

International GCSE English Literature (9-1)

**Component 2: Modern Drama
and Literary Heritage Texts**

**Exemplar Scripts and
Commentaries**

Summer 2019 Series



Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to International GCSE English Literature Component 2: Modern Drama and Literary Heritage Texts (4ET1/02).
- The responses in this pack were taken from the Summer 2019 examination series. The question papers and mark schemes can be found on the Pearson website.
- In this pack, you will find a sample of responses, examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact the English subject advisor team on teachingenglish@pearson.com



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4ET1/02



S1



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Miller explores the theme of conflict in 'A View from the Bridge' through masculinity, violence and the ideas of law.

Conflict is explored through ideas of masculinity, particularly through Eddie's ideas, which focus mainly on physical strength. This is perhaps conveyed most explicitly by the fact that Eddie states to Alfieri 'I worked like a dog twenty years', which demonstrates the vast effort and dedication Eddie displayed during this time, particularly as his work was low-paid and physically demanding. However, the tension between Eddie's and Rodolpho's ideas of masculinity creates conflict, such as when Eddie states 'That's gonna be her husband' about Rodolpho. The very derogatory statement dehumanises Rodolpho, emphasising Eddie's contempt for him,



which is also demonstrated through his confession to Alfieri that 'the guy ain't right'. The accusation conveys Eddie's paranoia, as Rodolpho represents a different idea of masculinity, which threatens Eddie's dominance. Thus, the tension between the different ideas of masculinity creates conflict between Eddie and Rodolpho.

Conflict is also directly explored through the idea of ~~the~~ violence, particularly between Eddie and Marco. This first becomes apparent when Marco lifts the chair 'like a weapon', a simile which portrays a shift in the power dynamic, as Marco now appears to be more dominant than Eddie, and could be read as foreshadowing Eddie's violent death at the hands of Marco. Yet, violence ~~escalates~~ ^{escalates} as the play continues, with Beatrice exclaiming 'the truth is not as bad as blood', a desperate appeal to stop the imminent ~~the~~ violence, which also highlights how the conflict has descended into violence. This violence is portrayed through Marco's



exclamation of 'animal', a blunt, derogatory and direct description of Eddie, which demonstrates Marco's contempt of Eddie, a strong contrast to Eddie's earlier contempt of Rodolpho, emphasising the conflict between ~~the~~ Eddie and both Marco and Rodolpho. Thus, conflict is demonstrated by the violence between Eddie and Marco.

Conflict is explored through the tension between different ideas of law as well; namely the law of the community and written law, particularly demonstrated by the tension regarding immigration. Indeed, Eddie states 'How's he gonna show his face' when describing Vinny Bolzano, who reported his family to the Immigration Bureau. This demonstrates the contempt the community has for those who ~~break~~ break its law, but also contrasts strongly with Eddie's decision to report Marco and Rodolpho to the Immigration Bureau, which results in Catherine staring in a 'realized horror'. The transferred epithet is ambiguous, as it implies either horror at the arrival of the officers or horror at Eddie's deed,



but could be read as portraying Catherine's fury and contempt at Eddie breaking the law of the community. The contempt is emphasised by the ~~the~~ repetition of 'I want my name' by Eddie, which demonstrates Eddie's desire to restore his status in the community, and his fury because of this. Thus, the tension between the different ideas of law creates conflict between Eddie and the community.

In conclusion, conflict is explored through different ideas of masculinity, violence and different ideas of law, but, ultimately, conflict appears to be centred around Eddie, against Rodolpho, Marco and the community respectively, so it could be said that, to an extent, the play is a tragedy of Eddie's conflict with others.



S2

Chosen question number: Question 1 Question 2 Question 3
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A View from the bridge written by Arthur Miller was set in 1955's when war had stopped in all countries. A view from the bridge was written and set in a time of conflict in America, as the Mafia had little groups of white Americans trying to beat up immigrants coming across from Europe. Many of the themes in a view from the bridge present America as a country of corruption and conflict as we see from examples from the book. In this book, 2 illegal immigrants that are Beatrice's cousins cause tensions and arguments, Eddie is jealous and hands them over, it's a tragic story of how jealousy and greed can control people.

Starting from the opening scene conflict arises, Eddie who is the step-dad to Catherine is shocked and angered to see Catherine who is 17 wearing an inappropriate dress "you're walkin' wavy", Eddie is presented as a harsh and mean character of who that objectifies women for wearing short dresses. We know that both relationships that Eddie has with women, he is often angry and controlling towards



women. Also Eddie seems to be jealous of Catherine for looking beautiful, he does not want other men to see her like this, this is why he does not approve. Eddie seems to be in control as he is most likely the man of the house, knowone questions him and when Catherine does Eddie gets bothered and conflict arises. We also know that Eddie is in charge as he orders his wife and Catherine. Another moment in the earlier scenes is when Catherine decides that she wants to go back to school to work, Eddie does not agree to this idea even though Catherine will earn lots of money, Eddie is obsessed and controlling as we will find out when 2 immigrants come over.

When the 2 brothers arrive in Brooklyn Eddie welcomes them in to the house, Beatrice is kissed by Marco, Eddie seems jealous but does not say anything. After Rodolfo sings Eddie becomes angered and we sense tension in the room. As Catherine and Rodolfo are talking Eddie gets jealous and says "look kid, you don't want to be picked on do ya" Eddie singles out Rodolfo as he is somewhat gay. Eddie is against this due to this not being politically correct in the 1950's in America, gays were viewed as outcasts. Later on when Rodolfo and Catherine have gone to the Paramount to watch a movie, Eddie speaks of Rodolfo in a rude way and Beatrice does not agree with him, therefore Eddie gets defensive due to the fact that knowone is on his side and that



everyone is undermining him which has never happened before so he feels angered and betrayed and walks off.

As tensions rise, as Eddie's relationship with the 2 brothers in doubt when Eddie teaches Rodolfo how to box and punches him hard in the jaw, this embarrasses Rodolfo and Eddie is proud as he feels that he had proved that Catherine should not marry him as Rodolfo is not manly enough. Marco challenges Eddie "Can you lift this chair", Eddie's pride is broken when he cannot lift it, Marco lifts it easily and proves to Rodolfo that he is the bigger man, later again backed up by Eddie's death as Eddie tries to kill Marco but backfires as Marco stabs Eddie with Eddie's knife. Catherine tells Eddie that she doesn't want to see him anymore due to his violent and unprovoked actions directed at Rodolfo and Eddie, later when Eddie snitches on the brothers and the police come and take them away, the whole house blames Eddie and Eddie is looked on as a coward as he could not face it that Catherine had not chosen him and that Beatrice did not love him due to his indecent thoughts about Catherine.

In Conclusion Conflict is used in a view from the bridge to assert dominance over someone, to be better than someone, for instance Eddie beating up Rodolfo to make him seem like a vulnerable, weak man. Also the theme of love and conflict combine.



to make tension and ~~to~~ anger towards both Rodolfo and Eddie as it seems like a game of who can be better, stronger and love Catherine.



(I forgot to add an intro so I marked it at the end)

~~The~~ Arthur Miller presents Beatrice in 'A View from the Bridge' as a traditional wifel housewife. This is shown by the quotation, 'I didn't even buy a new tablecloth; I was going to wash the walls-'

As a traditional woman in the 1950s they were expected to keep the house clean, so when Beatrice finds out her cousins are arriving she panicks and lists chores. The use of a semi-colon shows the use of a list and the dash demonstrates her pausing her sentence and being interrupted.

Another way in which Beatrice is presented is through looking out for Catherine. This is shown when Eddie tells Catherine she is too young and he doesn't want to let her go. The quote 'Well, I don't understand when it ends... So what're we gonna wait for now?' This ~~suggests~~ suggests that Beatrice has had enough of Eddie treating Catherine like a child and questions why he's being overprotective because it's turning unnatural. ~~She~~ The use of a rhetorical question suggests



Eddie chooses to ignore her. Beatrice is ~~seen~~^{seen} asking a lot of questions throughout the play or often getting interrupted. This makes the ~~reader~~ reader feel that although she's a main part, she is often left out.

~~Another part of~~ Miller shows Beatrice as 'only human' since she can only take so much and says 'when am I gonna be a wife again, Eddie?' The argument is short yet emotional and ~~leads~~^{leads} back to the question of when Eddie is letting go of Catherine. The use of mentioning his name ~~show~~ 'Eddie' shows a ~~clear~~ address how Beatrice is clearly addressing Eddie which grabs his attention. You could also interpret the 'a wife' as being not his specifically ~~because~~ because she didn't say 'your wife'.

Eddie's death presents Beatrice as caring. The quote 'The truth is not a bad as blood'.



To summarise, Beatrice is presented as a calm, feminine housewife which is shown in the context of women during 1950s especially in a poverty area. She was a caring wife to Eddie and showed motherly instincts for Catherine.

Introduction - In *A View from the Bridge* by Arthur Miller, Beatrice is presented as a gentle character, who puts up with a lot and is seen ~~to~~ having Eddie at the end.



