becoming more historical context rather than focusing on Orwell's text.

Despite the tendency for some candidates to prioritise context over text, examiners noted how the knowledge and range of ideas across all levels of ability was impressive for this question. Discussions included the way Snowball was made the scapegoat since he was intelligent and sufficiently educated enough to see through the lies and therefore posed a threat to Napoleon's authority, and how uneducated Boxer, like the Russian people, was promised to be taken care of but was ultimately betrayed. Some candidates wrote of how the rules were changed gradually throughout the novel. At lower levels, candidates were able to discuss how, with a little more education and intellect, the physically stronger animals (particularly Boxer), who were exploited as workers, could have seen through the lies and overthrown the pigs. This was then generally linked to the Proletariat workers in Russia.

Other areas discussed included the way Snowball used education to try and enrich and better the lives of the animals, how Boxer was too easily manipulated by his exposure to altered educational material and propaganda and the way 'Napoleon used the education of the puppies to form his own ruthless regime and security system'.

The best responses to this question stayed tightly focussed on the text and used specific textual references (quotations or paraphrasing) to explore the theme in detail.

The majority of candidates wrote about education as a way of seeing through propaganda and the way that a lack of education can lead to authoritarian control.

This response gained a mark in level 4 for AO1 and AO3 and a mark in level 3 for AO4.

Education is important ~~to~~ as seen in the Novel where ~~Squealer's~~ Squealer's propaganda is spread. This is visible when Napoleon was ~~told~~ said to be a great leader who was doing everything he could for the farm's progression and development when in actual fact he had fallen susceptible to greed. This is visible when he and the pigs drank the milk of the animals and stole the hens eggs which led to the hen's failed rebellion. The term "all animals are equal" was one of their commandments which Squealer seemed to always remind the animals. Also, the mass misinformation and constant buzzwords in speeches, such as "comrades" was used to psychologically force the animals into believing they were all equal. Which they were not. This contextually links to after 1913 when Stalin was in power and he used propaganda to show the working class (animals) that he was working as hard as he could. He used propaganda by showing a life spent working was a good life, forcing the population into work at a young age, denying them of education,

(Section B continued) making them puppets.

Secondly, education is important through Snowball's committees and meetings in the old barn being discontinued. This is because ~~it~~ they represented an interactive environment where voices were heard and questions were asked which is not what Napoleon wanted. Instead he replaced these with secret meetings in the house exclusively for pigs as he saw them as a superior race, human-like. This contextually links to the reconstruction of the politics discussed in the Kremlin post-~~soviet~~ world war. The diversity of parties were replaced fully with Stalin's communists, telling the public it was for the greater good.

Education is also significant through the misinformation about Snowball being the one who stole their rations, ~~killed the~~ ^{ruined} ~~destroyed~~ barns, ~~and~~ and destroyed the windmill. Every inconvenience was blamed onto him saying he terrorised at night misinforming the dumber animals painting him the bad guy. His portrayal was so evil that the animals completely forgot his contributions to the Battle of the Cowshed and some even claimed they saw him at night and in their dreams ~~destroying the~~. This contextually links to Karl Marx, a socialist who believed in acting on the greater good being assassinated and Russia being educated that socialism was terrible and Communism was better. This is seen in advertisements ~~and~~ brainwashing the working class to work harder, practically draining them of all work they could possibly do in coal mines, construction and many more labour intensive jobs.

An incredible importance of education was seen when after the Battle of the Cowshed several ~~app~~ orphan ~~or~~ puppies were stolen and raised secretly. They were educated only violence to rewire them into brainless killing-machines. They follow orders only to Napoleon and are aggressive weapons. They were used as a symbol of fear distilled into the animals to deter rebellion and ~~as~~ rebels such as the hens were publically murdered. This is contextually linked to the KGB ~~who were~~ and police force who were the bodyguards and practically zookeepers of the Russians who were uneducated and violent.

Lastly the importance of education is seen through religion.

The pigs influenced the belief and faith in an afterlife, being a ~~sub~~utopia rather than the farms current dystopia. The pigs did not believe in 'Sugarcoady Mountain' however spread the belief that those who work hard are rewarded after death and Old Major is there already drowning in bliss. This is an example of education of the young as younger animals are more gullible especially those who were born after Napoleon's reign. Boxer who represents the 'working class' of Russia was a fundamental part of this belief as he was "no brains, all brawn" and trusted so heavily in Napoleon he didn't realise he was worked to death. The other animals were motivated and saw Boxer as motivation and the pinnacle of strength ~~no making~~ His 'I ^{will} ~~must~~ work harder' belief system encouraged the others to do so too.



- The response opens with an immediate focus on the question. The answer takes an unusual focus, responding via the idea of propaganda. This is a valid approach, and the candidate selects episodes from the novel such as the pigs drinking milk and stealing hen's eggs and the use of the mantra, 'all animals are equal'.
- In addition, the candidate uses the quotation in the question to reflect on the secret meetings instigated by Napoleon to replace Snowball's committees.
- Context is detailed and integrated throughout the answer in a sustained manner. Points clearly present detailed awareness of the relationship between text and context.
- References to post-1913 Stalinist power, the role of the Kremlin and the philosophies of Karl Marx all feature linked to relevant arguments.
- A developed personal response is evident in the paragraph at the top of page 4 where the candidate explores the aftermath of the Battle of the Cowshed, stating that the puppies 'were educated only in violence'. The answer finally explores education through the lens of religion and the concept of 'Sugarcandy Mountain', considering the gullibility of the younger animals and the contrast between dystopia and promised utopia.
- Overall, the answer sustains a critical style and offers thorough engagement, reaching a mark in level 4. Signposting would have helped the reader to follow the candidate's argument in a more logical way.



When developing an argument, ensure the choice of language helps to signpost the direction of the point and direct the flow of the analysis.

Question 20

Although there were fewer responses to this question it was clear from those seen that candidates understood Old Major as an analogy for Marx and/or Lenin and used that as a springboard to explore the betrayal of his values by Napoleon/Stalin.

Nearly all candidates were able to recall the role of Old Major at the start of the novella and his position on the farm, and were able to explain how the original ideals for Animalism were slowly forgotten and manipulated as time went on.

Some candidates tended to branch off and discuss other characters with very limited focus on the question. However, this question was well answered by most candidates who were able to analyse Old Major's significance and the influence of his teaching on the characters and events that take place in the novella. Use of keywords by candidates such as 'allegory' and 'dystopian' allowed the strongest candidates to link their analysis to the author's purpose very skilfully.

There was a clear understanding of Old Major's legacy, and how it was corrupted by the pigs until its original concepts had been completely destroyed.

The candidates who failed to reach the higher-level marks were mostly narrative in style, lacking the skills to extend, build and evaluate impacts on readers/audiences and were often quite repetitive towards the end.

20) Within the 1945 Novel, Orwell is explicitly able to underline and expose the tactics in which politicians use to gain control. He effectively utilises Old Major's ideals of animalism to mirror the utopian vision created by the words of ~~Bar~~ Karl Marx and his principles of Marxism. Orwell effectively ~~show~~ displays the exploitation of innocent people in a satirical ~~manner~~ yet substantial manner. This is best exemplified through Old Major's thing up of the Rebellion, his principles of Marxism and his creation of a utopian world in which the pigs subvert

and exploit for their own interests.

