

Training Exemplars for International GCSE in English Literature

Unit 3 4ET1 03 Coursework

Assignment A – Modern Drama

Exemplar 1

An Inspector Calls

How effective is Priestley's use of dramatic sequences to engage the audience?

Priestley bases the play at around 1912 as he makes Mr Birling say "the Germans don't want to go to war," and he also mentions the Titanic, "They've made unsinkable ships. This adds dramatic irony to the play as the people watching the play know that the German did go to war with the world and that the Titanic actually did sink. Priestley makes Mr Birling say this not only to add dramatic irony but also to give us an idea what time the play was based around. From the beginning of the play, Priestly has engaged the audience of the play with his reference of the key historic moments.

The Birlings are sitting at home and the maid come in to let Mr Birling know that the inspector is at the door. This creates tension for the audience as it is unexpected and they do not know what it is for. By now the audience have realised that the Birlings are upper class, wealthy, complacent and don't expect to be in trouble with the police. "All right Edna. Show him in here. Give us some more light. I'm still on the bench. It may be something about a warrant." Because Priestley has set up such a calm environment, the inspector's first allegation shatters this and causes tension and drama to rise. "Yes, she was in great agony. They did everything they could for her at the infirmary, but she died. Suicide, of course."

Structurally, Priestley creates one of the most dramatic scenes in the play between the Inspector and Mrs Birling and Mr Birling. This is when the Inspector snaps and talks to Mrs Birling in a very rude manner, "You're not telling the truth." This engages the audience as this is a display of powerful emotions and the audience know the Birling's are upper class and should be treated with respect at all times. A modern audience might find this part of the play not as thrilling as an older audience because of our current attitude to upper classes.

Towards the end of the play, Eric gets spoken to last as we've just found out that Mrs Birling had denied Eva/Daisy of help and she blamed the boy for her mistakes, "And if you'd take some steps to find this young man and then make sure that he'd compelled to confess in public his responsibility – instead of staying here asking unnecessary questions – then you would really be doing your duty." Sheila at this point knows that the boy they are talking about is Eric and can't stop her mother from talking about how the 'young man' should be found. She doesn't realise until the Inspector says, "Not yet, I'm waiting." And Mrs Birling says, "waiting for what?" for the Inspector to say, "to do my duty". The audience then definitely know it is Eric and they want to know what happens so they then become even more engaged at this point as they want to know what happens next.

This builds tension in the audience as earlier they start to guess something is happening and who the young man is, however when Mrs Birling finds out that is Eric she soon retracts her statement and Sheila say that she tried to stop her, "Mother – stop – stop!" At this point of the play Eric walks in and the tension and stress in the theatre audience would have increased massively. The curtains then close and show that it the end of Act 2, this leaves the audience on a cliff hanger and they start to debate what will happen to Eric.

When Act 3 starts Eric admits to what he did and they are not impressed as he stole money to keep her going to get enough food for her, he stole money from his Father's office. We are not certain for sure but we do believe that Eric forced her into having sexual intercourse both of them under the influence of alcohol, this making him a rapist. "I'm not very clear about it, but afterwards she told me she didn't want me to go in...2 this makes the audience dislike Eric as he is a rapist and a thief.

Priestley maintains the dramatic effects on the audience till the end of the play and especially at the end of the play. At the end of the play the Inspector leaves and they find out that he wasn't actually an inspector, Gerald finds this out. "That man wasn't a police officer." This makes tension rise as the audience do not know what will happen next. At the end of the play Priestly leaves the audience on the biggest cliff hanger in the entire play. This is when they get a phone call from the infirmary and it is to let them know that Eva/Daisy had been found dead and they called beforehand and they were told that they hadn't found her. This makes the audience want to know what happens next.

Commentary.

The response offered is structured with a very good focus on the question. The candidate's strength is the analysis and comment on the form and structure of the play. More analysis of language would have benefitted this response. Personal engagement is evident and the candidate supports comments with relevant textual references. The response fulfils the criteria for a mid- level 3 response. Level 3 mark 15

Assignment A – Modern Drama

Exemplar 2

Kindertransport

Explore how Diane Samuels displays the evolution of Eva to Evelyn in the play “Kindertransport”

In the play “Kindertransport” by Diana Samuels we see the adult Evelyn trying to suppress her past. At the same time, the audience see Eva is being tormented by a childhood story of the Ratcatcher. The writer expresses the transformation throughout the play by Eva’s reactions to leaving Germany and her past to become Evelyn.

Firstly, Eva betrays Helga by not living to her full potential. Helga has always been proud of Eva; describing her as “You are my jewels” and “We old ones invest our future in you”. The noun 2jewels2 is very symbolic as jewels never become dull or rusted; the metaphor is used to present family, as they are supposed to stay together strong. But as Eva evolves into Evelyn she drifts away from her parents Judaism as she describes the Haggadah as “some Jewish Festival”. It is further shown when Eva wants to sell her “Two rings. A charm bracelet. A chain.” Which her mother gave to her; as she “rather have the money” therefore cutting fully from her past self and transforming into Evelyn. But this is contradicted as Lil tells Eva that “it’s bad luck to sell a keepsake”. The use of “keepsake” means to be kept in memory of the person who gave it to you; meaning that Evelyn wants to forget her parents. Audience see that unlike the Israelis, she does not “survive” as a Jew in England.

Additionally, the change is shown by the significance of Eva’s decision to keep or throw away her mother’s jewellery. At the beginning of the play it is shown that Eva takes delight in wearing her mother’s jewellery “My gold rings. I want to try on my gold rings”. But as she realises that Judaism is not a condoned religion in England, Eva takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it. “I don’t want it any more” symbolising the beginning of her change. Showing that she is ready to leave her Jewish roots behind to pursue an English lifestyle. The use of “Star of David” conveys the message of disloyalty as Eva was born and raised as a Jewish but then further into the play it is evident that she does not want to possess her parents’ keepsakes anymore. By Eva not wanting her parents’ birthright effects not only Helga but also her adopted mother Lil showed by “what’re you doing?” showing her disapproval of Eva’s actions. Throwing away her Jewish items symbolizes breaking her anchor to Judaism, trying to forget about it. In turn, she creates a new path towards Christianity to create an anchor in her English lifestyle. Making her first adult decision of her own. Which begs the question to the readers whether Eva ever loved her parents.