S4



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Question 10

PLAN

Older Generation

- capitalist / contrasting w/ young people + Inspector Goole
↳ incl. ref to Priestley's socialist views, mostly Mr B
- selfish - Mrs B: man should — Act
↳ incl. 'looking after themselves', avoiding responsibility
- stubborn - Act 3
↳ unchanging despite the incident
- refuse to accept responsibility

In the allegorical play, 'An Inspector Calls', Priestley writes about the suicide of a young woman Eva Smith, and the Birling's involvement with it. Through the play, Priestley ~~presents~~ ^{portrays} the older generations' ^{and their} nature through their capitalist views, their views towards the working class and their reaction to Eva Smith's suicide.

Priestley ~~portrays~~ the older generation as ~~capitalist~~ ^{selfish}. In the play, Mr Birling ~~lectures the younger generation~~ ^{talks to Gerald about family} about the future. He says 'a man has to ... look after himself and his own - and -' just before the doorbell rings.



Mr Birling's ~~ideas~~ morals are reflected through his speech. He encourages two young men to follow his similar beliefs on 'looking after... his own', showing his selfish nature. His number one priority is himself, similar to the upper-middle class people of the time. Priestley's views also contrast starkly with this. He shows this through his stage direction '(we hear the sharp ring of a front door bell.)' This happens as Birling is in the middle of his speech, cutting him off and creating a immediate contrast between him and the Inspector before he enters.

Mrs Birling is also presented as selfish through her attitudes towards Eva Smith's pregnancy. Mrs Birling's charity organisation denies Eva Smith help when she is pregnant contributing to her suicide, then when ^{she} is further interrogated by Inspector Goole, she shifts the blame saying 'Go look for the father... it's his responsibility'. She refuses to accept the blame for her death and shifts the blame onto someone else to protect her reputation. Priestley uses this to show that despite her apparent involvement in Eva Smith's suicide, she chooses to remain blameless. Priestley ~~presents~~ ^{portrays} the older generation as selfish ~~as~~ through their need to protect only themselves and their reputations.



Priestley portrays the older generation through their attitudes towards the lower class. This is first presented through Mr Birling's attitude towards Edna. In Act 1, ~~while~~ ^{After} the Birlings have dined and the Inspector arrives, he says to Edna 'show 'em in here. Give us some more light'.

The short monosyllabic nature of his sentences show he has no respect for Edna and does not care about being polite to her. This is also shown through the imperatives 'Give!' and 'show' which are commands without any hint of politeness.

Priestley reinforces this idea through Mrs Birling's views on Eva Smith. In Act Two, while the Inspector is telling Mrs Birling about the man that impregnated Eva Smith, she says 'As if a girl of that sort would even refuse money!'. The phrase 'girl of that sort' shows Mrs Birling's judgemental attitude towards the lower class and how she believes they have no morals. ~~Through this~~

~~Priestley in the setting of the play, 1912~~
In 1912, England was still a very capitalist society as it was before the beginning of the first world war, the upper class controlled all sources of income and normally made



life very difficult for the working class, paying them barely livable salaries. ~~This emphasises Mrs Birling's view that~~ Priestley uses this to show that the Birling's views were typical of the time although he disagreed with them as he suffered the consequences of the upper-classes capitalist ideals ~~during the~~ and their attitudes ~~during~~ to the lower class during the second world war before publishing the play in 1945. He portrays the upper-class older generation as ~~selfish and as~~ selfish and cruel this way.

Priestley also portrays the older generation as stubborn and unchanging. ~~In Act 3, after the Inspector leaves, the older Birlings and Gerald are still looking for ways to escape the blame Sheila is angry and says~~ In Act 3, ~~the~~

Sybil and Arthur Birling and Gerald are still looking for a way to escape the blame. The younger Birlings although they are given proof that ~~not~~ ~~got~~ ~~has~~ died, have matured over the course of the play and set on changing their ways and Sheila exclaims 'You're pretending everything's just as it was before!' This shows she ~~has~~ acknowledge that the facade needs to stop, however contrastingly ~~the~~ when given proof that there will be no social repercussions Birling and Gerald '[produce] a sign of



of relief]. and 'have a drink!' showing they are still as comfortable as they were before the inspector arrived. This shows the unchanging nature of the upper-class and their lack of morality as even the thought that their actions may have caused a girl to commit suicide, they do not care enough to change their ways.

Priestley throughout the play ~~presents~~ ^{portrays} the older generations through the selfish behaviour, stubbornness and attitudes towards others. ~~Through this Priestley reflects on the older generations of his time and conveys them as antagonists~~



S5



Chosen question number: **Question 1** **Question 2** **Question 3**
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An Inspector Calls, written by J.B. Priestley is a play written in the 20th Century, set in 1912 in a industrial city in the North Midlands called Brumley. The play is based around ~~the~~ Chilling Suicide of a young lady by the name of Eva Smith, her ~~to~~ death has caused directly by a family called the Birlings and ~~Her~~ ^{her} ~~man~~ Capt. Arthur and Sybil Birling represent the older generation in the play, ~~this is what~~ we'll be exploring ~~how~~ ^{how} Priestley represents the older generation in the play.

Priestley uses very different language when describing the older generation compared to the younger generation, for example, Arthur is described as "heavy looking", "rather portentious man" and "rather provincial in his speech." Whereas Eric Birling, Arthur's son, is described as "not quite at ease", "half shy" and "half aggressive". This ~~more~~ shows the audience the typical narrative. The older generation are sensible and sophisticated and the younger generation lack maturity and aren't as aware. However, this is how Priestley described the older generation



At the beginning of the play; ~~towards~~ as we watch further on priority changes this stereotype.

After discovering the entire truth of Eva's death, the younger generation, Eric and Sheila take complete responsibility for their actions and ~~more~~ remorse over Eva's death, however, the older generation, Cyril and Arthur, don't ~~to~~ take responsibility and lack sympathy for the death of Eva Smith. An example of this is when Gerald Croft returns and convinces everyone that Inspector Goole is not a real Inspector and ~~Mr Birling~~ ^{character} comes in to find out that ~~Gerald was right~~. that his suspicions ~~is~~ were correct. Mr Birling "produces a huge sigh of relief" and Mrs Birling is "smiling."

In conclusion, Priority represents the older generation with the typical stereotype that they are wise and much more mature than the younger generation. I personally believe that Priority purposefully presented the older generation lacking humanity as the younger generation and the future. So overall, the older generation are presented as selfish, rude and not able to take responsibility for their actions.



S6



Chosen question number: **Question 1** **Question 2** **Question 3**
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Question 10

~~In the play the future~~
The play "An Inspector Calls" is concerned with two different futures, the future from the perspective of the characters who live in 1912 and the perspective on the audience who, the first time the play was produced, were living in ~~the~~ 1946. Because the play is set in the past there is a lot of dramatic irony whenever it discusses the future, for example when ~~Mr~~ Birling is discussing the Titanic "page 166" "Why, a friend of mine went over this new liner last week - the Titanic... unsinkable, absolutely unsinkable." or whenever someone says that there certainly won't be a war. The Inspector however talks about the future in a far more pessimistic tone as in the "And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and



blood and anguish." Obviously the audience is aware of the first and second world wars so they know the inspector is right.

The play also deals with the future from the perspective of someone in 1946. ~~or~~ by drawing indirectly by showing how people in 1912 aproced the future. It shows that before the first world war people were confident it would not happen but in the end the inspector was right, because people ~~didn't~~ did not learn that they were responsible for each other a world war happened and ~~where~~ when they still did not learn to cooperate and treat each other fairly there was another one. This would have been of particulare concern to people in 1946 because ~~now~~ at that time a war with russia was threatening and the play reminds people of that "fire and blood and anguish" would remind people of nuclear wepons. By showing that the inspector was right about what would soon happen the play lends credence to his solutions "Remember what you did" and "We don't live alone. We are members of one body. We are responsible for each other." The play even shows that the Birlings, except Sheila and Eric, and Gerald



already start to forget what they did after the inspector ~~has~~ exits and Sheila tells them "The point is, you don't seem to have learnt anything." This makes a very good case for following the inspectors advice.

There is also another future the play has bearing on, ~~our future, its argument that~~ people the future from our perspective now, its argument, that people should realize they are all in the same boat applies to many current problems just as a warning about war in 1912 could apply to the cold war in 1946. ~~and~~ ~~late~~ The play clearly shows that unless people, to quote the inspector, "Remember" then history repeats itself, and that is applicable to any time.



S7

Chosen question number:

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Question 10

The title of the play 'the curious incident of the dog in the ~~the~~ nighttime' has a large significance to the play as Christopher ^{Boone} a young boy with learning difficulties, is intensely interested in the murder of his ~~neighbor~~ ^{Neighbors} dog Wellington.

Chris first finds the dog dead after it had been speared with a pitch fork, his neighbor, Mrs Shears, calls the police after seeing Chris next to the dog's body.

When the police arrive the policeman tries to get Christopher to leave and touches ~~Chris~~ him, Chris then retaliates and hits the police officer resulting in him getting taken to the police station where he is questioned.

The main title of the play represents the main theme of Chris's investigation but the death of the dog causes many things to take place in the



Play.