Old Major was a widely ^{respected} ~~regarded~~ animal in Animal Farm where it is noted that all the animals would take time out of their ~~days~~ night to listen to the "prize middle white bear" ~~speech~~. On the night before his death he lays down the principles of animalism and sparks a ~~is~~ rebellion. He states that "Man is the root cause of all problems, remove man and all the problems are gone". The simplicity of this statement awakens a hunger within the animals, ~~as~~ he is able to intensify his support for the rebellion by using language which is personal to each animal and ultimately creates a ~~stop~~ utopian vision in which the animals stick by throughout the novel. Old Major's words were so inspirational for the animals to the degree of penetrating through generations. This clearly provokes the allegory of Karl Marx and Lenin who share their discontent about the snobby Tsars and wealthy

(Section B continued)

landowners. Karl Marx is able to spot a rebellion which occurred in Russia in ~~1917~~ 1917, also known as the Bolshevik revolution due to the utopian world he created which came across as attainable attractive for the poorer and larger population. Old Major's significance in the novel begins to die down nearing the end of the novel where it "came a time where the rebellion was hardly remembered". The eldest animals on the farm such as Clover would fantasise about rebellion thinking "what would have come of that 'glorious rebellion' but her influence had been subdued and undermined by the pigs who had a steadfast grip on the thoughts and actions of all animals on the farm. Orwell's intentions here ~~clearly~~ clearly allow the reader to explore and ~~Old Major remains significant on the~~ understand the degree of power the and submission corrupt governments can exert on a population.

(Section B continued)

Old Major and his principles of animalism are also significant in the novel as they allow the pigs ~~the~~ to maintain complete order and control. The seven principles of Animalism created a sense of brotherhood and uniformity amongst the animals in which the pigs could effortlessly exploit. This is much like how Stalin and his supposed socialist party which adopted the principles of marxism were able to gain popularity and subvert ~~their~~ ~~own~~ ~~manifesto~~ and revise their own manifesto into something that completely opposes ~~socialism/marxism~~ ~~or~~ socialism, marxism (or in terms of the novel) animalism. The degree of exploitation from the pigs is monumental as they change the seven principles of animalism into one slogan "Four legs good, two legs better". This directly opposes Old Major's ideals of anything "stameling on two legs in an enemy". But the pigs are able to use ~~at~~ Old Major's ideals to create a false sense of security for the animals. Throughout

(Section B continued)

The novel, the pigs are able to fool the majority of animals into thinking they are following their utopian dream. Orwell's intentions here are to illustrate how the population are exploited ~~leading~~ and ~~to~~ led into a false sense of brotherhood and security by greedy and power hungry ~~the~~ politicians.

Lastly Old Major's ideals of a utopian vision where ^a animals will be free of their hardships and labour is held onto by the pigs to maintain submission and control when ~~the~~ the animals begin to get skeptical. The idea of working hard to achieve something amazing and deserving is exercised by Stalin's government via the propaganda of Alexei Stakhanov and the encouragement of the government ^{from}

to be more like a "Stakhanovite". It is also exercised in the novel through the ideas of ~~creators~~ working hard to create a utopian world by Old Major. The pigs are consequently

(Section B continued)

able to maintain control as they revise and utilise the ideas of ~~well~~ a ~~well~~ "universally respected" animal on the farm. Orwell is able to show us here that politicians would go to far and lowly extents to make ends meet for them and ~~at~~ only them.

Overall Old ^{major's} ~~Major's~~ ideals are widely glorified by all the animals and hence used to maintain control and fool the animals into effectively working for the very dictatorship they worked to destroy in chapter 1. Orwell shows us here that power can easily corrupt and turn fellow people against each other.



- An ambitious and assured personal response, which considers the significance of Old Major through discussion of his ideals/ideology.
- Whilst the response shows a high level of engagement and a perceptive understanding of the novel, there is a slight tendency to repetition and occasionally points are not quite clearly explained, hence this was not awarded a mark at the top of level 5.
- All references are discerning and support and develop the points made.
- Understanding of context is excellent and comments are integrated convincingly into the response.



For level 5 marks ensure that all points being made are fully explained and extended.

Question 21

One examiner stated that: *this question elicited some of the best responses that they had marked and the questions for Lord of the Flies really facilitated excellent discussion of this novel* .

Some impressive responses were seen and there was often a good balance between context and interpretation. Candidates seemed to know the text extremely well but at times only focused on two symbols, where a range may have been more convincing.

Virtually all candidates referred to the conch, Piggy's glasses and the symbol of fire. The best candidates were also able to analyse the symbolism behind individual characters and what they represent. Vocabulary was particularly impressive for this question. As in many Section B answers, the weaker responses had a lack of quotations or specific reference to the text which stopped them from accessing the top levels of the mark scheme or they became too narrative in their approach.

Other areas that were considered included: the island, the war paint and the beast. One very poised and effective response considered how the Navy 'symbolised a tension between the violent destruction of civilisation through war and conversely its protection through defence and the prevalence of rules'. Some worked through symbols systematically with links to contextual details of Golding's life and beliefs and the significance of WW2.

This response gained a mark in level 4 for AO1 and AO3 and a mark in level 3 for AO4.

Symbols are extremely pivotal in the novel and hold key significance to the storyline. For example, at the beginning of the novel, Piggy and Ralph find the conch and use it to signal anyone else on the island. As the play progresses the conch holds significance towards leadership and civilisation. The boys decide whoever holds the conch gets to speak so that they don't talk over each other and are organized. However the pivotal use for the conch can be seen from a reader's point of view as dead when Piggy dies. Piggy shouts

(Section B continued) "I got the conch let me speak!", but he is silenced by Roger when ~~at~~ he kills ~~the~~ Piggy and the conch breaks. As ~~the~~ Piggy is portrayed as the innocent, civilised element of the novel we can link his civilization to the conch and as they "died" at the same time, civilisation ended with Piggy and the conch.

Another way Goldings portrayal of symbols is important is with the Beast. The Beast represents an evil, savage side to all the boys and isn't really a "Beast". When the boys deny there is a beast the ~~audi~~ reader is made to think they go on this ~~for~~ route of denial because they don't want to accept the fact they have turned to savagery. The Beast or "Beasty" is significant to ~~sim~~ Simon's death as all the ~~B~~ boys, even Ralph and ~~the~~ Piggy were part of this killing as their minds had been taken over by "the beast".

In the novel, the fire also has

(Section B continued) progressive significance to the events that occur. The fire is their way to safety however when Jack starts hunting he lets it out and upsets Jack Ralph. "you let the fire out, you and your hunts and your blood"; here Ralph indicates the importance of the fire and Jack represents his drive and need for hunting and killing. ~~At~~

Another way the fire & highlights importance is at the end of the novel when the island is set on fire by Ralph. Again, the fire is the route to safety and Ralph's actions are portrayed as a cry for help because he can't deal with the atmosphere of loneliness and evil. As Golding was a naval officer it's no doubt that can be linked with the naval officer who saw the symbol the fire and rescued the ~~the~~ boys.

From a reader's point of view, Piggy's glasses can also be an important symbol. Of course the fire was pivotal, however they would have never had the fire

(Section B continued) with out ~~his~~ his glasses. This is another element that proves ~~P~~ Piggy is seen as useless but his ideas contribute to their survival and his portrayal of civilization is important. When Jack and his hunters split away from Ralph and Piggy, Jack steals ~~P~~ Piggys glasses for the fire. Piggy shouts "my glasses give me my glasses;" here the glasses are broken, again indicating the element of good and humanity slowly dies with ~~P~~ Piggy and symbols relating to him.

Overall, Symbols play extremely significant roles in the novel and represent good vs evil. Key events may have never happened with out these symbols and they held so much value in how they make the reader view the novel. These Symbols are personified to be implied as holding importance and feelings as if a person would.