Throughout the play Eva is shown to be drifting apart from her mother and shows the change from Eva to Evelyn. The play starts with little Eva being dependent on her mother in simple ways such as sewing as her mother needs to tell her to “lick the thread”, “hold the needle” sowing the motherly love we all know and come to respect. But further into the play when they are reunited, Helga says “why are you so cold to me?” This quote shows that Eva and Helga do not have the same relationship as last time as Eva could be putting a blockage to her

emotions as Eva blames Helga for letting her go to England. The use of the adjective “cold” tells the readers that Eva is not showing any affection to her mother, which juxtaposes as she and her mother was very close as expressed when Eva would call her mother “mutti” which is meant as one’s mother, showing affection towards one another. However, this shows that even with time and trauma from a childhood can change the love for someone’s birth mother. With Eva adapting and changing so quickly into her English lifestyle, she did not have time to accept her mother coming back into her life again bringing new boundaries and rules. Making her life complicated once more. As Helga expects Evelyn to change back to when she was in Germany to grow back her Jewish roots.

Loneliness is presented in the form of the Ratcatcher which lingers throughout the play effecting Eva and Evelyn. Then Ratcatcher is presented from the start of the play as Eva’s childhood book; making “mutti” her mother read it to her frequently taking comfort in their reading time. Even as the train bringing Eva away from her parents “the Ratcatcher music weaves around the train’s chugging” creating a foreboding atmosphere. Loneliness can be expressed when Eva first reaches England; being hungry Lil goes off to find food; but then Eva yells “Mrs Lil! Mrs Lil! Don’t leave me!” The use of exclamation marks shows her urgency to not be alone. Making it evident that Eva is not able to keep the Ratcatcher (loneliness) at bay using “he’ll burn my fingers till they melt” and “ he’ll pull out my hair one piece at a time” the use of this gruesome imagery shows that loneliness is consuming her; it is also evident that even though the Ratcatcher is not real it can still hurt her. Evelyn tries to comfort her past self by using verbs “I can stop him” and “I’ll get rid of him” Showing Evelyn’s determination to protect herself from the torments of the Ratcatcher. The audience will determine that the Ratcatcher is symbolically linked to the journey that Eva took, just like the original traumatic journey of the Kindertransport.

Overall Diane Samuels presents the transformation from Eva to Evelyn through the obliteration of Eva’s past religion, Jewish heritage, her mother’s teachings and the figure of the Ratcatcher. Evelyn ignores her past even when Helga and Eva are on stage stating that “if she sees Helga and Eva, even momentarily, she ignores them”. Samuels juxtaposes the German/Jewish Eva with the English/Christian Evelyn she has turned to as a result of the “kindertransport”. Although Evelyn does not acknowledge her past it is presented throughout the play using trauma and loneliness. The audience appreciate the effort and lengths the writer has put to create an emotive piece of writing.

Commentary

The candidate has produced a sustained and thorough response. There is a detailed knowledge and thorough understanding of the text and some of the themes expressed in it. There is personal engagement and ideas offered are supported by some well - chosen textual references. This is response that is more than sound with enough comment on themes and characters to move it just into level 4. More detailed analysis of structure and form could have benefitted the response. Mark 19 Level 4

Assignment A – Modern Drama

Exemplar 3

A view from the Bridge

In what ways does Miller present the theme of conflict in A View from the bridge?

In *A View from the Bridge* Miller presents the theme of conflict not just through physical conflicts like Eddie Carbone's with Rodolfo, but also other types of conflict like Eddie's internal conflict between his fatherly and deeper feelings for Catherine, the conflict between masculinity and femininity, the conflict between law and the morals of a community and also matrimonial conflict when presented with neglect. All these conflicts lead to Eddie's tragic downfall in which he attacks Marco to regain his status within the community but meets his own death as it all crashes down upon him.

Firstly Miller presents the theme of conflict between law and morals through a strong sense of community and family which creates a considerable sense of hatred towards the Immigration Bureau. This is reflected in the play, as around the time of *A View from a Bridge* there was a large flow of illegal Italian immigrants into the United States and a large part of them into Brooklyn. It was against the law to harbour them but it was morally right in the community. This is shown when Eddie is trying talking to Alfieri about Rodolfo and Alfieri states "well, they entered illegally". And Eddie replies "Oh Jesus, no, I wouldn't do nothin' about that," this shows that even Eddie's deep hatred for Rodolfo does not change the views and morals that the community has drilled into him, even though he would be right in the eyes of the law. The way he replies "Oh Jesus, no," shows the severity of even the thought of breaking the moral rules of the community, although later on he contravenes his view on the subject. Earlier on in the play Eddie, Catherine and Beatrice are talking about Vinnie Bolzano, a young boy who 'snitched' on illegal immigrants in the community. When he got caught "they spit on him in the street, his own father and brothers." This quote shows the real sense of morality in the community against laws. In the eyes of the law Vinnie was perfectly in the right to 'snitch' on the two immigrants but in the eyes of the community it was deemed absurd and even his own family spat on him, a huge sign of disrespect. This is an important anecdote at the start of the play as it foreshadows, along with the phone booth, that Eddie or another character is likely to inform the Immigration Bureau of both Marco and Rodolfo.

Another way in which Miller presents the theme of conflict is through Eddie himself and his internal conflict of feelings for Catherine. After the death of Beatrice's sister they chose to adopt and take Catherine her daughter into their care. She is not a blood relation to Eddie but has been fathered, cared for and seen Eddie as a father figure. Eddie's internal conflict is due to a clash between fatherly feelings of protection and feelings of sexual attraction for Catherine. These feelings are conveyed at the start of the play in the "SD: is pleased and shy about it." When Catherine welcomes Eddie fondly. By using the word "shy" Miller hints at impropriety and deeper feelings for Catherine. The conflict starts with Eddie's internal self-blindness about these deeper feelings which contradict his actions, and then moves on to Eddie being overwhelmed by all his feelings for Catherine this is shown in a quote when