When Chris finds out his father, Ed Boone, was the person who killed Wellington the dog, Chris gets ~~upset~~ upset and Ed takes away his notebook, which his teacher Siobhan gave him, and when Chris goes into his father's room to look for the book he finds letters addressed to him from his mother who he thought was dead after his ^{father} ~~dad~~ told him she ~~was dead and~~ died of a heart attack.

When Chris finds out about his mother he runs away to find her by train and encounters various things on the way.

These events were all in some way sparked by the death of Wellington meaning the title holds a greater significance to the whole of the play.

After finding his mother Chris tells her of all the things his father did which upsets her and Chris then lives ~~with~~ with her but after continuous arguments between her and Mr Shears they move back to Swindon to live with his father and Chris's dad then buys him a dog.



This suggests that in a way the dog's death brought everyone back together and made Chris's life happier meaning the title expresses the underlying theme of the dog bringing hope.



S8

Chosen question number: **Question 1** **Question 2** **Question 3**
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Question 10

In *The Curious Incident of the Dog in the Night-Time*, the theme of parenting is deeply explored through Judy and Ed - the parents of Christopher, the protagonist of the play. The audience are initially informed that Judy "died two years ago" as a result of a heart attack and so Christopher is left with his father, Ed, who is generally quite caring but occasionally may act with a lack of rationalism. In fact, Judy is not actually dead but left Christopher due to ~~the~~ his severe autism which she could no longer withstand, but this is covered up by Ed who is still bitter about their break up. Although, parenting seems challenging for both, ultimately, both Ed and Judy want the best for Christopher and thus make amends at the end of the play.

Upon the revelation that Judy is, indeed, alive, the audience perceive her as selfish and weak to leave Christopher. This moment is explored when Christopher ~~is~~ reads ~~from~~ the letters written to him by her which





had been hidden by his father. They are read to the audience by Judy in a monologue in which she describes that she is "missing" Christopher but she would ~~not~~ not have left him if "you [Christopher] had be different". The use of present participle verbs ~~suggest~~ that convey to the audience that each memory is long lasting and therefore that Judy is nostalgic and emotional. However, Judy shifts the blame onto "you", ~~referring~~ referring to Christopher. By using direct address it is clear that Judy cannot take responsibility for her actions ~~to~~ yet, furthermore, puts ~~that~~ the blame on Christopher although being "different" is clearly not an option for him due to his autism. Moreover, the use of a monologue focuses the audience's ^{attention} entire ~~focus~~ on Judy alone, thus showing she is a selfish character who only thinks about herself.

Although Christopher's father Ed seems comparatively more understanding than Judy, he is by no means a faultless parent too. After disobeying Ed's orders not to converse with neighbours, Ed "grabs Christopher's arm", and in retaliation Christopher "punches" him, before Ed "hits the side of Christopher's head" ~~before~~ to which Christopher "falls unconscious", as depicted by the use of stage directions. ~~Over~~ ^{overwhelmed} Enveloped in his anger, Ed makes ~~ca~~ physical contact with Christopher despite knowing that Christopher is



adverse to this. Ergo, this ~~pro~~ demonstrates how Ed can act impulsively in a ~~leisure~~ an inconsiderate manner and is therefore not a reliable parent for Christopher.

In spite of their occasionally selfish characters, both parents desire to make amends with their son at the end of the play; ~~this shows the universal~~ ^{all parents seem to} ~~urge~~ ~~parents~~ feel naturally compelled to do the best thing for their children. When Christopher arrives on Judy's doorstep, she apologises profusely, and "spreads her fingers" which is reciprocated by Christopher in an ^{act} ~~symbol~~ of trust. As all characters in the play are directed not to leave the stage unless told to, Judy does remain on stage throughout Christopher's journey. This symbolises how Judy never really fully gave up on Christopher as she was always there, and writing letters, although the audience may not perceive her in this way as Ed attempts to conceal these letters. Her fond acceptance of Christopher at the end of the play demonstrates how her character has developed into a more altruistic one, and overall a better parent.

Similarly, after betraying Christopher's trust by ~~so~~ hiding Judy's letters, Ed attempts to redeem himself as a good parent by giving Christopher a puppy, Sandy. Throughout the play props are used for multiple different things, however the box in which



Sandy is in is new and different. This represents how Ed is prepared to restart his relationship with Christopher, ~~or~~ and thus desires to make amends.

In conclusion, the theme of parenting is explored as portrayed as complex and difficult, heightened further due to Christopher's special needs, and therefore it can lead to impulsive behaviour demonstrated by both Ed and Judy. However, ~~this is not~~ Ed and Judy rebuild Christopher's trust ~~and~~ to show that the adversities faced as parents can indeed be overcome.

However, the play has a cyclical structure both starting and finishing with a dog and ending in a rather pleasing way but this is unlikely to be the case in real life therefore showing that Ed and Judy are potentially unrealistic parental characters although they satisfy the audience's hopes of a happy ending.



S9

Chosen question number: **Question 1** **Question 2** **Question 3**
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In the years leading up to the Second World War, thousands of Jewish children were being sent from ~~Britain~~^{Germany} to Britain in a motion called the 'Kindertransport'. Diane Samuels wrote a play based on this, telling the story of Eva, a young girl who was sent from Hamburg to Manchester as a means of protection from the Nazi party. Eva soon became Evelyn, and her foster mother Lil raised her to ~~become~~ follow Christian teachings. Evelyn's daughter, Faith, is unaware of her mother's past. The relationship shared between Lil and Faith is shown as being like a mother-daughter bond.

Samuels presents the relationship ~~shared~~ of Lil and Faith as being connected over their concern for Evelyn. When discussing Evelyn's obsessive cleaning habits, the playful banter between the two suggests a similarity between them. The question 'What about the blue



overall?" is asked in jest to create light humour between them. Samuels uses this scene to foreground their relationship, and the laughter between them introduces their similarities and amicable relationship. Later in the play, Lil exclaims 'You mustn't tell your mother I told you'. This ~~implies~~ shows that their relationship is trusting and also that the two keep secrets from Evelyn. The possessive article 'your' suggests ownership, which could imply that Faith has to look after her mother, which is another similarity between Lil and Faith. This is justified later in the play when Faith asks 'are you okay, Mum?' the relationship between Lil and Faith is shown as being centred on their love for Evelyn, which is clear on many occasions within the play.

Lil acts as an authoritative figure in Faith's life. This is shown through the imperative 'put them away now'. The harsh time phrase 'now' highlights Lil's frustration, which is a signal to Faith to stop prying. This is furthered with the phrase 'watch yourself'. Lil is shown to be trying to protect Evelyn whilst also warning Faith, which shows that ~~the~~ Lil plays a maternal role in Faith's life. She says she 'gave her hell'





which suggests that she is also responsible for punishing Faith. Their relationship is presented as being authoritative and parental.

Diane Samuels presents the relationship between Lil and Faith as being ~~is~~ like a mother and daughter. ~~She~~ Lil cares for, maintains, punishes and laughs with Faith sharing the strength and variation within their relationship.



S10



Chosen question number: Question 1 Question 2 Question 3
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Diane Samuels uses the theme of the fear to show the affects of childhood trauma. She uses the characters of Eva, ^{Evelyn and the Katecatcher} ~~the Katecatcher~~ and ~~Evelyn~~ to show this.

Eva is presented as a young girl on her own trying to be strong but scared inside. This fear comes out just after she arrives in England and no-one is there to pick her up. It is shown by the stage direction 'Eva starts crying'. Evas tears show her fear of being abandoned and how vulnerable she is. Her lack of understanding and unability to communicate with ^{the organiser} ~~her~~ emphasizes how alone she is, she says "I'm sorry I don't understand sir". This show the language barrier and isolates her which bring up her fear of being alone. This is reiterated after Lil picks Eva up and goes to get food. She cries "Frau Lil! Fraw! ... Help no-one is looking after me!" The exclamatives emphasizes her fear and how ^{scared} ~~scared~~ she is to be abandoned. These show the fear that has already come into her life due to the trauma she is facing as a ~~an~~ child.



This trauma goes on to affect Eva her whole life as she turns into Evelyn. As, in the present day, she is yet again troubled by the fear of abandonment but this time by her daughter leaving for college. However she portrays her fear differently now, with the stigmatized dialogue between her and Faith, "Most of it is junk" "Have them", These short sentences between them show how reluctant she is that her daughter is leaving and hint at her fear due to her trauma of being abandoned. She also shows this fear by her stress cleaning, "shown by the stage direction '(still polishing)'. This stress has been caused by old memories being brought up with ~~her~~ her daughter leaving ^{her} reminding her of her mother leaving her. This represents the fear she has acquired over the years due to this trauma and shows how it still affects her life years later.

The Ratcatcher is also a character used to represent Eva/Evelyn's fears throughout the play. ~~as he turns up when she~~ He appears at various moments throughout the play including the Nazi Border Official, the Organiser and the Postman. This portrays how Eva's/Evelyn's fear is always with her and she can't escape it even when she feels safe. The Ratcatcher represents her fear as he took



children away from their parents just as Eva was taken away from hers. He is a constant reminder of that. Not only does he play characters in the play but his music also runs at various points to symbolise her fear. ~~Ratcatcher~~ The direction 'Ratcatcher music' appears ~~at~~ many times. It emphasizes how Eva/Evelyn's fear is always at the back of her mind troubling her

Overall Samuels uses the theme of ~~the~~ fear to present how the trauma Eva faced as a child has stuck with her and affected her life. It shows how you can't just get over childhood traumas but people have to live with them and try to overcome them. But ~~it~~ no matter how much time passes it's still there in the back of your mind, you can't forget.