- The response works methodically through a number of relevant symbols, seeing the relevance of these symbols to the reader's experience of the novel as the narrative progresses.
- The conch is covered first, followed by the Beat, fire and Piggy's glasses. Arguments are salient and supported by well-chosen references and development of personal response. The candidate neatly links the destruction of the conch to Piggy's death and ultimate destruction of any façade of civilisation on the island. References to the Beast reflect its role in Simon's death and how it is a part of all the boys. The paragraph on fire is linked appropriately to Piggy's glasses as they are required to start the fire, but the context point linked to this referring to the naval officer is not a strong one.
- There is detailed awareness of the relationship between text and context via references to civilisation and society and the lack of secure and tangible contextual awareness keeps the answer in the lower marks of level 4.
- Although understanding is clear, there is a sense of having to read between the lines to meet the criteria for the second two bullet points in the mark scheme.



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

Question 22

The theme of human nature attracted many well-constructed arguments and much personal discussion on the topic of nature vs nurture. Ralph and Jack both featured with some explorations of the God-like depiction of Simon. Piggy was mentioned in responses to both questions as his glasses were used to start the fire and that it is Piggy who remains true to a civilised nature as he keeps his clothing and does not behave like the other boys.

Roger was described by one candidate as 'the darkest corner of human nature' and another candidate went on to present some interesting arguments about the private school system and Piggy's inherent lack of advantage in not being part of this 'club'. Context points seen included reference to Freud's theories, Golding's views and the nature of western civilisation.

The broadness of this question again allowed the candidates to explore the novel more holistically. Candidates successfully linked character and events to contextual factors and authorial intent.

This response gained a mark in level 2 for AO1 and AO3 and a mark in level 3 for AO4.

In the novel, 'Lord of the Flies', by William Golding, we could say that Golding was trying to show that nature is inside every human, waiting to come out.

At the beginning of the play, the boys are all very civilised and are still living in a ~~world~~ democratic world with laws and order. We know this because they vote for ~~leader~~ someone in charge and make them a leader.

Course
~~course~~

Across the ~~course~~ of the novel the boys ~~the~~ start losing their identity and start to become animalistic. We know this because they begin to form two different tribes and also rub mud and face paint over their faces, you could say that they were blending into nature.

Golding is trying to show that even ~~a~~ boys from a British school would still turn into animals and savages if left on an island away from civilisation.

As in nature and the animal world, animals fight to become leader. This is exactly what happens in the novel when Jack and Ralph fight to become leader. They start forming tribes against each other and Jack's side go out to hunt for Ralph and Piggy. The boys start chanting and ~~start using~~ start using spears just like what you would find in a rainforest tribe in South America or Africa for example.



- The introduction and some later comments suggest the candidate is referring to the link between nature and humans, rather than human nature.
- There is relevant discussion of the move from 'civilised' to 'animalistic' and how this develops into the boys losing identity and turning into savages. There is a well-made point about how the boys, like animals, 'fight to become leader'.
- Some context is added, particularly in the fourth paragraph about Golding and British schools.
- There is a clear personal response, some evidence of a critical style and reference to the text, but a lack of development. A mark at the top of level 2 is considered the 'best fit'.
- There is sufficient evidence of consistent accuracy to merit an AO4 mark just into level 3.



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

Question 23

Although one of the least popular texts on the paper, marks were awarded across nearly all of the levels and there were some exceptionally impressive responses in the level 5 range. Most candidates showed a sustained understanding of mothers and how they reflected the different types of family structures within the Tollington community, through their different approaches to family life and bringing up children.

The most popular mothers discussed were Meena's mother, Mrs Kumar, and how she represented a traditional Indian mother, with her strict moral standards and parenting style, and how she contrasted with Anita's mother, who 'neglected her daughters and ran off with the butcher'. The character of Nanima was also explored and her role in supporting Meena's own mother and providing additional guidance to Meena as she struggles to grow up in Tollington.

Contextually, candidates linked the significance of mothers to the problems of social classes, unemployment and dysfunctional families.

This response gained a mark in level 3 for AO1 and AO3 and a mark in level 2 for AO4.

Mothers in the novel reflect the later years of their child as they their style in upbringing causes an effect on their children.

This novel is about how Meena lacks knowing her identity and culture and begins by being ashamed of her Indian culture but struggles to fit in the British Tollington culture. Her mother is aware of this and maintains keeping this controlling, focused family relationship with Meena. However Meena is not aware of this 'care' and this positive treatment from her mother until she contrasts it to her Anita's behaviour and upbringing.

(Section B continued) Meena's mother aims to provide Meena with the best possible life for her as she mentions the 'importance of education' and that 'education is over everything'. Meena's mother is aware of the difficulty in growing up in a moderately white country and advises Meena that this will benefit her in the future allowing her family to move out to a ~~lot~~ more diverse town. Meena's mother provides the importance for her to upbringing as most of her life this is woman symbolises her culture and allows her to become hidden herself in this town. Mr. Her mother helps to provide the positive characteristics in Meena as she later becomes aware that her mother runs away with a man neglecting her children. Meena ~~provides the~~ ~~gaining~~ a sympathetic character provides Anita with comfort as she attempts to hug her, Anita rejects it ~~calling~~ 'laughing' and calling her homophobic 'worth'. This develops an understanding of the contrast in the two family life but also the culture and characteristics of each mother.

In contrast to Meena's Mother, Anita's mother Peidre shows the clear effect of poor parenthood. Peidre and Anita are symbolic of the British culture in Telling

(Section B continued) ten and show the contrast in two cultures. Deirdre holds behaviour of a poor mother with lack of establishment as she's seen my Meena 'kissing Anita's boyfriend' showing lack of affection towards her own children. This poor motherhood reflects on the behaviour of Anita who too ~~then~~ later is discovered to be looked down by the Tollington community and 'addiction to sex', which contrast to Meena who is revealed to be out of Tollington, exploring life. The behaviour of Anita's mother is again seen to be reflected to Anita as she is heard to name the ~~dog~~ their dog the 'n word', ~~the show~~ showing the arrogance of her mother who ~~also symbolise~~ ~~symbolises~~ symbolises the British community. Anita mirrors this as she finds joy in her ignorance in racist slurs such as 'baki bashing' not aware of the effect it has on Meena.

The importance of mothers reflect the later years of their child's development and the novel successfully pro



- The candidate has produced a sound response, which meets many of the requirements for level 3. The response focuses on the importance of mothers and the effect they have on the 'upbringing' of their children.
- The central discussion focuses on Mrs Kumar and her place as a 'role model' to Meena. The candidate explores how Mrs Kumar attempts to provide the 'best possible life' for her daughter and to try and provide a stable environment for Meena to grow up in. Consideration is made to how Mrs Kumar considers education important to Meena's upbringing and the way it will assist in alleviating the difficulties 'growing up in a ...white country'. Much of the discussion is sound and is linked to the context of the novel and the cultural and ethnic elements of Meena's family.
- The candidate uses Anita's mother to act as a contrast to Mrs Kumar and the way she demonstrates 'the effects of poor parenthood' and how she acts as a 'contrast in the two cultures'.
- Points are supported by textual examples, although a wider range would enable the response to move up into level 3.
- Contextually, the response shows a sound understanding of the cultural differences between Dierdre and Mrs Kumar.



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

Question 24

Although there were very few entries for Q24, there were some excellent responses seen and a number of candidates were awarded full marks.

Some responses not only discussed the significance of anger expressed or experienced by the residents of Tollington but some of the higher-level responses also considered the anger shown towards and felt by the Kumar family when living in India as a result of the country's partition in 1947.