talking to Catherine that states (SD: He looks at her like a lost boy). This stage direction shows Eddie's conflict as he is trying to overcome the feelings. Eddie's self-blindness perseveres throughout the play as he hides his love for Catherine in his hatred for Rodolfo. In his talks with Alfieri Eddie hints to him a sense of love towards Catherine but, as soon as Alfieri tries to sort the problem Eddie subconsciously shuts him down through his self-blindness. This is shown in one of the conversations when Alfieri brings up that Eddie may have a sexual attraction to Catherine and Eddie responds "what do you mean, I shouldn't look out for her good?" He is unknowingly finding a way out and shielding himself with a fatherly love for Catherine. This is shown by him saying "her good" which means that he thinks his hatred for Rodolfo is fired by Catherine's wellbeing and not jealousy of a sexual attraction for Catherine. Another example of Eddie's self-blindness is his anger towards the sheer mention of the way he may be feeling for Catherine. In that conversation with Alfieri when he mentions "she can't marry you, can she?" Eddie furiously responds with "What're you talking about, marry me! I don't know what the hell you're talking about!" Miller shows the desperation of Eddie to restrain these feelings by using repetition and exclamatory sentences. Eddie verbally attacks Alfieri as soon as he mentions Eddie's sexual feelings which come to show that he hasn't acknowledged these feelings inside.

Miller explores matrimonial conflict in the friction between Eddie and Beatrice. The conflict starts as Beatrice notices a sense of Eddie shunning her, this develops into him not making her his "wife". When Beatrice has had enough of Eddie neglecting her she confronts him and demands "when am I gonna be a wife again, Eddie?" she follows this up with "It's been almost three months." Which shows the extent of how long Eddie has been in conflict with Beatrice. The tone in the sentence is questioning and severe but also longing for Eddie's love. All her repressed emotions and thoughts about Eddie are released later in the play, when Eddie comes in questioning about Catherine and Rodolfo her fear is shown (SD: concealing her fear of him). Although this quickly turns into rage as she snaps at him "look I'm sick and tired of it! I'm sick and tired of it!". Miller's use of repetition and an exclamatory sentence show the extent of Beatrice's conflict with Eddie. Using an exclamatory sentence Miller hints to the audience that the conflict is on the verge of escalation. Miller relates to previous conflicts as further in the argument Eddie states "The last year or two I come in the house I don't know what's gonna hit me. It's a shootin' gallery in here and I'm the pigeon." Here Miller shows the other side of the conflict from Eddie's perspective, but also presents how he has brought the conflict upon himself and is self-blaming to it all. He is self-blind as metaphorically the pigeon is getting hunted by the predator and he himself is the pigeon, but in reality he is self-blind to himself wrongfully targeting Catherine, his wife, Marco and Rodolfo but also is the predator hunting the pigeon in the sense of Catherine and his sexual feeling for her. This gives the reader a sense of irony in the way Eddie is conveying his actions onto everyone else.

Miller demonstrates the external conflict between Eddie and Rodolfo, although this is mainly a one-sided one as Rodolfo tries to respect Eddie, it is the most significant conflict as it unites all morals and dignity that Eddie has for himself and his family. Throughout the play from when Eddie sets his eyes on Rodolfo till his dying breath this conflict plays a considerable part in his actions and feelings and a significant part in his tragic downfall. The

conflict starts with jealousy towards Rodolfo as he is desired by Catherine. This revolt on Eddie's behalf is shown when he stops Rodolfo from singing "look kid, you don't want to be picked up, do ya?" Eddie uses this as an excuse for his jealousy towards Rodolfo's impressing Catherine but does not want to show his emotions as he is in conflict with himself. Eddie's conflict with Rodolfo and the conflict between masculinity and femininity are linked to Eddie's hatred of Rodolfo's femininity. When talking about him Eddie uses words like "Canary" and "Paper Doll" which are linked to femininity. The song bird represents femininity as singing was representative of women and "Paper Doll" is a song about finding a woman to call your own. This conflict of great importance in the Red Hook Community as it is run by masculinity and being a 'manly' man was essential if you wanted to fit in to the society. Eddie uses this as an excuse to hate Rodolfo as he constantly mentions "the kid ain't right" sowing his views on Rodolfo's sexuality. Eddie uses this as a front in his conflict with Rodolfo trying to convince himself and the community of Rodolfo not being 'right' and unworthy of Catherine.

The play concludes in the final conflict resulting in Eddie's downfall and death. His downfall had been foreshadowed by Alfieri who is an oracle in this play. He hints towards his views of the final scene in his second conversation, as Eddie walks into the office with "eyes like tunnels. I kept wanting to call the police but nothing had happened". "His eyes like tunnels" shows that Eddie is fixed on a single object and wanting to call the police foreshadows the final scene after the moral crime has been committed. In the final scene Eddie is seeking Marco's apology for blaming him in front of the community as Marco shouts out to them "That one! He killed my children! That one stole the food from my children!" If Eddie had not informed to the police, Marco would be earning money and sending it back for his children to eat and live. By exaggerating and through the use of 'That one' Marco is conveying the hatred due to Eddie as he has committed social suicide by breaking the morals of the community, and Marco wants to manipulate the community to get his revenge on Eddie for what he has done. The situation escalates when Eddie attacks Marco with a knife who turns the blade and plunges it into Eddie. The way Marco kills Eddie with his own blade symbolises that the situation Eddie is in has been brought upon himself due to his own actions. As he is dying Eddie re-evaluates his condition and finally finds his love for Catherine to be rash and finds his love for Beatrice as he says "My B.!" He has regained his feelings for her and resolved his inner conflict.

Commentary

This is a wide ranging and detailed response looking into some of the details in the play linked to the theme of conflict. There is some comment on stagecraft, but more examples, particularly in the latter part of the play could have been offered and discussed. The candidate displays an assured knowledge and understanding of the play. There is confident and assured personal engagement and this is supported by well-chosen examples from the text. Comments are at times perceptive. To have gained full marks more could have been said about the stagecraft and its importance as well as about the structure of the play.

Level 5 mark 28

Assignment A – Modern Drama

Exemplar 4

The Curious Incident of the Dog in the Night-Time

How does the playwright use features of detective fiction to engage the audience?