S11

Chosen question number: **Question 1** **Question 2** **Question 3**
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Elesin is the King's Horseman. In ~~1875~~ 1975, the Yoruba community gave huge honour to someone with that position. Wole Soyinka is a strong believer of duty, and Elesin has a heavy duty to carry. When the King is alive he is treated as if he is equal to the King, enjoying all the pleasures his community can provide him. Now that the King is dead it is his duty to follow his King to the after life to secure the balance between the realms for his people. This is a reference to actual King's Horseman that is one of the inspirations for the book; Esiin Sinsin, who had had a traditionally privileged life and the people expected of Oyo expected he would carry out his duty in return. This is where Iyalosa comes in, as she is one of the people that help Elesin out on his journey to sacrifice willingly. So she and Elesin have a relationship in which she keeps him on track through the journey. Iyalosa is referred to as the mother of the market. In Yoruba market women are mostly independent, well respected. As mother of the market, it infers that she is wealthy and powerful. So in a way she is very much like



Elesin. Independent, brave and have a strong belief in their traditions with a respected position.

Like, most of the people, Iyalaja has a great respect for Elesin, honours him in every way that she can, hands him the woman of his son when he ~~requests~~ requests to marry her for a child to leave behind: "You wish to travel right, well, the earth is yours. But be sure the seed you leave in it attracts no curse." "Now we must go prepare your bridal chamber." She arranges the marriage for him due to the respect of his position and understanding ~~of~~ of what must be done for him to carry out his duty. Iyalaja honours Elesin, but also knows that he is a man who has great love for earthly things, she knows that his love for enjoying pleasure is one of his weaknesses so ~~to~~ she tries to keep him from being distracted by boosting his ego ~~and~~ with reminders of his morals: "We know you for a man of honour. You are not one who eats and leaves nothing on his plate for children." ~~Like Soyinka carries out these practices with the use of~~ ~~well written~~ Elesin requires this respect also, as before acquiring his bride, it is Iyalaja's permission that he asks for. Even to the point ~~to~~ in Scene Five, ~~after~~ ^{by not taking his life} Elesin dishonours them, betraying the people and his ~~relationship of~~ respectful relationship with Iyalaja, he still has that respect for her as she is the one who plays the role to scorn him; "You have betrayed us. we fed you





Sweetmeats such as we hoped awaited you on the other side." With Elessin stating; "I more than deserve your scorn."

So the relationship between Elessin and Iyatolia is presented as one in which both have respect for each other, considering their position, enjoying each other's company, with Iyatolia guiding Elessin through his journey: "You were part of the beginnings. You brought about the renewal of my tie to earth, you helped in the binding of the cord." The status of their relationship eventually changes into ~~Iyatolia~~ the one in which the respect is lost due to Elessin's ~~short~~ coming, in which he does not perform the death ritual.



S12



Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8** **Question 9**
Question 10

In the play 'Death and the King's Horseman' by Wole Soyinka the ritual is the common theme in this society of the Yoruba. Ritual is considered as an important role in Yoruba culture. This is shown as it follows:

The king died and Elesin was his horseman and once the king dies his horseman must follow him. This is because it is considered as a duty to the horseman who is Elesin. The Yoruba society believed that this restores peace between the living and ancestors as quoted by Iyalaja 'the mother of the market place.'

Soyinka presents the rituals of Yoruba culture as his character Elesin who is the king's horseman prepares himself for his ritual suicide in order to join his king. The whole of Yoruba clan are greatly honoured because he is ready to face his fate and drumming is vividly shown in this play to show his time is almost up for him staying on earth.



The market women praise and respect Elexin because he was going to do an honourable thing. Elexin is blinded by worldly pleasures and is granted a wife before his death. When Simon Pilkings heard of the ritual suicide he was afraid that that would interrupt the coming of the prince and so he arrested Elexin. This prevents Elexin from accomplishing his ritual suicide.

Olunde, Elexin's son, appears and hears no drums and mentally thinks his father did the ritual suicide because he knew it was a duty and a ritual that was supposed to be done, even though he was educated outside his country that never stopped his belief because it was an important role to his culture and he knew it was supposed to be a duty.

Immediately, he saw his father he got angry and told him 'you are not my father, eater of leftovers' because the ritual was not done. Olunde finished the ritual himself by committing suicide to do what his father didn't do in order to appease the ancestors.

When Iyabaja went and visited Elexin in prison she argued and condemned him for his irresponsibility for his duty. She allowed the market women enter the place with a bundle of white clothes and placed it outside Elexin's cell. Once Elexin saw his dead son he knew



he was a great big coward and rigorously strangled himself with his chains leading to his death. All this happened because of him failing to perform his duty. Lyaloja was so afraid if the clan will be at peace because of this incident.

In conclusion-

Soyinka has vividly shown how ritual is important to Yoruba culture and society in the play. The play has vocabulary word phrases to keep it interesting. Drums in the play is used to show theme of tradition.



SECTION A: MODERN DRAMA

Question 1

Script	Commentaries	Mark
S1	This is a response to Question 1 on the theme of conflict in <i>A View from the Bridge</i> . A number of thoughtful points are made about conflict in the play, with particular focus on the chair episode and the different ideas of law. Language, form and structure are explored in a comprehensive manner, including the simile 'like a weapon' and the transferred epithet. Further coverage of the play would be needed for a mark higher in the level, perhaps the conflict in the relationship between Eddie and Beatrice.	Level 5 25 marks
S2	The question requires candidates to write on the theme of conflict in the play. AO1 is generally sound with some relevant aspects of the play considered, although the response is rather narrative in style. The response is not always clearly focused on the question and further development of ideas for AO2 would have benefitted the response.	Level 3 14 marks

Question 2

Script	Commentaries	Mark
S3	Question 2 requires candidates to consider how Beatrice is presented in <i>A View from the Bridge</i> . The Point Evidence Explanation approach is used to present some valid ideas about Beatrice. There is some evidence of sound knowledge and understanding, although only a few points are made. There is insufficient close analysis of language, form and structure for a mark beyond the bottom of Level 3.	Level 3 13 marks



Question 3

Script	Commentaries	Mark
S4	Question 3 requires candidates to consider the portrayal of the older generation in <i>An Inspector Calls</i> . This answer combines thorough and sustained knowledge and understanding with effective personal engagement and a consistent focus on the question. Analysis of language, form and structure is sustained and quotations are embedded with confidence. Opportunities to explore further aspects of the play are missed and there is some drift in to considering context.	Level 4 22 marks
S5	The question requires candidates to write about the older generation in the play. The response starts with a brief overview of the play before addressing the focus of the question. There is a brief comparison of the description of the older and younger generations. The response then briefly considers the differing responses of the older and younger generations to the events in the play. There is some understanding but the answer is rather brief and few examples are given to support ideas.	Level 2 11 marks

Question 4

Script	Commentaries	Mark
S6	This question requires candidates to consider the importance of the future in <i>An Inspector Calls</i> . This is an interesting personal response with a clear sense of the candidate's individual viewpoint which shows some thoughtful ideas. Further analysis of language, form and structure would have helped the response to achieve a mark higher in the level.	Level 4 19 marks



Question 5

Script	Commentaries	Mark
S7	The question requires candidates to explore the significance of the play's title. The response starts with a consideration of how the title represents a key part of the plot but the response then drifts into narrative. There is some knowledge and understanding of the plot and the response does attempt to link back to the question in the concluding paragraph. There is little focus on language, form and structure.	Level 2 10 marks

Question 6

Script	Commentaries	Mark
S8	This question requires candidates to consider the presentation of Christopher's parents in <i>Curious Incident of the Dog in the Night-time</i> . This is an assured response with evidence of a perceptive, critical style. There is cohesive evaluation of language, form and structure, including the use of direct address, present past participle, monologue and the cyclical structure. Relevant examples are selected with discrimination. Further evidence of perceptive understanding would have helped the response to reach the top of the level.	Level 5 28 marks

Question 7

Script	Commentaries	Mark
S9	Question 7 requires candidates to write about the relationship between Lil and Faith in the play. This answer is sound in its knowledge and understanding of the play. Supporting detail is evident and there is sound evidence that form, structure and language have been considered, including the use of light humour. Ideas are not always fully	Level 3 17 marks



	developed so they are not always clear but there is enough evidence of knowledge and understanding for a mark towards the top of the level.	
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Question 8

Script	Commentaries	Mark
S10	This question requires candidates to write about fear in <i>Kindertransport</i> . There is a sustained approach to discussion of the theme and thorough knowledge and understanding with some focused arguments, particularly on the stagecraft. This is a sufficiently thorough answer, with personal engagement, for a mark in the middle of Level 4. Further coverage and exploration of the play would be needed for a mark higher in the level.	Level 4 22 marks

Question 9

Script	Commentaries	Mark
S11	For question 9, candidates are asked to consider the relationship between Elesin and Iyaloja in the play. There is sound understanding and knowledge evident in the response with aspects of the relationship between Elesin and Iyaloja considered. Some ideas are not fully developed, such as Iyaloja's attitude towards Elesin when he fails to complete the death ritual. Examples are relevant. Opportunities to analyse language, form and structure are also missed.	Level 3 16 marks

Question 10

Script	Commentaries	Mark
S12	Question 10 requires candidates to write about the rituals of Yoruba culture and society in <i>Death and the King's Horseman</i> . A number of valid points are made about the death ritual but there is some lack of support from the text.	Level 3 13 marks



	Consideration of language, form and structure is also lacking.	
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S13



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

Shakespeare presents Benvolio as a kind, helpful and honest man who seeks to help Romeo.