The main expressions of anger explored included Sam's misguided racial anger at what he perceives as the loss of jobs and housing because of 'immigrant workers'. Candidates discussed how his presentation as a young man, who is prone to angry outbursts linked to the context of the time and the growing racist attitudes that were emerging in some areas of Britain.

Various expressions of anger by Meena were also popular areas of discussion: her anger on meeting her new baby brother, Sunil, and the way she has to share him with her mother and Meena's anger when she overhears Anita callously boasting to Sherrie about how she watched Sam and his gang attacking the Indian bank manager

This response gained a mark in level 5 for AO1 and AO3 and a mark in level 3 for AO4.

The recurring emotion of anger is significant in Meena's moral and character development, as it pushes her to perceptions and makes her view ~~the world~~ her surroundings in a more complex and subjective way.

At the begi start of the novel we are shown the anger Meena has felt towards her from her ~~repetee~~ repeated use of lying. Even though she attempts to convince she's "honest, page 1", she is exposed for her dishonesty and immoral character. The anger from her parents causes her to turn away from her culture as she tries to find validation elsewhere.

(Section B continued) Meena's resentment towards her culture is openly expressed when she thinks "I did not wait ^{that removed} ~~for~~ ^{me} at yesterday's dinner", displaying her ashamed ignorant attitudes towards her Indian heritage. This is reinforced by her resentment towards her Indian cousins, Pinky and Baby. "Even Pinky's voice set my teeth on edge" proves to what extent she dissociated herself from her culture, as the symbol of India she has around her, only fuel her anger for her heritage. She also expresses her feeling of displacement and ^{when she} ~~feels~~ ^{feels} "too clumsy to be a train, too Indian to be a Tottenham wench". Her struggle to create an identity for herself leaves her in a situation of isolation and ^{confusion} ~~confusion~~ which shapes her moral development as her relationship with culture progresses. Sgal was Meena's culture as a reference to 1960s Britain where immigration from Commonwealth ^{countries} ~~countries~~ was encouraged. As a result, different cultures and customs clashed, causing Meena to want to assimilate.

(Section B continued) Meena also observed the discriminative anger from her peers in a white homogenous society. Her first experience with racism is her being called the derogatory term "rag" as a result of somebody's anger but also causes her to feel "hurt angry, confused and powerless, because this hatred could not be explained". Her first encounter with racism forces her vulnerable child self to wake up to reality as she worries and questions her position in her community, feeling unsafe and unwanted. There is also collective anger at the summer fete when Sam Lowbridge (who has joined the racist skinhead gang) claims that "This is our patch, not some nags' haven". Meena realises that these racist enclaves or distinctions are due to ignorance of the people she is surrounded by. Her white working class peers place all their anger on immigrants who are perceived as the issue rather than the actual problem itself. As a result, she realises her place in society as an ethnic minority. Social displays refer to the frequent racism and microaggressions experienced by immigrants.

(Section B continued) in 1960s Britain, which was also
carried out by the Skinheads, gang of "shaved
head boys" who were openly racist towards
people of color. When Sam Lowbridge joins the
gang, Meena feels angry, vulnerable and
outtraged by his ignorance and racist agenda.
Anita, however, also turns out to support Sam's
new persona by exclaiming "isn't he battin".
Her ignorance in this moment is a turning
point in her and Meena's friendship as it
pushes Meena to realise that Anita's
interests lie in using her rather than
protecting her. She begins to feel pity
and realises "she needed me about more than
I needed her". Again Meena's perspective
becomes more challenged and open as she
~~know~~ becomes painfully aware of the
complexities of her identity and how it
affects her friendships. She begins to "erase
her like a child's pencil drawing" as her
journey for independence progresses,
and she causing her to realise what's
good for her and what isn't. Meena
and Anita's friendship represents many
working class girl friendships in 1960s Britain,
which often involved power dynamics imbalances

(Section B continued) However it is also a symbol of the contrast Meena has with her peers. Because of her ethnic differences she made friends with opposite characters such as Anise which only fuels her frustration for not fitting in. This is exemplified when Meena has the desire to "shed ^{my} ~~her~~ ^{body} skin like a snake and emerge ~~reborn~~ pink and unrecognisable." She also feels a ^{sense} ~~degree~~ of underrepresentation as the only ethnic ^{minorities} ~~images~~ presented in media, "remained in the background." This was a true ^{void} ~~repr~~ image of the poor ethnic representation in 1960s British media, causing many ~~in~~ people like Meena herself to feel marginalized, further ~~disassociating~~ ^{her} disassociating ~~her~~ with her culture & heritage.

On a wider view of the novel, the ^{evoked} ~~enormous~~ ^{of} anger and rage are used to highlight societal problems of 1960s Black country Britain, and help Meena shape her place in the world.



- This response is a good example of a top mark script as it demonstrates a perceptive and mature understanding of the theme of anger. A wide range of areas are considered and the candidate demonstrates a secure understanding of the whole novel.
- Areas that are explored include Meena's resentment and anger 'towards her culture' heritage and the way she feels 'ashamed' by the plants her mother grows in the garden, unlike other residents in Tollington. The response continues to explore this cultural theme and how she wishes to 'disassociate herself' from her own culture.
- Another area discussed is the aspect of racism and the candidate looks at how Meena feels anger at the way she is treated by the 'white hegemonic society'. The candidate uses this as a springboard to explore the contrasting anger felt by some of the local community, through their racial attitudes towards what they see as 'immigrants' taking away their jobs and homes.
- There is a high level of engagement and a range of discerning textual references are selected to support and develop the points being made.
- Contextually, the candidate has integrated their ideas to the time period in which the novel is set, particularly focusing on minority communities, and attitudes felt by some people in society. The discussion is sensitive and discerning.



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

Question 25

The most significant part of the novel discussed, when it came to the theme of obsession, was the central antagonist, Jennet Humfrye, and her obsession to get revenge for her son's death. The majority of responses seen were excellent, and some candidates were able to demonstrate their understanding of the impact of obsession using precise references from across the novel.

While the letters were references for some candidates to illustrate Jennet's obsession, only a few managed to discuss the change in tone of the letters – going from distraught and pleading to frantic and hate-filled, which was a missed opportunity.

Other areas discussed included Kipps' obsession with the locked nursery, his obsession with the woman in black and the villagers' obsession with Jennet's revenge and the death of their children.

The context was not always as cohesively linked in this question, despite some discussing the idea of it being a pastiche, and some discussing the Edwardian era. Many did, however discuss gender roles and ideologies very well, and some also used linking references to other texts or quotations from critics to help their own critical ideas.

Susan Hill presents the idea of obsession within the character of Jennet Humfrye. "He is mine. Why can I not have what is mine?". The use of the interrogative sentence "Why can I not have what is mine?" infers that she is questioning the rules of society within the Victorian era and ~~is~~ is obsessing over these rules. The repetition of "mine" further implies her obsession with ~~her~~ Nathaniel and him belonging to her due to her ^{concerning} ~~having~~ him out of wed-lock. Due to the rules of society at the time, Nathaniel was taken away from her therefore making

(Section B continued) her powerlessness in life but due to the gothic inversion, Tennet Humfrye is made powerful in death in order for her to make middle aged, middle class, ~~and~~ men powerless ~~and~~ to symbolise her obsession with revenge for her child on society. "Desperate, clinging, affection"; the adjective "desperate" could suggest that Tennet's unconditional love for her child and this could also be a portrayal of Susan Hill's emotional and mental state after experiencing a miscarriage.