‘The Curious Incident of the Dog in the Night-Time’ is based on the novel by Mark Haddon and adapted by Simon Stephens into a play. The playwright uses features of detective fiction in many aspects of the drama to create an underlying theme for the play and to connect with the audience. More unique ideas within the drama such as the differing views on disability, the reactions of society to a disability and the modern ensemble style of the play are brought together by the much more classic style of detective fiction that audiences will be familiar with. This allows the audience to engage with and understand the piece as well as developing characters, Themes and structure.

Christopher’s character is developed through representing him as a detective within the play. He becomes the main figure who narrates and is also involved within the story; this allows the audience to observe the narrative from Christopher’s viewpoint. Christopher’s personality is similar to other literary detective such as Sherlock Holmes; he is unusually intelligent, socially awkward and his disability may separate him from others in society. However, he is also impercipient and naïve unlike other detectives, which adds humour throughout the play as he does not pick up on things that others might. For example the audience interprets the subtext when Ed describes Mr Shears as “evil” (Part 1 – Page 23) whereas for Christopher this becomes a red herring as he believes Mr Shears may have killed Wellington. Christopher shows his naivety here as he cannot see any further at this point than the murder of Wellington. For the audience Ed’s outburst builds suspicions and foreshadows the future plot involving Judy as they wait for more information about Mr Shears. The strong adjective “evil” also leads the audience to suspect Mr Shears has emotionally hurt Ed, something that Christopher would overlook as he does not understand emotions.

Christopher’s detective character is further demonstrated by his logical patterns in speech and writing. While searching for his book Christopher uses a triplet “Then I detected in the utility room. Then I detected in the dining room. Then I detected in the living room...” (Part 1 - Page 36). The repetition of the connective ‘then’ allows us to follow his thoughts through in order. The simple chronological structure engages the audience by allowing them to solve the problem alongside Christopher which intrigues the audience as they feel more involved. This chronological sentence structure also offers opposition to the scenes within the play which move back and forwards through time adding a reassuring element so the structure does not become confusing. Again this interests the audience as the variety of structure adds another element to the performance.

Christopher’s character is also developed through his use of many phrases from TV crime dramas and fiction which creates humour for the audience. Phrases such as “At large”, “Prime Suspect”, “Double Bluff” and “WRONG CONCLUSIONS” are all capitalised in the

script to emphasise them. Christopher might not fully understand what they mean but he uses them because he thinks detectives should say them. This develops his character further demonstrating his clear view of right and wrong, what should and should not be done and his wish to be an authentic detective. For the audience this creates humour as they recognise the exaggerated phrases. Christopher also uses crime facts such as “Most murders are committed by someone known to the victim” (Part 1 – Page 21) to show his knowledge of and passion for crime novels. This fact introduces Mr Shears into the play who then plays a big part in the rest of the narrative and it establishes the red herring. All of his crime knowledge demonstrates Christopher’s interest in mysteries and detective work which could influence the audience to share his interest in detective stories resulting in the audience becoming more engaged with the plot and building a connection with Christopher’s character.

The detective genre is also used to develop the theme of lies within the plot in three aspects of the play: the narrative, the dialogue, and the form which all involve lies according to Christopher. The narrative itself is based on one lie, from Ed, that Christopher as the detective figure is trying to uncover. This is ironic as Christopher himself “can’t tell lies” (Part 1 – Page 4) so he does not understand that people tell lies and therefore cannot forgive Ed for doing so. This leads to the plot development in Part two where their relationship breaks down. Dialogue is used to create humour through the plot as Christopher does not understand metaphors or figures of speech; he thinks they are lies. One effective example is when Ed says “Without you shitting on him from a great height as well.” (Part 1 – Page 22). At this point in the drama Christopher looks up above him to see what is happening, the dramatic irony is created because the audience know that Christopher thinks it is literal. Throughout the whole plot Christopher’s character is developed through ironic moments like this that highlight the theme of lying. The irony is carried throughout the plot as according to Christopher acting is lying and so the play itself is a lie. This use of the metatheatre builds on the theme of lies and adds another aspect of layering the performance creating a complex structure to keep the audience engaged.

The structure is developed by how the playwright utilises a typical detective fiction structure of three interlinked stories: Wellington’s murder, Christopher’s detective work to find the killer and finally the bigger mystery of the mother and Christopher’s journey to find her. The three stories allow the playwright to layer the plot so it begins as rather humorous and trivial and then develops into a more serious. The increasing intensity builds pace throughout the play which creates excitement. The structure is familiar to the audience so adds tension as they are prepared for a revelation leading to the final part of the story; which is given when Christopher is reading Judy’s letters. Through the first act the audience is looking for hints to suggest this revelation, which are given by Ed when he says he “will not have that man’s name mentioned in my house” (Part 1 – Page 23). Unlike Christopher the audience pick up on this as they are expecting it which builds further tension and helps engage the audience. The strong “will not” suggests an emotional and definite hatred towards Mr Shears which again leads the audience to build up their own suspicions. The detective elements help this as the audience are trying to solve the mystery and so engage in the plot. The three stories help to structure the play and give it direction.

The playwright also uses repetition as a framing device at the end of each part which ties them together as well as opening and closing the third story. This highlights the third and final story which starts to move away from the detective genre as Christopher matures and the detective game seems to become childish. At the end of act one there is repetition of Judy's address "451c Chapter Road, London NW2 5NG" (Part 1 – Page 49) to emphasise the address and lead to the next part of the narrative. Again the audience can guess the next part of the plot which adds interest. At the end of act two Christopher repeats "Does that mean I can do anything?" as a triplet. The two repetitions each leave the audience thinking about how the next part of Christopher's life will play out. Both are questioning, almost desperate, suggesting worry for Christopher that he may not be able to achieve what he wants and might not overcome all the difficulties in his life. The two work well together to connect the endings of the two acts as they both represent the end of a time in Christopher's life and the start of a new, more ambitious adventure. The ending of the play is rather negative as it suggests that the problems in one's life could prevent them from doing things they long to do which is a good conclusion to sum up the play and Christopher's past as a whole.

Overall, features of detective fiction tie different aspects of the drama together to create a cohesive piece. Christopher's character, the narrative, the dialogue, themes and the structure of the play all have elements of detective fiction which help to target wider audiences not just those interested in modern drama productions. The playwright combines detective fiction features with other genres and comedic moments to entertain the audience and to allow them to experience a thought-provoking play.