Shakespeare conveys Benvolio as a wise man through his opposition to violence at the start of the play. Benvolio tries to stop the servants of both houses from fighting, "Part, boys! Put up your swords, you know not what you do." This conveys how Benvolio is trying to stop the violence as the feuding families are destroying Verona, as even the servants who have a distant connection to their families still fight to defend their honour. Furthermore Benvolio, "do but keep the peace," further ~~conveying~~ conveying how he understands the violence causing more violence over such a small quarrel. In addition Benvolio tries to prevent Tybalt from dueling Romeo, which was a



common way of settling disputes during the Elizabethan Era between wealthy families. Benvolio tries to reason with Tybalt to settle his disputes elsewhere, "Either withdraw unto some private place, or reason coolly of your grievances," This conveys how Benvolio is giving them another option but neither take it as their masculinity has been challenged. Benvolio is important in ~~the~~ Romeo and Juliet due to his desire for peace which ultimately succeeds but with a cost.

Shakespeare also conveys Benvolio as helpful and desires to help Romeo to cure him from his "love sickness" with Rosaline, Benvolio tries to tell Romeo that there ~~are~~ are other women that he could love, "Examine other beauties." This conveys how Romeo needs to move on from Rosaline as she doesn't love him whilst there are ^{other} women who he could ~~try~~ truly love and not unrequited love. Benvolio tries to convince Romeo to go to Capulet's ball as there are other women to love, "Sup's the fair Rosaline whom thou so loves," This conveys how Benvolio wants Romeo to be happy and loved so is trying





to persuade him that there are other women more beautiful than Rosaline whom he could love. Benvolio is crucial to Romeo and Juliet as without him Romeo would have never let go of Rosaline and fallen in love with Juliet causing the eventual tragedy.

Shakespeare also presents Benvolio as an honest man even with his friends in danger. Benvolio tells the Prince the truth about the climatic fight scene, "There lies the man, slain by young Romeo, that slew thy kinsman, brave Mercutio." Even though Benvolio could have told the Prince a lie to convince him that Romeo is innocent, Benvolio holds his own self-respect and honesty above them so all may acquire the justice that they deserve. Benvolio is important to Romeo and Juliet as his involvement with the Prince ~~causing~~ causes the banishment of Romeo causing the eventual tragedy at the end ~~of~~ of the play.

In conclusion Benvolio is crucial to Romeo and Juliet due to his involvement





in Romeo's fate in the eventual tragedy.

* which was believed to be an actual disease during the Elizabethan Era.



S14

Chosen question number: **Question 11** ✕ **Question 12** ✕ **Question 13** ✕
Question 14 ✕ **Question 15** ✕ **Question 16** ✕
Question 17 ✕ **Question 18** ✕ **Question 19** ✕
Question 20 ✕ **Question 21** ✕ **Question 22** ✕

Shakespeare uses time by only having ~~the~~ swords and shields. "Put up your swords, you know what to do." By Shakespeare only having swords and shields in the play shows that this play is set a long time ago because there is no guns or tanks or anything invented like then it is like medieval.

The language shows that the play is old. We see this through the whole play like here, "O then I see Queen Mab hath been with you" and "Indeed I should have asked thee that before." No one speaks like that today and it seems to be what people spoke like a long time ago.

Shakespeare uses time by having events happen at the exact wrong time to have the reader feel sorry or annoyed. We can see this when Romeo finds Juliet "dead" but she actually isn't. Then Romeo kills himself as Juliet wakes up and





has no time to stop him.



S15



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

Time → Petrarchan lover, compressed from Brooke's, not true teenage. Also more action, social event, ~~FORM:~~
→ Agent of Fate, 'unhappy ^{Amegit.} ^{interest.} how guilty of this lamentable chance', knows of his arrival cause

Friar, ✓ death, something bigger. ~~Amegit.~~ plot
criticise Catholics.

Time is, arguably, the most important theme in *Romeo and Juliet*, in that it plays a role as an instrument to drive the plot, influence the events and define the characters of the play. The ^{like} nature of Romeo's love, the incompetence of the Friar and the role of Fate are all emphasized by Shakespeare's use of the passage of time.

A notable aspect of the time frame of this play is that it is severely compressed. In Shakespeare's source material, Arthur Brooke's 1560s poem 'Romeus and Juliet', the action takes place over the course of many months, making the lovers' deep affection for each other perhaps seem ^{more} legitimate; Brooke ends his poem with a description of Romeo as 'her knight', seemingly confirming the true nature of their love with a reference to



honour and chivalry. Shakespeare, however, decides to compress the action into less than a week: The lovers meet on Sunday, are married on Monday and are dead by Thursday. Perhaps Shakespeare made this choice to emphasise the nature of Romeo's love. He often uses language of great hyperbole, including oxymorons such as 'serious vanity' and 'madness most discreet' to describe the incomprehensible nature of his passions, a technique most associated with Petrarch. Shakespeare mocks Romeo's fickle affections with this technique: 'The young men's love then lies not truly in their hearts but in their eyes'. Romeo, in Shakespeare's version, ~~also~~ changes ~~for~~ the object of his desire in a very short amount of time, first caring for Rosaline and the very next day ~~to~~ getting married ~~to~~ Juliet. Time is therefore used by Shakespeare to ~~add some~~ ^{distort} and satirise the perfect image of love as created by Petrarch and Brooke.

The format of the work, a play, also necessitated the compression of time. In order to entertain the audience with a fast-paced plot, events in the play occur in quick succession, as a result of a need to entertain the many 'groundlings' who often went to plays at the Globe merely to socialise, as plays were popular events which were affordable for the working classes. The structure of the play jumps between Romeo and Juliet, retaining interest and speeding up the pace at which events unfold, making Time an important theme, used by Shakespeare to captivate his restless audiences.





However, as well as being used to mock Romeo's and Juliet's hasty affection, Shakespeare uses the theme of Time to comment on the experience of love and its effect on perception of time. Juliet, ~~is~~ ^{while} waiting for her ^{to bring news} ~~husband~~ ^{of Romeo,} comments agitatedly that 'three long hours... and still she is not come', suggesting that ~~she~~ she has been counting the passage of Time, such is her affection for Romeo and desperation to see him again.

Love has a similar effect on Romeo. After they spend the night together, Juliet insists that 'it is not yet day'. Juliet's childlike assertion that 'it was the nightingale^s, and not the lark' she heard, as the former is a bird associated with the twilight whereas the latter would usually call in the morning. Romeo immediately buys into this fantasy, ~~as~~ as he claims to be 'content' to be 'put to death' rather than leave Juliet. Time is therefore ~~as~~ shown to be experienced faster while in love, and Shakespeare uses this therefore to convey the power of that emotion, as if it can surpass the rules of reality and the linear nature of Time.

Shakespeare also uses time in 'Romeo and Juliet' to set in motion the events of the play, as if it were the hand of Fate. The ~~mistake~~ ^{suicide} of Romeo was caused, after all, by a series of happenings all dictated by Time. ~~His~~ ^{Capulet's} insistence on ~~the~~ the fact that he will 'have this knot knit upon Wednesday next', i.e. that ~~the~~ Juliet will marry Paris a day early, ~~as~~ forces Juliet to take the potion





a day early, meaning Romeo did not receive the Friar's letter before he believed she was dead, making Time the cause of the final tragedy and providing a way for Shakespeare to drive the plot of the play. This confusion with the Friar's letter, however, also is used by Shakespeare to comment on the actions of Friar Lawrence. It is not true to say that Time is entirely the cause of the lovers' demise, as it was Friar Lawrence's failure to convey to Friar John that his letter 'was not nice but full of charge' that caused postponement of its delivery. However, the Friar says that 'an unkind hour is guilty of this lamentable chance'.

~~Let us~~ This language, particularly his personification of Time and ~~its~~ ^{its} projected role as being 'guilty', has the clear subtext that the Friar intends to absolve himself of blame and guilt for his carelessness. Shakespeare may have chosen to do this in order to criticise subtly the Catholic religion, as he was living in Protestant England at a time when Italy, the play's setting, followed Catholicism. Shakespeare goes on to write that 'we still have known thee for a holy man', and the ~~fact~~ ^{fact} that Prince Escalus, a symbol of Justice, ~~says~~ ^{says} this is perhaps a comment on the Italian and Catholic culture of assuming clerical figures were entirely honest, allowing them to get away with great crimes such as Lawrence's role in the lovers' death. Shakespeare therefore uses Time to comment on the characters' level of agency and the role.





of Fate, as well as making religious comments.