Arthur Kipps' obsession with Edith Marsh ~~here~~ ultimately ~~leads~~ "the woman in black" ultimately leads to the death of Stella and Joseph, "her body was broken [...] but she was still conscious" and "he layed over crumpled below it on the grass". The adjective of "crumpled" connotes that the woman in black has dehumanised Joseph in the same way of which society had dehumanised her and her obsession with revenge is the reason why Stella was "still conscious" as she was

(Section B continued) made to watch Nathaniel die on the marsh from the window of the nursery. ~~The~~ At the first sighting of the woman in black, Arthur ~~was~~ was entranced by her appearance and subsequently created the ideology that she was a "victim of starvation" ~~and~~ and this obsession with her appearance connects to the character 'La Belle Dame Sans Merci' as she is able to make men obsessed with her then she ends up killing them in the end which is quite similar to the woman in black. ^{The metaphor of,} She is a "walking skeleton - a living spectre" implies a visible gothic inversion within Tennyson's poem of which Arthur is obsessing over; the hyphen represents purgatory of which she is placed in in order to get her revenge, as it is ~~both~~ ^{the} separating life and death and this will allow the reader to wonder whether she was born evil or just made evil by society.

Crythin Gifford is represented as being obsessed with the conspiracy of silence in order to avoid any consequences, "The ones

(Section B continued) who are hurt the ^{most} ~~worst~~ say the least", the superlative of "^{most} ~~worst~~" juxtaposes the superlative of "least" as it implies that those who have been under the wrath of the woman in black are either silent as they were the victim or stay silent to avoid anymore consequences. ~~However~~ A victim of which has experienced these consequences is Mr Jerome as "he" stopped dead" when Arrow mentions the woman in black as the adjective "dead" ~~as~~ ^{as} suggests predator, prey imagery and he was the prey, which subverts stereotypes.



ResultsPlus
Examiner Comments

- The response begins by focusing on Jenet and her obsession with the Victorian 'rules of society'. The impact of these rules on her motherhood and how they led to her obsession for revenge.
- Other examples of obsession are explored: Kipps' with the woman in black and Crythin Gifford with a conspiracy of silence.
- Several relevant comments on context are offered: La Belle Dame Sans Merci, 'gothic inversion' and Susan Hill's miscarriage.
- This is a developed personal response, fully related to the text and written in a critical style which is reasonably well sustained. Concluding remarks might well have clarified the candidate's overall interpretation but a mark securely in level 4 is appropriate.
- Accuracy and control are sufficient to merit an AO4 mark at the top of level 3.



Candidates are reminded to add a conclusion to their responses to tie up all the key points they have made.

Question 26

This was generally a well-handled question and many mid to high level marks were awarded. The main child explored was Nathaniel, Jennet Humfrye's son, and how his death acted as a catalyst for the rest of the novel and the 'targeting of other children'.

Many candidates were able to look at children in an abstract and sophisticated way. Some explored the conspiracy of silence with confidence and linked it back to the similarities and difference between Arthur Kipps and Jennet in their desperation for their own children. Other ideas explored included the children of Crythin Gifford and Mr Jerome's child.

Generally, the candidates responded positively to the question. Some struggled to make contextual links, although those that did were confident in linking the connection between Jennet's experience to Hill's own to help develop their responses.

This response gained a mark in level 3 for AO1 and AO3 and a mark in level 2 for AO4.

In the woman in black we see the importance of children in many ways. We ~~the~~ see the importance of children in the situation of Jennet humphry and ~~the~~ Alice drablow. Jennet humphry is an example of a fallen woman, a woman who has had a child out of wedlock. ~~the~~ Alice drablow is an example of a imperfect woman, a woman who is married yet cannot have children. In the woman in black the importance of when / how you had your child or if you could have a child impacted the reputations

(Section B continued) of the characters. Due to Jenett getting shunned by the community ~~and~~, left by her child's father and then her child getting taken away from her, we can see her rage ~~get~~ get built up. "He is mine!" this phrase suggests the mother of the woman in black. Susan has done this to install a fear in the reader. The use of the personal and possessive pronouns ~~she~~ suggest that the child was the only thing she had left and that she would do anything to get him back.

The importance of children is also shown through Mr Jerome. Our first interaction with Mr Jerome helps foreshadow the woman in black's next moves. As Arthur and Mr Jerome are at the graveyard, and Arthur sees the children and Mr Jerome faints from Arthur mentioning it, it leaves the reader confused. Susan describes Mr Jerome's face becoming pale, this could imply the physical effects the woman in black had on him again installing fear and worry in

(Section B continued) the reader for ~~not~~ further
RIPPS.

The importance of children in the woman in black is also shown through the ~~her~~ nursery. "bump. bump. pause" you could infer that this is the heart beat of the dead child of Alice Drablow. ~~This~~ The phrase creates suspense and also references to another book called the tale-tale heart. In the ~~her~~ nursery there are toys of soldiers, this tells us a lot about how Alice Drablow wanted to raise Jonnet's son. (to bring him up to praise the country) there were also racist toys suggesting Alice wanted him to believe he was better than other races. However the woman in black destroying the nursery ^{could} display that she didn't want that for her child no matter how acceptable it was at the time. Susan would have done this to show how every bad motive of the woman in black, was done out of the love for her child. This makes some readers relate to the

(Section B continued) *feeling of doing any thing
for your child*



ResultsPlus
Examiner Comments

- Although there is sometimes a tendency to narrative, the response begins to show a sound understanding of the importance of children in the novel through consideration of a range of examples.
- There is some sound interpretation, with some focused references to text, although some are not really secure (eg ref to 'racist toys').
- There is some awareness of the writer's intentions and effects on the reader.
- There is some sound contextual reference (eg attitudes to unmarried mothers).



ResultsPlus
Examiner Tip

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

Question 27

A range of abilities were seen in this question but most were at least level 4. Candidates seemed to really enjoy writing about Otis with many viewing him as an abusive father and manipulative man. Some saw his exploitation of situations as a strength that had enabled him to rise in the social hierarchy and others argued more vociferously for his talents, seeing him as an entrepreneur, albeit an evil one. One candidate commented on how he benefited 'through the façade of his philanthropy' in taking the babies and promising a good future for them. There were some strong personal arguments about the burying of the babies and also references to his relationship with Meshak on which there were mixed views.

Meshak's/Mish's 'condition' featured as a focus on many answers, and some went off topic a little in their discussions. The cruelty Meshak/Mish is exposed to was often a starting point in arguments on Otis. The best answers considered all the incarnations of the character and used the quotation to good effect.

In terms of context, one candidate spoke of Otis as representing 'the heart of exploitation in the 18th century'. This candidate went on to talk about the dehumanisation of society through actions of the likes of Otis. Many wrote about slavery and considered the views of the book's readership. Some good answers reflected on the gothic conventions in the presentation of this character. One candidate even mentioned the forward to the book by Gavin and its significance in the light of the question.

This response gained a mark in level 5 for AO1 and AO3 and a mark in level 3 for AO4.

Otis Gardener is incredibly significant throughout the novel and is a classic gothic villain, completely embodying ^{the themes} cruelty and evil. Otis is the ~~first~~ first line of dialogue in the entire book, 'Oi Meshak wake up you lazy dolt.' This immediately sets the scene of Otis' character. ~~He~~ He consistently demonstrates cruel behaviour and ~~is~~ both physically and verbally abuses Meshak who is left because of this appearing timid and scared. If he were a dog his tail would permanently be tucked between his legs as he slunked around waiting for the next kick. Shows the psychological ^{impact} ~~effects~~ left on Meshak. Otis is also portrayed as exploitative and emotionless as he exploits Meshak into slavery.