Commentary

The candidate has produced a sophisticated and assured response. It is focused on the task in hand and well structured. The analysis of form and structure of the play is fluent and perceptive. Personal engagement with the text is assured with perceptive comments supported by some very well chosen textual references. The candidate has fulfilled all the criteria for a top level 5 response. It goes beyond the required criteria. Level 5 mark 30

Assignment B – Literary Heritage Text

Exemplar 1

Great Expectations

How is the character of Pip presented in Charles Dickens's 'Great Expectations'?

'Great Expectations' is a bildungsroman written by Charles Dickens in the 1870s. At that time Britain underwent a series of changes that transformed the lives of its people. The book is full of extreme imagery of wealth and poverty. The contrast describes in great detail the people's lives during the Victorian Era. Pip is the main character in 'Great Expectations'. He lives a tough life as he has lost both his parents at a young age and as a consequence lives with his sister Mrs Joe and her husband Joe Gargery in the marshes until he receives a fortune from his unknown benefactor.

At the beginning of the novel, Pip is described as an immature and naïve child. He meets Magwitch in the graveyard, who is an escaping convict: "I was in mortal terror of my interlocutor with the ironed leg." This sentence uses repetition to emphasise that Pip is scared of the convict. The adjective "mortal" means fatal and deadly. It suggests that Pip is childish and immature as it describes just the angry voice of an older man can scare him so much. Meanwhile, the phrase "ironed leg" implies how criminals were treated at that time. Their freedom has been deprived as the iron physically constrains their movements. The iron is so heavy that the convict can hardly move his feet. Furthermore, some of the convicts were transported to overseas colonies for slavery. They had to stay in prison ships for over a month and cope with extremely harsh conditions such as hunger and disease. As a result thousands of convicts died in that inhumane place.

Secondly Dickens writes about Pip falling in love with Estella and being ashamed of his family background. During his first visit to Satis House, he meets Miss Havisham and a proud and pretty girl called Estella. Pip is ridiculed by Estella and feels embarrassed: "I had never thought of being ashamed of my hands before." The adverb "never" emphasises that Pip never realized how dirty his hands were until Estella told him. It also implied that Estella is rude and arrogant as she knows she comes from a rich family unlike Pip. For the first time, Pip perceives the inequality of society in the difference between him and Estella. In the Victorian Era, society is divided into three classes: upper class, middle and working class. Estella is in upper class which means she is in a powerful position which makes her laugh at Pip. On the other hand Pip is in working class as he is poor. Even though Pip is mocked by Estella he falls in love with her: "Yes, I think you are very pretty." The adjective "pretty" indicates that Pip is complimenting Estella as he loves her.

Thirdly Dickens writes about when Pip receives a fortune and starts becoming a gentleman: "Brought up as a gentleman – in a word, as a young fellow of great expectations." This quote is spoken by Mr Jaggers when he is telling Pip that he has received a fortune from his benefactor and has an opportunity to go to London for his expectations. It is ironic because an orphan usually has no expectations whereas Pip, who is an orphan has great expectations. Pip is moving from working class to social class, therefore he has to learn to

perform to a new identity, he has to learn how to dress, speak and even eat in ways that will be recognised by others as courteous: "Order my new clothes..." as "It would be very disagreeable to be stared at by all the people here." The adjective "disagreeable" means inappropriate and unsuitable. It shows that Pip is becoming more mature as he knows it is not appropriate for the people who work at the forge, who are of a lower social class, to see him in fancier clothes, which represent a higher social class. Pip also believes that his benefactor is Miss Havisham, who want to make him desirable and suitable for her daughter.

Lastly, Pip is presented by Dickens losing all his expectations. He saw Estella dancing with another man: "Indeed, that is the very question I want to ask you." Dickens uses two adverbs "indeed" and "very" to emphasise THAT Pip really wants an explanation from Estella as he is very upset and furious. After getting rejected by Estella, Pip meets his benefactor Magwitch. Pip realizes Magwitch is in danger and decides to take him out of England. Unfortunately, they fail and get caught by the police during their escape: "I had a feeling we were caged and threatened." The adjective "threaten" and "caged" foreshadow the danger that is coming and Pip feels unsafe and doubtful. As Pip expected they are arrested and Magwitch falls into the water and is badly hurt. After Magwitch, Pip becomes very ill and is exceedingly in debt: "I put bills up in the windows; for I was in debt, and had scarcely any money." The adverb "scarcely" implied that Pip is experiencing bankruptcy. At this time Joe appears and retrieves Pip from the worst.

In conclusion Pip changes noticeably throughout the novel. He changes from an orphan who lives in the marshes to a gentleman who has received a fortune and lives in London. At last he loses his fortune and return home. Charles Dickens wrote this novel to represent the British society in Victorian Era. Although the rapid changes caused by the industrial revolution benefit some long before others, Dickens is concerned about those who are still waiting for improvements and raises key mortal and social questions in the novel: the need for schooling, care of orphans and other deprived children and the cruelty to children and corruption of children by criminals. These issues entirely change Pip's life and make him become a gentleman.

Commentary

Although this is a focused and well- structured response, it lacks depth and development and lapses into narrative. There is some relevant comment on language and some relevant comment on the relationship between text and context. Overall this is a mid-level 3 response. Level 3 mark 15

Assignment B – Literary Heritage Text

Exemplar 2

Romeo and Juliet

How are different types of love presented in 'Romeo and Juliet'? you must consider language form and structure and refer to the context of the play.

Romeo and Juliet is a romantic tragedy. As with other Shakespeare tragedies Romeo and Juliet ends with the death of the characters, but in their case 'the fault was in their stars'. The highly dramatic play – containing violence, love, marriage and suicide – covers a timespan of just three days. Moreover, the last two acts of the play move at a very fast pace. Events follow each other in an expeditious continuation and the action of the suicide is presented in an explicit and unequivocal way.