The theme of Time can therefore be shown to be used by Shakespeare for many reasons in 'Romeo and Juliet', from commenting on the many natures of love, driving the plot, entertaining his audience and commenting on Fate and Religion.



S16



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

At the beginning of Macbeth we are surrounded by death: the play starts in the middle of a war. Macbeth is shown to be loyal and strong towards these deaths, and this effect applies to Banquo as well.

Then the next death in the play is the throne of Cawdor, again, this ultimately helps Macbeth, as he becomes throne of Cawdor, thanks to the previous throne's death.

Duncan's death is a more plot focused one, this is the point where it becomes apparent that Macbeth and Lady Macbeth's hunger for power is evil and so that there is little to no good left in them.

Banquo's death is just as planned as Duncan's and is born of that same thirst for power. However Banquo's son escapes death, the first to



do so in the play.

The next death after these are those of Macduff's wife and children, Macbeth having given the order for said deaths.

Lady Macbeth's death is expected, as the audience watches her turn from this powerful, ambitious woman into a guilt-ridden queen who is quite possibly depressed. Unlike the other deaths in the play, ~~she~~ hers is the first that is not taken by Macbeth or Macbeth's orders, and it is also the first that ~~has~~ only negative effects on Macbeth.

Then finally there is the most just death of the play: Macbeth's. Before he dies he slaughters many ~~of~~ soldiers with ease. Until Macduff, who was not born of woman, ends his power and reign.

The subject of death in Macbeth is only to further his rule, ~~and~~ until the death of his wife, at which point the deaths become to defend his rule, until he himself dies.



S17



Chosen question number: Question 11 ☒ Question 12 ☒ Question 13 ☒
Question 14 ☒ Question 15 ☒ Question 16 ☒
Question 17 ☒ Question 18 ☒ Question 19 ☒
Question 20 ☒ Question 21 ☒ Question 22 ☒

Plan

1 - Macbeth

2 - Banquo

3 - Lady Macbeth

Throughout the play, there is a consistent theme of power, Macbeth takes power, while Banquo refuses power, and finally lady Macbeth adopts 'masculine' characteristics in order to gain power and dominance.

In the play Macbeth, the power of Macbeth develops and alters throughout the play, from a heroic and valiant conduct of power, to a desire for power, ~~pushed~~ ^{driven} by his ambition, and ~~for~~ also his satanized, ^{infectious} and nodderent ~~of~~ power towards the end. Macbeth's initial portray is very positive and ~~heroic~~ ^{portrays} ^{presents} him as a heroine, "brave Macbeth", "noble Macbeth", Macbeth's power is granted through heroic deeds and growing reputation emphasised by "brave" and "noble" and "valiant",. However, his heroic and positive presentation becomes



1st corrupt and is infiltrated by the witches, "[Aside]... my thought whose murder is yet but fantastical", he speaks 'Aside' which ~~hints~~ hints at his mental deterioration, and ~~already~~ he thinks of a ~~murder~~ ^{regicide} ~~when~~ immediately when offered the opportunity, highlighting his power hungry and ambitious nature. Aristotelean tragic hero was created by Aristotle who believed every tragic hero had a fatal flaw, a hamartia, which here is seen to be Macbeth's Ambition. Furthermore, ~~Macbeth~~ Macbeth is seen to contemplate killing a king, which goes against the Divine Right of Kings of which James was a key exponent. Macbeth's mental deterioration as he strives to achieve more power leads to his downfall, towards the end of the play, Macbeth is labelled a "tyrant", "butcher", ~~he~~ highlighting his corruption and the consequences of attempting to defy the Divine Right of Kings and the Great Chain of being. Macbeth is reduced to nothing, his power corrupted and ~~satanical~~ ~~led~~ ~~by~~ the witches, which was popular at the time, ~~the~~ the involvement of witches in Macbeth's downfall, since they were greatly feared and thought to be emissaries of evil. Thus Macbeth's power is infiltrated by the witches' evil and malevolent magic, "draw him onto his confusion", suggesting that Macbeth never had any real power other than ~~his~~ ~~satanical~~ power was gifted by the witches. ~~Thus~~ ~~the~~ Macbeth's development of power highlights him as weak and



corrupted as he perverts the natural order and faces the consequences.

Additionally, Banquo, a strong male character, given a similar opportunity to grasp power as Macbeth, does not act upon it. Thus Banquo is presented in a positive light, ^{and} James was believed to have come from Banquo's line, so it would have been flattering of Shakespeare to have his lineage "stretch out to the crack of doom". 'Stretch out' highlights the extent and scale of his lineage, and furthermore a great power, however, Banquo does not accept his fate and power, instead questioning it. He ~~go~~ ponders why the witches have "beards", the witches given masculine characteristics to reinforce their dominance ~~and~~ fearful ~~nature~~ quality of disrupting nature. ~~He~~ In addition he asks "have we eaten of the insane root", the lexical choice "insane" ~~highlight~~ implies the crazed and unnatural situation which Macbeth is so ~~fast~~ ^{quick} to jump at, "root" suggests ~~to~~ Banquo believes he has been drugged, there is an impossible and twisted quality about the witches and the situation he finds himself in. Banquo is presented to ~~highlight~~ ^{highlight} ~~the~~ ^{key paradox} the fearful and malevolent power Macbeth grabs for, and juxtapose Macbeth's actions, portraying Banquo in a positive and noble light for he was given the opportunity to have more power than



even Macbeth, and yet he refuses, choosing a noble, heroic and unambitious approach to power.

Finally, the powerful men in the play are contrasted with Lady Macbeth, a powerful female character, who feels the need to adopt 'masculine' characteristics to obtain power, and ~~rest~~ limit her 'feminine' qualities.

She orders "come ~~here~~ spirits... unsex me here", Lady Macbeth has a consistent didactic and commanding tone throughout the play, "spirits" ~~high~~ implies at a magical and mysterious force, hinting she could be a fourth witch, and finally "unsex" ~~is~~ suggests she does not wish to be a woman. The actions of Lady Macbeth reflect the actions of Queen Elizabeth I, who thought she had to be more like a man to get power, "I have the heart and stomach of an English king" she said. This image of ~~re~~ transplanting ~~what~~ her internal organs for masculine ones is ~~again~~ reflected in the play "fill me from the crown to the toe full of the direst cruelty". Women were ~~meant~~ meant to be gentle and kind and loving, ~~get~~ however Lady Macbeth wishes to be filled with "cruelty", with hatred, and violence, and malevolence, much more like a man should be than a woman. Furthermore "crown" hints at her ambition for greater power as well. ~~Plus~~ In addition, not ~~only~~ only does Lady Macbeth adopt



'Masculine' characteristics*, but she questions Macbeth's masculinity.* "Are you a man?", the single ^{clause} monosyllabic sentence highlights lady Macbeth's ~~power and~~ dominance and control in the relationship and situation. The question mark suggests it is more of an accusation than a question, ~~the~~ lady Macbeth tears down Macbeth in order to assert her own dominance and authority. Thus lady Macbeth, while she is not a male, attempts to take on the role and characteristics of a man knowing the power and authority it holds, going so far as to question Macbeth's manhood to assert her dominance and belittle his masculinity in comparison to her own developed masculinity.

Overall, Shakespeare presents Macbeth as a powerful man who becomes corrupt and over-run with a malevolent and evil power. Banquo, however, juxtaposes Macbeth for his power remains heroic and honorable, and lastly, lady Macbeth, ~~for~~ ~~she~~ adopts ~~the~~ 'masculine' characteristics to assert her dominance as a woman.



S18

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

Shakespeare presents powerful men in the play through the change in Macbeth's character as he becomes a more and more powerful.

At the beginning of the play Macbeth is a powerful warrior who is described as 'brave Macbeth' and who won fame by fighting for the king. Ross also speaks of Macbeth's courage in battle. These descriptions of Macbeth lead us to believe that he is a noble warrior and is loyal to Duncan. However when he is made 'Thane of Cawdor' which makes him more powerful and it is promised that he will be king Macbeth begins having dark thoughts of killing the king to get more power to himself. 'Glamis, Thane of Cawdor: the greatest is behind'. This portrays him as ambitious and power-hungry.

Later in the play Macbeth is very troubled, he really wants to be king to gain more power but at the same time he is wrestling with his conscience.



'He's here in double trust', Macbeth's duty is to defend Duncan and not harm him and he shows great character ~~power~~ when he decides that he will 'proceed no further in this business' because he knows that killing the king is an enormous sin and he will anger the gods. However ultimately his ambition and his want for power win out against his conscience ~~and with the~~ and he ~~to~~ 'commits the deed', ^{Macbeth} ~~he~~ doesn't use the word murder which shows that he is horrified of what he has done and knows that it was morally wrong. Duncan's murder is only the beginning of Macbeth spiralling into the darkness and his change from a noble warrior ~~to~~ to a 'dead butcher' in his quest for power.