(Section B continued) his dirty work. ^{He} demanding Meshak to bury an alive baby, 'drop it in.' on following these instructions Meshak throws up against a tree and Chris' only anchorless response is 'don't go lily-livered on me.' This also shows Chris believes empathy is a weakness. ~~We know contextually Meshak was~~ Meshak was assumed to be an 'empty vessel' and a 'simpleton'. Also described as 'put together all wrong.' We know contextually medicine wasn't nearly as advanced so ~~Meshak~~ Meshak was simply misunderstood but mistreated because he was different. In some ways Meshak is the anti-villain to Chris as Chris forced him into ~~to~~ committing heinous acts but we knew Meshak always tried to do right.

He also knew Chris could ~~ap~~ adapt to his environment and alongside being 'smooth-tongued' he ~~was~~ could 'barter the hind leg of a donkey' and was ~~was~~ seen as 'charming' to the ladies.

Furthermore Chris is a classic gothic villain - completely evil yet deceiving in his 'handsome' looks. ~~and~~ we also see him as cunning - when he picked up a woman's baby in exchange for money he told Meshak to get upset and 'look

(Section B continued) caring 'till they were out of view.
this began to make a lucrative business out of
exchanging promises of taking illegitimate babies to
Coram hospital in exchange for money. his
business later grew with the help of 'Mrs Lynch'
into blackmailing the aristocracy so they would
keep their secrets. contextually we know having
a baby out of wedlock in any social class was
seen as ~~disgraceful~~ ^{sinful} and you would
be shunned from society. To try and prevent this,
women tried to give their babies to 'the coram
man,' known for his 'most christian virtue - charity'.
The coram hospital was ~~set up for the poor~~
a charity set up to take in children abandoned
by their mothers.

^{kidnapped}
This ~~was~~ ^{kidnapped} the slightly older boys and girls
as well which we know he would sell off to the
factories where children were needed for cheap
labour ~~as~~ ^{as} after their small fingers enabled them
to ~~push~~ ^{push} down the machines - this was very
dangerous and resulted in many children's deaths ^{or injuries}.
this also took boys ~~to the navy~~ and sold
them to the navy. England was in various
conflicts during the 18th century including against
~~the~~ Austria and there weren't enough soldiers

(Section B continued) So press gangs forced people into the Navy. On one occasion a 'cargo of slaves' docked and Oth exchanged 'brats' dehumanising them in exchange for a ~~black~~ black baby boy. Oth demonstrated inhumane cruelty. He 'snatched' the baby from a woman who ^{was} 'shivering and chained together' with others. She let out such a 'heart-rending shriek' that even the 'hardened sailors stopped what they were doing' and 'glanced over in pity.' This shows how Oth lacks any form of empathy and this follows him into his new alias in part 2 as Mr Gaddern. Although publically known as a 'wonderful man.' Toby - who was sent to work for him - knows better juxtaposing the previous statement that Oth was known for his 'most christian virtue' to Toby describing Mr Gaddern as 'not a christian man'.

In some ways Oth is similar to Lord Ashbrook as they are both cruel in different ways to their sons and Lord Ashbrook is involved in the slave trade we know this because he checked on beads coming in from Barbadoes which was a known hotspot contextually for slavery. However in terms of how he treats his son, Alexander, we see it improve later on in the novel as

(Section B continued) just wanted his son to return home, whereas Chris remained cruel and dispondent to Mashok in ~~the~~ when reunited in the latter half of the book. This shows he remained a cold-hearted villainous character throughout the novel.

He also knew Chris is very ambitious as he decided he was going to stop being a peddler and become a 'gentleman trader.' This showed he had aspirations and knowing he lacked any empathy it became clear to the audience he would achieve his goal no matter the expense to others.



- A comprehensive response that shows an assured understanding of the novel and the way Otis Gardiner is significant, fulfilling the role of 'classic gothic villain'. The candidate immediately establishes the significance of Otis at the start of the response by describing how he has the 'first line of dialogue' emphasising how through him the rest of the novel evolves. The assured nature of the discussion is perceptive and well-developed.
- The relationship between Otis and his son, Meshak, forms another central area of the response and how he 'physically and mentally abuses Meshak.
- The candidate goes on to explore other aspects of the novel by contrasting Otis's initial presentation as a 'pedlar', involved in the removal of illegitimate babies' to be traded as 'cheap labour', and how he later reinvents himself as Mr Gaddarn.
- The section where the candidate compares Otis to Lord Ashbrook, through their involvement in slavery, is particularly perceptive.
- There are one or two areas where the discussion felt a little under-developed (page 2) but overall the response is consistently focused throughout to meet the requirements of a mid-level 5.
- Contextually, not only has the candidate discussed the gothic genre but also included references to the attitudes to motherhood, particularly in 'the aristocracy', conflicts in the 18th century and slavery.



To ensure a top level 5 mark, candidates are reminded to ensure all points made are fully developed and alternative interpretations considered, if appropriate.

Question 28

There were a lot of high-level responses to this question, which covered a number of areas where secrets were presented. The most popular area discussed was the secret persona of Otis and how he was perceived as a good, 'charitable man' who was seen to help women in distress, but behind the façade he was a ruthless man who blackmailed, murdered and destroyed multiple lives in the search for money and status. His second identity as Mr Gaddarn and his secret life as a slave trader was also a popular area of discussion.

Other areas that were considered included: Melissa's secret pregnancy, Alexander's secret life in London and the final unravelling of Aaron's identity and his re-connection with his true family.

Many of the responses confidently integrated the contextual nature of the Gothic genre and how the use of dark and evil secrets are a stereotypical part of this writing style.

This response gained a mark in level 3 for AO1 and AO3 and a mark in level 2 for AO4.

In ~~Coram~~ Bay there is a running theme of secrets after Melissa gives birth to her baby (Aaron) it is kept a secret from the ~~family~~ family of the Ashbrooks which is where Melissa and her mother Mrs Milcot worked and stayed. Another major secret ~~within~~ within the book was that the baby Melissa gave birth to did not die like Mrs Lynch and Mrs Milcot had informed her, the baby was given to Otis Gardiner / the Coram ~~man~~ ^{and Meshak}, they gave Melissa's baby away to be sent to the ~~Coram~~ ^{be killed} Hospital and Melissa went on ~~believing~~ believing her baby was dead, ^{and didn't have a chance of finding} which is something the reader knows and the characters do not, this creates tension and suspense when characters like Meshak and Melissa cross, Alexander (the father) and Aaron, Mrs Lynch and Aaron. The reader is aware of all the secrets the characters are not and this will encourage the reader

(Section B continued) To question whether Alexander, Melissa and Aaron will be united or another secret Mr Gaddan being Otis Gordiner. The Author has chose to create secrets so the reader feels enticed in the story and there's an increasing tension building when all the characters are joined together. Secrets create tension and depth this is very predictable for a gothic novel, the themes of death, mystery, the supernatural and tragedy. "No one knows about the child except the four of us. Remarkably, the secret has been well kept" - Mrs Lynch, as the reader we know about things that other characters don't for example we know Aaron is Alexander and Melissa's son but they do not know that, there are many moments in which characters could have close realisation to the secret for e.g. when Aaron was used to sing in front of Mr Ashbrook to open up his heart and accept his son's passion for being a musician, surprisingly this worked, mainly because of Aaron's relation to his father Alexander and how they share a musical talent. Aaron also sang the song Alexander last sang to them all, this moved Mr Ashbrook and he sent a letter to his son asking him to come back and be part of the family. Secrets in the novel create plot and story line and the gap in years between 8/9 years makes us emotionally connect with the characters through their growth and development and the reader more intensely yearns for the suspending secrets to be revealed.