In rich Elizabethan England society, it was rare to marry solely for love; instead you married for wealth, to legitimize your children and for social standing. Elizabethan women were raised to believe they were inferior to men. It was legal for boys to marry at the age of fourteen and for girls to marry at the age of twelve. If you happened to be the daughter in a noble family, like Juliet was, your future husband was not for you to choose. Your father would instead choose, and you were expected to accept whatever choice he had made, even if you disliked your future husband. As a case in point: Paris is seen as the perfect match for Juliet in the eyes of her father, but a terrible choice in the eyes of Juliet. Although Juliet is only 13, her mother tells her that by the age of 12 she was already married. Many young children would be already betrothed so that their families were already joined before they were of an age to marry. In this context, it makes Romeo's and Juliet's love seem much stronger, since Juliet does not obey the pairing and instead decides to follow her heart, which would have been very rebellious in this era.

In the Prologue of the play, the Chorus announce that both protagonists will commit suicide: 'a pair of star-crossed lovers take their life'. This causes a sense of perplexity and sympathy from the audience, as the announcement of the death of two young people is not usually mentioned at the beginning of a piece and it shows that, despite true love, it will tragically result in death. The Prologue is written in the form of a Shakespearean sonnet, containing 14 lines written in iambic pentameter and has a specific rhyme scheme. It is composed of three quatrains and one rhyming couplet at the very end. It was a common form of 16th century love poem which usually involved love in conflict, such as Romeo and Juliet, so is an appropriate form to open the play. The closing soliloquy is written in the same way. It represents the symmetry in a story of dramatic love, where the main characters take their lives, yet, by taking their lives end the indefatigable fight between their parents.

The theme of love is presented in different way throughout the play, through describing courtly love, sexual love and true romantic love. Courtly love, representing kindness and sincerity, but usually superficial and secret is represented by the feeling Romeo has for Rosaline, before he witnesses Juliet for the first time. Romeo knows that Rosaline does not feel the same way for him and never will. 'Well, in that hit you miss (as) she'll not be hit with

Cupid's arrow' says Mercutio. This makes Romeo's hours seem like days, 'Ay me! Sad hours seem long' but he does not give up. Romeo believed himself to be in love as a glimpse of her beauty and figure is enough to make his day. Shakespeare makes sure we know nothing else about this woman; she is never even seen, which makes his relationship with Juliet much more real and dramatic. The amount of hyperbolic language used by Romeo makes Benvolio and Mercutio describe his love as a sickness.

A sexualised view of love is also present in the play, making bawdy talk and jokes about sex an important contrast to the romantic love Romeo feels for Juliet. This is first presented by Sampson and Gregory who make constant sexual witticisms about male erections and taking women's virginity: 'When I have fought with the men, I will be civil with the maids; and cut off their maidenheads.' This sentence refers to taking the virginity of these women, possibly by rape. It is clear that for these servants relationships between men and women are a matter of sex and women are seen as sexual objects. The Nurse also makes sexual innuendos and puns: 'I must another way, to fetch a ladder by the which your love must climb a bird's nest soon when it's dark.' Here, the Nurse is telling Romeo to climb up to Juliet's room and have sexual relationships with her.

Shakespeare depicts true love through Romeo and Juliet. Even though Juliet is only thirteen she falls in love on the night if the ball with Romeo, who is believed to be seventeen. From all the way across the room Romeo sees Juliet and asks who she is. Little does Romeo know that this girl he has suddenly fallen in love with belongs to the enemy's family; the Capulets. When Romeo sees her, he declares that he has never been in love before, and recognises that Rosaline didn't fill his heart like Juliet does: 'Did my heart love till now? Forswear it sight, for I ne'er saw true beauty till this night.' The imagery he uses to describe Juliet gives important ideas of what kind of relationship he is willing to have. Romeo initially describes her as a source of light like a star in the darkness: 'she doth teach the torches to burn bright! It seems she hangs upon the cheek of night.' The language Shakespeare uses in this scene makes a simple love scene into the perfect love we all want in our lives.

Their first conversation is an extended religious metaphor and also written as a shared sonnet, meaning that as Romeo speaks a line, Juliet speaks an echoing line. The vocabulary used in this first conversation is religious, showing that they have a pure, elevated relationship: 'If I profane my unworshièst hand this holy shrine, the gentle fine is this: my lips, two blushing pilgrims, ready to stand to smooth that rough touch with a tender kiss.'

The very famous 'balcony scene' takes place the same night on the balcony of Juliet, where she is narrating what she feels for Romeo, completely unaware that he is standing in the shadows watching her. Juliet grumbles about the fight between the two families and the problems this feud will bring. Romeo, who is listening when Juliet calls upon him to 'doff' his name, steps from the darkness saying: 'call me but love and I'll be new baptised, henceforth I will never be Romeo' meaning that Love has given him a new identity. He has been baptised with a new name: love. Romeo his old self has desisted from existing. Shakespeare uses a lot of imagery around light and dark to describe the romance of Romeo and Juliet. When Romeo stands in the dark shadows, he looks at Juliet and compares her to the sun, who in turn is asked to kill the moon (which he used many times to compare Rosaline with).

Here is the balcony scene, Romeo and Juliet reveal their love to each other and they plan a secret marriage for the next day, not planning on losing any time. They marry quickly, in part because they are completely in love, or believe to be, and because once they are married they believed their families would have no choice but to accept it. Moreover, once Juliet had married Romeo, she could not marry Paris her intended husband.

The next day the wedding takes place, which is organised and blessed by Father Lawrence. This scene is most known for its brevity, as all of them want to do it quick so no one can discover them, and because Romeo and Juliet cannot wait any longer to be officially together for the rest of their lives. Shakespeare wrote every scene taking into account the length of each, as it represents whether the action was done in a rush, or if it took a long time to make it happen.

Finally they meet one last time, when Juliet is so desperately in love, that she prefers to make everyone think she is no longer alive, than marry Paris. Friar Lawrence sends a letter to Romeo, but it never arrives, instead the news of Juliet's death come to him, making him think that his wife, his love has taken her life. Romeo devastated buys the strongest poison he can get, giving all the money he had, with only Juliet in mind, but he cannot simply take his life, he has to see her one last time. Romeo lies next to his wife, kisses her and drinks the poison. The, Juliet wakes up from her temporary faint, and sees Romeo, she does not yet know he is dead, so she kisses him; but he does not respond. Juliet, thinking Romeo has taken his life for herself, she gets Romeo's knife and stabs herself through the heart, which once belonged to Romeo. The scene happens fast, representing that they don't really think about their actions, since their hearts are much stronger than their minds.