Macbeth commits a lot of murders in trying to keep a hold of his powers. He attempts to kill Fleance and Banquo and kills Macduff's entire family when he is told by the witches to 'become Macduff'. During his quest to keep his power he loses his conscience and stops justifying the murders. Even though he has all the power he becomes ~~to~~ a cruel ~~and~~ tyrant ~~and~~ which shows ^{just} how much he has been affected by the power he gets. ~~the also Macbeth also~~ Also as the result of his power he becomes madly self-confident,



believing that he is invincible. However he has become so dark and twisted that he stops caring about everything. When he is told that his wife is dead he doesn't grieve for her as life is ^{meaningless} ~~meaningless~~ to him and he ~~accepts~~ welcomes death when ~~he understands that he will die~~ it comes to him.

Though Macbeth's complete change in character as he gains more power Shakespeare attempts to portray the grave dangers of power and how what being power-hungry can do to a person's mind.



S19



Chosen question number: **Question 11** ✕ **Question 12** ✕ **Question 13** ✕
Question 14 ✕ **Question 15** ✕ **Question 16** ✕
Question 17 ✕ **Question 18** ✕ **Question 19** ✕
Question 20 ✕ **Question 21** ✕ **Question 22** ✕

In 'The Merchant of Venice' Shakespeare uses location and settings alot but mainly to represent class and emotions. This can even be seen as early as the opening scene where Antonio describes his troubled life and mind the scene only describes the street as one in Venice but there is dot to go on here as Venice is a city of beauty and also one of romance and what is Antonio talking about to his friends, his love life in a lonely street in Venice and Antonio at least in his mind is lonely but also very sad which contrasts well with the background of Venice's beauty.

Belmont is used as a symbol of high society in 'The Merchant of Venice' because that's the main goal of Antonio, finding a rich wife which he does eventually. Throughout the play we see Belmont as the benchmark of high society with no less than two princes visiting during the play and also the fact they have a casket made out of gold doesn't immediately scream rich as anyone if don't know Belmont



William Belmont has its own gardens, and servants and musicians
"A flourish of cornets" a type of trumpet often depicted in heralds
varies as tools for settling the collision of opposing kings.
This use of setting to show what actions are going on ~~what~~
~~whether~~ whether or not you can ~~not~~ ~~noticeably~~ walking down
a random street discussing trade details" when news on the
Riviera like a cafe they discuss gossip their exploits plot
detail everywhere between two ~~or~~ characters that don't do anything
accepted secrets and news to the reader and side up
Shylock so that his downfall later seems deserved.

Another setting used is night time, Blake Spear uses night
time to promote sinister parts and innocent parts there
seen but at night such as Antonio's ~~ship~~ ship leaving at
night, there is nothing inherently wrong with leaving at night
but people suspect something because they are not used to it
which works excellently here because we know that we should be
suspicious about it because it is at night. If Antonio had
left at a regular time we would not suspect that he
is carrying ~~his~~ on there, but it's this break from regularity
~~to~~ and a change in scene that allows the audience to put
the end two together and realise what is going on. This
is a fantastic literary device he uses here allowing the
audience to realise something without expressly saying it
like Salerio and Solanio do earlier.





Shakespeare also uses Shylock's house to describe him in many ways with Shylock's and multiple looks as we see Shylock as a very reserved personality and careful which is why he locks up his money as well. He is concerned but complacent as he trusts his daughter and feels that his home is a safe one which makes us feel its safe but Jessica allows them in and Shylock loses everything due to him in a night time scene which is used to evoke a sense of fear and confusion because you cannot see what is out there so people get scared, this use of setting allows the audience to understand the feelings of Shylock as someone whose house is meant to be where people feel safest and calmest but as it is not here it really does have an effect on Shylock because of the supposed safety of the place and now everything is gone. The setting played a huge role in the effectiveness of this scene because of the confusion and fear but Shakespeare uses setting very effectively to get the audience into a sense of awareness for what could go down in the scene.



S20



Chosen question number: **Question 11** ✕ **Question 12** ✕ **Question 13** ✕
Question 14 ✕ **Question 15** ✕ **Question 16** ✕
Question 17 ✕ **Question 18** ✕ **Question 19** ✕
Question 20 ✕ **Question 21** ✕ **Question 22** ✕

Shakespeare within the play explores love between various characters. The most apparent relationship, is that between Portia and Bassanio. Bassanio is a young man, who is dry of ducats, and wants to woo Portia, his love. Portia is arguably the most important character in the play, she acts in contrast to the patriarchal society of Venice in the 16th century.

In the beginning of the play we learn that Bassanio borrows 3000 ducats ~~at~~ ^{from} his dearest friend Antonio. 3000 ducats today is around £500,000 which is all used to woo Portia. This proves to be strange as money shouldn't depict whether a couple shall fall in love or shunt. Portia uses caskets to decide ~~whether~~ who she marries, and who she doesn't. She says "Now make your choice", this proves to be a very short and blunt sentence. This persuades me into believing she is not deciding who she marries, her father is which could lead to false love as the statement says. In a different perspective, you could argue that due to the



fact Bassanio describes Antonio's idea as "This were kindness", this shows how Bassanio appreciates Antonio's selfless behaviour, allowing him to woo Portia who is "wealthy" as Bassanio describes her. This causes me to believe he loves her for her wealth and money. This could be a financial marriage rather than a marriage made in love, as Venice in the 1600's was renowned for its business. As Portia finds out Morocco isn't going to marry her, she bursts into racism, which was normal and legal back then, she says "let all of his complexion come on me so", which illustrates the fact how fake love what she is acting. The "flourish of cornets" comes across as staged and very mechanical which Shakespeare does for his own pleasure.

As the play develops, we see Act 3 Scene 2 showing how Bassanio crosses the correct course. In my opinion I believe that Bassanio has good intentions filled with love, as he bursts out into a long soliloquy which shows how he loves Portia. He says, "only how blood speaks to you in my veins" the metaphor illustrates that Bassanio is love-struck and desperate to win Portia, which proves the statement wrong. After this, Bassanio then explains how Antonio is in debt, and he may die. Bassanio says "here is a letter lady" which shows how Bassanio wants Portia to help, which yet again





goes against the patriarchal Society and proves that Bassanio is using Portia for her power and wealth. Portia then says "O Love! Dispute on business and be gone" which Portia says how she loves Bassanio, and wants to stop discussing wealth and bonds.

Shakespeare presents Portia with power and wit. She proves the men wrong, and saves Antonio. Bassanio broke Portia's bond and thus proving how he doesn't love her deeply. Yet the ending of this wonderful play acts in contrast to fake, mechanical marriages. Bassanio says to Portia "Sweet doctor, a god shall be my bedfellow" meaning we shall make love which proves how lustful the couple are, this is backed up by Portia saying "I am not yet satisfied" which yet again, means she wants to make love. This repetition of the tone of sex, which Shakespeare uses causes us to believe that Bassanio and Portia are very lustful to each other.

William Shakespeare, within the play ~~is proud to~~ develops the relationship to the very well very well. Due to our modern beliefs, some may argue that Bassanio wants Portia's money, and Portia then crosses her arms through casquets. This actually has normal back in the 16th Century as fathers had





Ultimate control over their daughters, which causes me to believe his was normal. He to the fact that Portia saves Bassanio's best friend and acts in a selfless way, this makes me believe that she does love Bassanio, and her claim to the fact that Bassanio spent 3000 ducats to woo her, proves that their relationship is filled with love, and love only.



S21



Chosen question number: **Question 11** ☒ **Question 12** ☒ **Question 13** ☒
Question 14 ☒ **Question 15** ☒ **Question 16** ☒
Question 17 ☒ **Question 18** ☒ **Question 19** ☒
Question 20 ☒ **Question 21** ☒ **Question 22** ☒

Lydia Bennet is presented as ~~a young and immature~~ in the novel, through multiple means.

Lydia is presented as young and immature, but happy with life. Lydia is giddy at the youngest daughter, and child, of Mr. and Mrs. Bennet and is spoiled by her mother, whilst also being put down by her father, who often describes her as "Silly." She loves to dance and dances every dance she can at every assembly, this shows how giddy she can be. Lydia is also at her happiest when the militia comes to Meryton, and is often told off by her older sisters about her immature remarks. This shows how young and carefree she is.

Lydia, though happy and fun to be around, is almost unknowingly cruel and selfish. Lydia spares no thought for her family when she makes the conscious decision to run away and elope with George Wickham, whilst she is away at Brighton. If it weren't for Mr. Darcy, paying Wickham off, she would have ruined her family's reputation and destroyed her sisters' chances at



a good marriage. This ~~would~~^{was} be in pertinent for them to do, as the ~~estate~~ Langbourne estate was entailed away from the female line, but Lydia did not think about this, and only thought of herself, consequently showing her selfish, spoiled nature.

Lydia's relationship with her mother contrasts greatly to her relationship with her other family members. Lydia is loved and her actions unquestioned by her mother, however she is questioned and often frowned upon by the sensible members of her family: Elizabeth, the Gardiners and to some degree Mr. Bennet and Jane. Her mother's frivolity and silliness is mirrored in her daughter, Lydia, thus showing the closeness of their relationship.