(Section B continued) Secrets are a main theme in the novel and one that creates the amazing plot with all the depth and tragedy within it. As a reader I was rooting for Alexander to finally find out Aaron is his son. He didn't know he had, at the end of the book we do get the closure of Aaron and Toby approaching Alexander and stating that he is his father, although in the fight scene between Otis Gardiner, ~~and~~ Alexander and Thomas ~~it~~ the characters were already beginning to realise Aaron is Alexander and Melissa's child. The secret in the novel lingers right up until the very end with building tension and commotion for it to then be revealed to us in a bittersweet way because we had just lost a liked character Thomas who sacrificed himself to save his best friend Alexander and we were left ~~that~~ knowing Toby and Aaron betrayed Meshak on the Slave Ship and Otis Gardiner not getting the punishment he deserves. Secrets are part of the story and make us as the readers feel superior knowing what the characters do not but also makes us want to have control over the situation and we can't we have to let the characters figure it out themselves ~~why~~ while we are on the edge of our seats. I think Janita Gavin was very clever to choose the method of using secrets to create tension and it made the book exciting while creating ~~catching~~ attachments of the reader to the characters.

(Section B continued) All the secrets at the end of the novel are revealed to the characters and this gives the reader a sense of closure and ends the book in a almost bitter - sweet but tragic way. It contains many elements of the gothic genre, mystery, secrets, death, abandonment etc. this was effective and made the book ~~unique~~ unique and enjoyable and interesting. All the elements Janita Gavin have used in the book contribute to its richness and depth.



ResultsPlus
Examiner Comments

- Although there is a tendency to revert to narrative from time to time, the range of examples discussed, the sound knowledge of the novel and the links to the purpose of the novel – to create ‘tension and suspense’ for the reader, enables the response to move up into level 3.
- The opening page explores the secret of Melissa’s baby and how she managed to keep it a ‘secret from the family of the Ashbrook’s’. The candidate also mentions how the disposal of her baby was kept a secret from Melissa and the way she ‘went on believing her baby was dead’.
- The enthusiasm of the candidate and their engagement with the storyline is refreshingly clear throughout the response, however, to enable the mark to move higher up a level, it would require a closer more refined discussion of key aspects. Drilling down into each point made, whilst integrating textual references and linking to the context would create a more structured feel.
- Contextually, the candidate refers to the gothic genre and how the final revealing of secrets creates a ‘bitter-sweet tragic ending’ to the story.



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

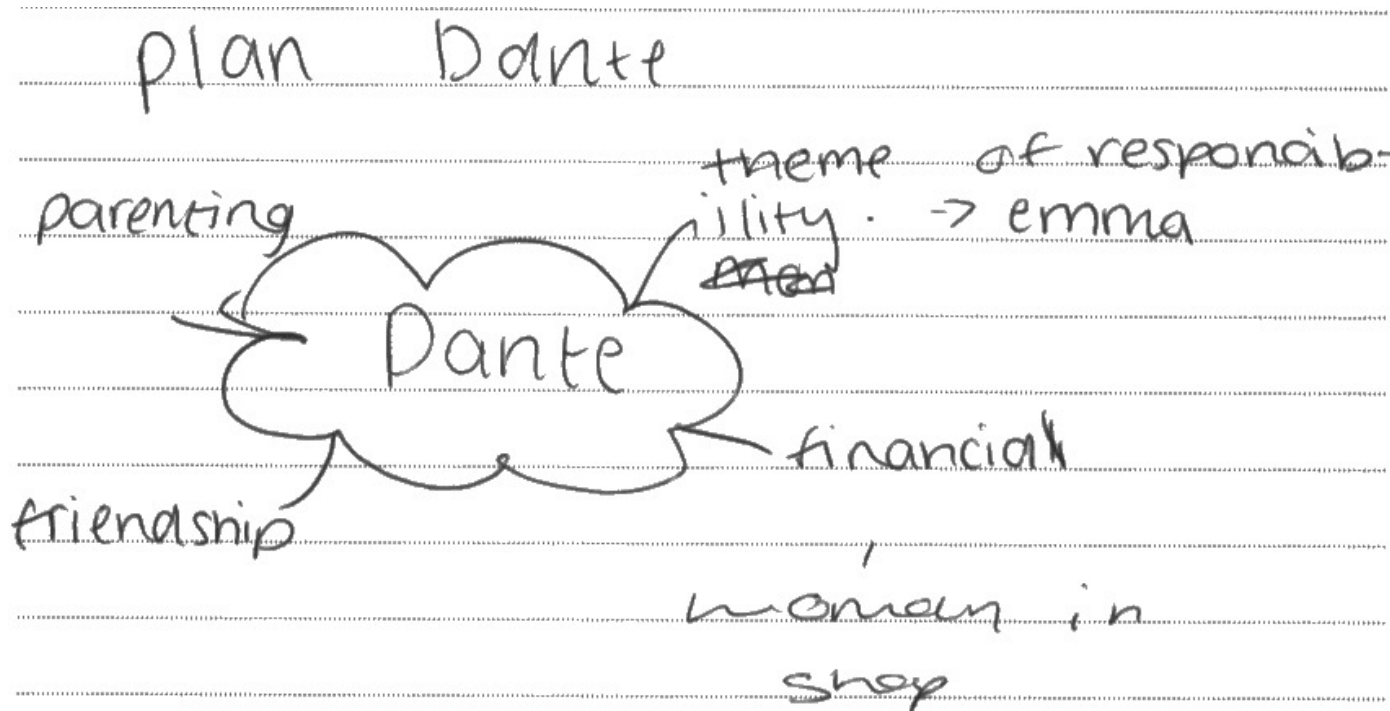
Question 29

A wide range of candidates responded strongly to the issues raised in the story and the question provided lower to middle level candidates plenty of scope to explore the character of Dante and his transformation over the course of the book. The majority of candidates approached their responses in a chronological style opening with their discussion of Dante as an intelligent young man about to receive his A Level results and go to university and how his life quickly alters as a result of becoming a single parent.

Many candidates focussed on Dante's relationship with Emma and the way his initial reactions to 'it' reflected his 'immaturity and selfish nature'. Responses then continued to explore how as his feelings for her grow he gradually begins to 'acknowledge her as his daughter and to accept his responsibilities as a father'. Many candidates were sensitive in their handling of what can be a difficult subject and this was illustrated in the empathetic links to context and the discussions about the problems many young people experience when faced with becoming a parent at a young age.

Weaker responses tended to retell the story and were more narrative in style with little to no contextual links.

This response gained a mark in level 3 for AO1 and AO3 and a mark in level 3 for AO4.



(Section B continued) Dante is shown to be significant in the ^{novel} ~~play~~, when he manages to take on various responsibilities. This is proven when his ex girlfriend & Melanie shows up at his door, with his child (Emma). Dante was shocked - without doubt - he wants a DNA test. This shows ~~that~~ Dante is in disbelief when ~~Melanie~~ ~~she~~ turns up after being a mum to 18 months. This could make the reader feel ~~so~~ sympathetic towards Dante, as he has many opportunities in which he was going to go on to do, but now they have to hold back, as he has more responsibility on his hands. Contextually, in the ~~the~~ 20th century single parenthood was seen as a negative, but in the 21st century $\frac{1}{4}$ of the population is single parents, more commonly women though. ~~Malorie~~ Malorie Blackman may have done this to make society realise there are single dads out there who also need support. This could make the reader also question how much his dad (& Tyler).