In conclusion, love is the driving force of the play. Though the play contains three types of love, the most remarkable one is the love displayed by Romeo and Juliet, and it is the one that triumphs over all. The language used in the last scene makes you realise the power of this love: 'O my love! My wife, Death that hath sucked the honey of thy breath.' The other two types of love are needed to contrast with this real love.

Commentary

*This response is strong on AO2. There is some comment on context at the start of the essay to introduce the main topic and the links with the text are clearly understood. There is sound personal engagement with comments being supported by relevant textual references. The candidate, however, slips into narrative towards the middle of the response, where more analysis and textual references would have been needed. There is a potentially interesting comment on the wedding scene, but it is neither developed nor supported making it appear a bit muddled. Slight loss of focus and a tendency to narrate, together with a lack of development have kept this response in level three. **Level 3 mark 16***

Assignment B – Literary Heritage Text

Exemplar 3

Macbeth

‘The Macbeths’ madness is a just consequence from their crimes’. How far do you agree?

Macbeth is a play by William Shakespeare telling the story of a Scottish Lord called Macbeth and his infamous rise to fame and power and then his tragic demise. The play was written early in the seventeenth century and was shown just as a Scottish king claimed the throne of England this was probably a coincidence but could have been seen as a play claiming that the king was bad, but this is unlikely as King James I of England was Shakespeare's patron and his theatre company was called The King's Men. In this play Macbeths turn mad and I think this is due to their crimes of regicide and murder and also that this is influenced by the witches in all ways possible. However, they could have been already fated to turn mad even before their actions, in the witches plan.

Shakespeare originally shows a small indication of madness in Macbeth before he commits any of the grave crimes. Before Duncan's murder, Macbeth sees a vision of a dagger in front of him and it starts an internal conflict causing what appears to be madness: "toward my hand?...feeling as to sight?...proceeding from this heat oppressed brain?" This vision of a dagger shows that some of Macbeth's madness is evident even before he commits the murder. As he hallucinates Shakespeare uses these questions from Macbeth to himself to show a serious internal conflict about good and evil which is causing madness inside the character of Macbeth, This shows the audience the extent of what these ideas of greed and regicide have done to Macbeth's mind. Also the seeds of darkness that Lady Macbeth has planted in his mind make the audience think that Lady Macbeth, who may be associated with the supernatural, is playing with Macbeth's sanity and causing his madness even before Macbeth commits any of his crimes. Evidence for this plantation of madness into Macbeth is after Lady Macbeth receives his letter explaining the prophecies and she then says "That I may pour my spirits in thine ear." This shows that Lady Macbeth is intent on corrupting the mind of Macbeth. This could be viewed by the audience as Lady Macbeth being a witch and using the supernatural. In those times witches were viewed badly; King James even wrote a book on the subject 'Demonologie' in which he called witches 'detestable slaves of the Devil' and also stated that 'such assaults of Satan are most certainly practised'. With such remarks made by the King, of course there was going to be a common hatred and fear among people towards witches and therefore this would create a sense of hatred towards Lady Macbeth as it is inferred that she is a witch as she is acting in a supernatural way.

The madness is solidified with a guilty conscience after the murder of Duncan as with guilt Macbeth comes to Lady Macbeth saying "As they had seen me with these hangmen's hands" and "I could not say 'Amen' when they did say..." In these statements, Macbeth is sowing pure guilt and grief as he is saying he is no longer worthy to talk or even pray to God after this sacrilegious offence, A Jacobean audience would have seen this as a very serious thing as at that time religion played an important part in communities and the way of life. Macbeth stating that he is no longer worthy to talk to God shows not only the gravity of his

crime but also shows the self-hatred he has towards himself to exile himself from God and all religion. Conflict is shown as grief turns to madness which is seen in both Lady Macbeth and Macbeth throughout the play, eventually causing the death of Lady Macbeth.

Another point in the play where it is evident that Macbeth's madness is a consequence of his actions is when he sees the ghost of Banquo after ordering to kill him and his son Fleance. Macbeth and Lady Macbeth, now king and queen are hosting a banquet when two murderers enter and tell Macbeth how they killed Banquo but not Fleance. When returning to his seat Macbeth sees the ghost of Banquo sitting in his place and shouts "never shake they gory locks at me!" These remarks show his shock and interactions with the vision of Banquo's ghost. When shouting at Banquo's "gory" locks it is clear he sees Banquo not in his normal state, but in his brutally murdered state. Macbeth is haunted by his prior decision to kill Banquo and this causes his madness of hysteria of visions. His shouting at the vision weakens his relationship with everyone present as they all see his true side and result of his madness.

There is another point towards the fact that shows that the Macbeths suffer madness for their actions. At the start of Act 5 Lady Macbeth is seen to be in complete and utter madness as she walks about in her sleep shouting remarks "Out damned spot! Out, I say!" These refer back to the point in the play when Lady Macbeth had to go and frame the guards for Duncan's death and in doing so got blood on her hands. This repeated line shows her inner turmoil for her previous actions as they are coming back to haunt her. The blood on her hands was that of King Duncan and this quote can be seen as a metaphor showing she cannot forget the cruel deed that she had planned and committed, no matter what she does. Another quote to support this is when she says "The Thane of Fife had a wife." In this statement she not only admits to the cruel deeds that she has committed, but also she referring to the killing of Lady Macduff and her children, and by using the word "had" she shows her regret for the killing and she is saying this almost as a confession of guilt, because if she hadn't planted the seeds of cruelty and madness in Macbeth's mind, then this would never have happened. This final madness leads Lady Macbeth to her death showing that all her past has come back to haunt her and then drove her to her own self-inflicted death.

In conclusion the Macbeths are seen to resort to madness after their actions have been committed. The seeds of madness were planted straight after the murder of the King and that incident haunts the Macbeths throughout the whole play ending in the misery and death. These events changed their lives and personalities and the whole thing was their own doing.