(Section B continued) Will be able to help.

Another way in which ~~to~~ Dante is shown to be significant is how he manages to cope with money. In the shop the cashier gives ~~than~~ Dante some trouble by saying her paying taxes is all going toward people like him. Dante takes knowledge of what she is saying and he comes across shocked to this statement, as he is doing everything within his power to be able to afford things on his own, for example, for his birthday he didn't want gifts or money for himself all he asked for was ~~money and~~ presents / essentials for ~~to~~ Emma. Contextually, in the 20th century financial stability was a major issue, unemployment rate raised ~~rose and rose~~. This could make the audience worry for the expense of having a baby, but also feel proud for ~~a~~ Dante as it shows he has courage. Blackman may have done this to make society real and see the day to day struggles parents have to face with

(Section B continued) Money.

Dante is very significant in the part of the novel, where he always use to stick up for his brother (Adam), but his personality changes when Adam tells Dante that he is in fact gay. Dante insists that it is 'a phase'.

~~The~~ The reader may consider Adam's feelings at this point; Adam clearly felt comfortable enough to go to ~~the~~ Dante with such big news. Adam may have felt Dante would be supportive and not follow 'typical stereotype ~~society~~' and ^{follow} the stigma around LGBTQ+.

Contextually, homophobia was a major problem in the past and with new laws being put in place for example same sex marriages being allowed in 2014 made the population thrilled but many people disagreed with this.

Blackman may have done this to show society how damaging discrimination can really be. This could make the audience feel disappointed in Dante as he knows

(Section B continued) how hard it is to go around day to day being a single black dad. ~~and being the~~ people may think that it is hypocritical of him as he knows the pain of judgement.

Toward the end of the novel, Dantes is significant because he and Emma brings the family together and now his personality had completely changed, from the beginning, where he said "baby ruin my plans" to the end where Dante, Emma, Tyler and Adam come together as a whole family who support each other. This could make the reader feel settled, as no one has any judgements after concerning there problems. Contextually, realism in the play shows the day to day struggles but also how people can overcome so much. Blackman may have done this to make people realise that even if you are going through what you think is the worst typical problem, people can move on and be happy for you no matter what. It also

(Section B continued) show the reality of family relationships.



ResultsPlus
Examiner Comments

- Although the response does follow a formulaic format, with each aspect of Dante's character structured using the same format, this is a sound personal response.
- There is sound interpretation of a range of facets of Dante's character, although points are not sufficiently developed to move towards level 4.
- There are few quotations, but textual support is clear through reference to events etc (eg reference to Dante's birthday presents).
- The candidate offers some sound comment on context, although the relationship between text and context is not always effectively explained.



ResultsPlus
Examiner Tip

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

Question 30

Examiners felt that this was extremely well handled by the majority of candidates, with more achieving higher-level marks than in Q29. Many candidates used the quotation in the question as a springboard into their response and looked at the attitudes of dad/Tyler Bridgeman.

The higher-level responses looked beyond Adam's homosexuality and the various positive and negative reactions to his sexuality by looking at a more holistic male/female role within the contemporary society presented in the novel. Comments often used the relationship of Dante and Melanie as a contrast point. The exploration of different characters' responses to Adam's sexuality was generally broad, though in the lower-level responses these lacked depth.

Most candidates focused on the intensity of Josh's reactions to Adam, which moved from verbal abuse to physical violence, thereby highlighting the problems of homophobia. Mention was also made to the subtle negativity to Adam's sexuality by Dante who perceives it as a 'phase'.

This response gained a mark in level 2 for AO1 and AO3 and a mark in level 2 for AO4.

In boys don't cry the attitudes to sexuality ~~are~~ are completely ~~opposite~~ opposite to one another. You have Dante and Tyler who do not like the idea of being a member of the LGBTQ+ community, however they come to terms with it due to their love for Adam who is part of the family. ~~overriding their~~ However they do not accept that he is gay yet they have instead come to terms with it. This is completely different to accepting it. If Dante and Tyler had the choice of Adam being gay or straight they would pick straight due to the old fashioned traits and stubbornness, described by aunt Jackie, however if they truly accepted ~~a~~ Adam's sexuality they would do what makes him happy which is being fine with the fact Adam is ~~a~~ gay and accepting it ^{and} not having to tolerate it.

(Section B continued) On the other side of the coin you have Aunt Jackie who doesn't care about Adam's sexuality she ~~care~~ cares more about the type of person he is, this behaviour grows on Dante at the end and he develops as a person and ~~there~~ character caring more about the type of person you are not ones sexuality he no longer considers it as a 'phase Adam will grow out of' but ~~part of~~ ^{at the start} thinks of it as what makes Adam who he is.

In the middle of both- the sides there is Josh who's character is very complicated. Josh is gay however just like Tyler and Dante ^{at the start} he does not like gay people or he puts on a persona that does not. This creates an inner conflict within Josh where he had a relationship with Adam in private however in front of people he bullies Adam this dual persona lead to his downfall as he ~~is~~ thought no one would accept him if he came out and due to this conflicting attitude towards his sexuality this created anger and frustration at that he had towards himself yet he took this anger out on Adam the one person who loved and accepted him. When Josh jumped Adam and Adam kissed him his confliction towards his sexuality and fear of people leaving him if they found out his true

(Section B continued) Self lead him to become very confused and he only had one outlet to let his anger and frustration out, which was Adam he ~~sp~~ snapped and beat up a Adam. However he later realised Adam loved him and was the only one that accepted Josh. This lead to Josh Feeling bad for what he did and his ~~no~~ way to atone was going to Dante's Jail.



ResultsPlus
Examiner Comments

- This response goes straight into Dante and Tyler's attitudes to the LGBTQ+ community and how these change as the novel progresses, leading to them coming 'to terms with it due to their love for Adam'.
- The answer strives to focus on different attitudes to sexuality but doesn't really move much beyond Adam's homosexuality.
- There is some reliance on narrative, but also elements of a personal response on page 3 when writing about the character of Josh and how this relates to the theme of sexuality. The candidate does attempt to use a critical style and demonstrates understanding of some of the complexities of the relationship.
- The candidate looks at several areas of the play with some reference to specific episodes. There is little development but some selection of awareness of context linked to the LGBTQ+ community and struggles with attitudes to sexuality in society.
- The answer fully meets level 2 criteria but falls short of the sound comment and focused support that would be needed for level 3.



ResultsPlus
Examiner Tip

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

Paper Summary

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

- Candidates should try not to use extra paper. Ample space is provided in the answer booklet.
- Candidates should ensure each question is completed in the correct section of the answer booklet.
- Candidates may, depending on the question, explore specific areas in detail or cover a range of examples.
- Candidates can paraphrase quotations from memory, but exact quotations are not mandatory, particularly as this is a closed book examination.
- Centres should remind their students of which assessment objectives are being assessed for each part of the paper:

Section A – Shakespeare:

I. Part (a) – explore the language, form and structure of the extract. Candidates should just refer to the extract in this part of the question (AO2).

II. Part (b) – draw on their knowledge of the wider play that they have studied and demonstrate an understanding of context (AO1 and AO3).

Section B – Play/novel:

I. Maintain a critical style and develop an informed personal response and use textual references, including quotations, to support and illustrate interpretations. (AO1)

II. Show understanding of the relationships between texts and the contexts in which they were written. (AO3)

III. Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation (AO4)

Grade boundaries

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

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