Commentary

The candidate has displayed a thorough knowledge of the play and there is an awareness of the relationship between text and context. However, some of the arguments presented are not always clear. There is a tendency towards narrative and language form and structure are not fully analysed. It is possible that the question itself has something to do with this as the concept of madness appears to be a bit problematic at times. The candidate works their

way through various incidents in the play that depict madness. On the whole the response is thorough but at times lacks coherence and focus. Level 4 mark 21

Assignment B – Literary Heritage text

Exemplar 4

Pride and Prejudice

Explore the importance of letters in 'Pride and Prejudice'

Letters within 'Pride and Prejudice' are important to develop the plot, characters and reflect on late 18th century and early 19th century ideas. They are used throughout the novel to shape the plot and add another aspect of interest to Jane Austen's writing. At the time Austen was writing, letters within social satires were popular. For example they are used on some of Samuel Richardson's writing including 'Clarissa', which Austen had probably read, as they allowed writers to explore a new way to express the educated classes within their novels. Mr Darcy's letter to Elizabeth (Volume Two- Chapter Twelve) is particularly pivotal as it becomes a turning point within the plot, changing the course of the rest of the novel. At this point Mr Darcy's role becomes the protagonist rather than the antagonist exchanging with Mr Wickham's character.

In Darcy's letter Austen uses emotive language such as "defiance", "honour" and "affection" to display the passion and honesty of Darcy's personality. This reveals his true character and a different side to his personality not yet seen in the novel. The letter also shows off Darcy's intelligence and high level of education to early 19th century readers, as letter writing was seen as an art at the time of Austen was writing. Again this adds as to how Austen builds up Darcy's persona. Characters are a key part of the novel as social interaction plays an important part both in Austen's writing and times, but also in the modern era. Therefore Austen's use of letters to reveal hidden aspects of the characters or to introduce new people is easy to relate to for the readers. This is seen in the letter (Volume Two – Chapter One) where Austen presents Miss Bingley's snobbery and Mr Collins's letter (Volume One – Chapter Thirteen). The lavish terms such as "bounty and beneficence" used in the latter introduce the idea of Mr Collins's character being obsequious and obsessed with status in society, which begins to create a negative impression, particularly to a modern day reader where this type of personality is less accepted. Austen seems to craft Mr Collins's words in the letter carefully using, for example, alliteration "earnest endeavour". Later on in the narrative it is revealed that his character does craft and prepare his words so the letter is more believable for the reader. This is a useful technique as it reflects the theme of prejudices within the book, by demonstrating to the reader that they too develop prejudice and also build up the humorous character of Mr Collins without using direct speech.

The majority of the text is in the third person creating an overview and outsider's perspective. The switch to first person in letters interests the reader and allows thoughts and feelings to be displayed in private away from the exposed nature of society. In Darcy's letter (Volume Two- Chapter Twelve) Austen is able to express his true feelings and experiences particularly to do with Wickham. The strong noun "pain" suggests the personal effect Wickham's actions had on Darcy's character and the effects of his actions cause Darcy to describe Wickham as having "vicious propensities". These two descriptions make both Elizabeth's character and the reader feel empathy with Darcy for the first time as his true

feelings of disapproval of Wickham's life of wasted money, drink plus many women are displayed. Letters also permit a character in a separate setting to be introduced without taking the focus off Elizabeth, for example Jane's letters (Volume Two – Chapter –Three) where Miss Bingley and Jane meet in London. This technique creates the sense of a broader society beyond the main characters, which is a successful way of presenting Austen's choice of social realism as a genre.

The letters give an example of private communication not often seen in late 18th century society between a man and a woman. Characters are able to convey their thoughts without the intrusion of others allowing personal feelings and intimate conversations between a range of people without tempers or emotions running high. This is demonstrated in Darcy's letter when he says "I was not then master enough of myself..." illustrating that Darcy was emotional and he feels it easier to express himself on paper than in person. As the letter is from Darcy it also adds a connection between his character and the reader who feels sympathy for him and begins to understand his actions. This is especially true for a reader at the time as they would see Wickham as scandalous.

Letters were not just used for private conversations but also the only way to communicate when not with someone, which is reflected in the novel. The postal service was often slow and delayed which creates tension through the plot – in Derbyshire when Elizabeth receives Jane's letters (Volume Three – Chapter Four) the first one creates tension then more information is revealed in the second letter which adds further tension. This shapes the plot as it introduces the idea of Lydia and Wickham and leads to further shame for the Bennets. The delay to these letters reflects the way that mail had to travel through the country and is used as a literary device to add further tension as the reader and Elizabeth are still behind on information about Lydia's character. To a reader at the time and even to some modern readers this would be easy to relate to, adding in humour and a personal understanding.

Letters also help develop key themes within the plot such as marriage. Darcy's letter shows the idea of marriage through his eyes as a wealthy man. Darcy plays the romantic hero as he knows he should not be admitting or wanting to marry a woman below his status, however that is exactly what he is doing. Instead of wanting to marry for the approval of others as he 'should' he is willing to marry for love in a perhaps modern way of thinking. Another example is Lydia's letter about eloping (Volume Three – Chapter Five). She sees marriage as something humorous rather than the more business-like deal and affair others see it as. "What a good joke it will be!" is how she feels her family at Longbourne will react to the news. However, as they are more mature the family see the serious consequences of Lydia's actions on the whole family particularly the lessening of other marriage prospects. These ideas of marriage and social status reflect the key themes within the novel and show just some opinions on marriages in the late 18th century: a humorous reckless side demonstrated by Lydia, a more severe side that changes people's status in society, seen by the Bennets, and a side which debates between love and wealth, which is often a topic of debate between Elizabeth's and Charlotte's characters. These different views allow, particularly a modern reader, to explore varying perspectives on the key theme of marriage and the consequences that each may have.

Overall, letters within 'Pride and Prejudice' have many uses involving characters, plot structure and relevance to the time period. They display an authentic representation of late 18th century and early 19th century Britain throughout the narrative. In particular I think they develop the characterisation and allow Austen to explore social interactions between personas. To a modern reader they help display the formalities of social relationships in the 18th century and to the original reader they demonstrate a typical comedy of manners and a modern, unique take on social etiquette.

Commentary

The assignment is secure and confident. The response is balanced and well structured. There is perceptive personal engagement and excellent analysis of both AO1 and AO2. One of the particular strengths of this response is the very strong understanding of the relationship between text and context and the candidate has integrated AO4 comments and ideas seamlessly into the response. The response was awarded full marks. Level 5 mark 30