Lydia's marriage is presented through comparisons, in the novel. Lydia and Wickham's marriage is doomed to fail from the beginning. Whether acting out of spite and revenge towards Mr. Darcy and Elizabeth, who had recently discovered his wicked nature, or lust, Wickham's love and care for Lydia soon runs out, and he only marries her for the money Mr. Darcy, Mr. Bennet and Mr. Gardiner offer, this shows the type of relationship the pair are destined to have. Wickham and Lydia's marriage is in stark contrast to Jane and Mr. Bingley and Elizabeth and Mr. Darcy's, as both her sisters' marriages are certain to succeed as they are not based on lies.





However, there are similarities between Mr. and Mrs. Bennets marriage and that of Charlotte Lucas and Mr. Collins. Mr. and Mrs. Bennets marriage was, though a good match at the beginning, became clear that they were as in a match as Wickham and Lydia's soon after. Charlotte Lucas and Mr. Collins started their relationship as acquaintances just as Lydia and Wickham did, but through spending more time together, both pairs became engaged. This shows the comparisons and contrasts ~~to~~ used by ~~a~~ Austen to present Lydia, and her marriage, in the novel.

Austen uses many motifs to present Lydia Bennet in Pride and Prejudice.



S22



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

~~In~~ Pride and Prejudice is about a family of who each individually have their ups and downs. We have a mother of five whose only goal is to get her daughters married. We have a distant father, whose becoming very old, that fails his family at critical moments. Last but not least we have the five Bennet sisters who each have their own problems and goals but besides all that they are family.

The importance of family in this novel is that even though after ^{all} the incidents, they are still there for each other. For example, when Mr Bennet was sending Lydia away, Elizabeth was trying her best to stop him because she thought it was a bad idea.

Also, after Lydia had left, the Bennet family found out that Lydia had ran away with Wickham,



everyone was devastated and heartbroken. Even after the way Lydia behaves and acts with her family, everyone was still extremely worried for her.

After when Darcy ~~found~~ discovered what had happened, he tried his best to help. Once he found them, he requested for Lydia to return but she refused. So he asked for Wickham to marry Lydia, who had no intention to do so, by giving him a ~~handfull~~ hand-full of money.

When Lydia finally returned home, all the Bennets were pleased and after discovering that Lydia was getting married, at the age of 16 as well, Mrs Bennet became exhilarated.

Once Elizabeth found out that Darcy had done this all for her, she immediately told her father who became quite shocked and allowed Elizabeth to marry Darcy. This shows us how much he loved her.

The importance of family in this novel was how everyone loved one another, tried their best with ~~everyone~~ one another and how they were





willing to do anything for each other. They always had each other backs, for example the relationship between Jane and Elizabeth. Elizabeth would say that if anyone knew the most about Jane it was her. When there was a rumour about Darcy and Wickam, it was Jane who told Elizabeth that it was not like Darcy to do something like that, and she was correct. Also it was Elizabeth who helped Jane and Mr Bingley be together. Overall there is much love in the family.



S23



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

"Great Expectations" is a story written and set in the 19th century, a time between old firm ways and progression. Charles Dickens writes the story exploring many themes: love, class, expectations, relationships and gentility. However all of these come under a bigger picture which Dickens paints through the eyes of protagonist Pip: lies and deception. Lies and deception play a big role ~~is~~ through Pip's love for Estella, his relationship with Miss Havisham and his compassion for others. The progression of the different effects these have on Pip and his life are conveyed with a deeper message through Dickens structuring of the message. The importance which lies and deception have in Great Expectations is insurmountable as they create the story, which is "Great Expectations".



In the forges, surrounded by mist, the story begins with a favour that leads to a lie. As Pip sits with his buried parents and siblings, he is approached by a convict, Magwitch. Escaped, tired and ~~thirsty~~ hungry, Magwitch asks Pip, or rather tells Pip:

"You get me a file", "~~you bring 'em both to me~~" "And you get me wittles", "You bring 'em both to me". Although Pip has little choice in doing what Magwitch tells him to, Pip does so anyway without mentioning to his sister or her husband the fact that he has been threatened by an escaped convict. Although Pip doesn't exclusively lie about his acquaintance in the forges, by not saying anything, and by protecting Magwitch he inadvertently lies to My and Mys Joe. Pip's lie, and kindness for the convict go hand in hand and later work in Pip's favour as a gentlemen. Without this first lie, ~~there would be little for the story to move on from~~ ~~even~~ the story would have no direction and no "Great Expectations" and ~~for~~ therefore lies play an integral part in "Great





Expectations "

It is deception that the story turns to, as not only does someone have ~~great~~ great expectations for Pip, but ~~he~~ has Pip has great expectations of them too. Although we later learn that it is Abel Magwitch who had great ~~£~~ expectations for Pip, due to deception by Miss Havisham and Mr Jagger, Pip expected his expectations to come from Miss Havisham which provides most of the story as Pip is hopelessly in love with her adopted daughter, Estella. It is these deceptions that power and motivate Pip to fulfill and succeed most in his expectations in the hope of winning Estella's hand in marriage. Therefore, deception plays an instrumental role in inspiring Pip to take and succeed in his expectations as ~~to~~ to becoming a gentleman that allows the story to be so influential in bringing out the sympathy, empathy and deeper emotions of the reader.

To conclude both deception and lies are key to making "Great Expectations"



what is, a story that denies constructions and limitations built by society that is driven by a ~~poor~~ boy with good will and intentions who turns into a man trapped in denial over rejection by his true love who started off with a good intention lie, that led to years of deception leading to ~~a heart~~ complete heartbreak over Estella and all the people he knew over, most importantly Joe. Without deceit or lies, there would be little for "Great Expectations" to convey about life, love and build up and demise of expectation and that is why lies and deception are so important in "Great Expectations".



S24



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

The relationship between Estella and Pip in 'great expectations' develops throughout the Novel from when they are young to ~~middles aged~~ adults.

Pip is a young boy at the start of the Novel. he lives with his sister and his uncle Joe Gargery after his parents dying when he was young.

Pip then gets called upon Satis house ~~to~~ after miss Havisham's request for a boy. ~~the then~~

When Pip first arrives at Satis house miss Havisham introduces Pip to Estella where they play cards to amuse miss Havisham.

Afterwards Pip talks to Estella ~~outside of the room~~ and Estella asks Pip if ~~she~~ ^{he} would like to kiss her and then makes a rude comment on Pip's clothes and smell.

Pip goes to Satis house once a week and everytime he is bullied and looked down upon by Estella often making him cry.



After Pip's time at Satis house Miss Havisham calls Joe to talk about Pip's future. ~~and~~ Pip wants to be raised up to become a gentleman to impress Estella but instead Miss Havisham pays for Pip's apprenticeship out the forge. This upsets Pip as he can no longer see Estella and he doesn't want to be a blacksmith.

After a number of years of working for his apprenticeship Pip is visited by Jaggers who tells him he must ~~visit~~ ^{live in} London after an anonymous benefactor has offered to pay for Pip's education to become a gentleman. Pip sees this as an opportunity to impress Estella and thinks Miss Havisham is his benefactor and that she is doing this so ^{him} ~~that~~ Estella can get married.

Later on Pip gets a letter from Miss Havisham asking if ~~she~~ he could escort Estella to Richmond. Pip does this and ~~she~~ he and Estella talk in the carriage about how circumstances have changed and that she wishes to be friends in London.





In London Mr Estella and Pip kiss and then go to a ball where she meets Bentley Drummel who is an nasty vindictive character who tries to expose Pip ~~from~~^{to} his original background.

Estella then marries Drummel hurting Pip and then finds out Miss Havisham is not his benefactor and that they were never set to be married and that he used Pip as ~~a tool~~ to practice.

Then after a period of time Bentley Drummel is killed by one of his horses meaning Estella and Pip become friends again only for her to re-marry and move abroad leaving Pip but still remaining as friends.

The relationship between Estella and Pip was difficult due to Estella being raised to destroy men's hearts and to be cold hearted unlike as Pip was a kind hearted thoughtful character who only loved Estella.



S25



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

Magic is portrayed in a number of different ways in "Scarlett Letter".

Magic in the majority of examples is considered to be a euphemism for a particular trait or a symbol. Pearl, Hester Prynne's daughter, is considered to be linguistically active, intelligent, "devil child". Pearl is an example of a symbol of "sin", which suggests that her birth was a result of Hester's adultery, which was considered a "sinful act of the devil" in Puritan society at the time. Such religious beliefs could have been associated with the elements of "bad magic". This was one of the reasons that Pearl always played alone, as other Puritan mothers didn't want their children to associate with the "sin child" in fear of surrounding themselves with bad aura.



The Prison which stood high in the Massachusetts town was considered to be a "utopia" by the civilians, implying the perfect paradise world, suggesting that life was better in prison rather than on the outside world. The prison was surrounded with a "rose bush" which is a metaphor for surrounding tranquility. Hester was forced to wear the "A" letter around her neck implying "adultery" so that all the civilians would be aware of her wrongful acts. This is seen as a magic of sin and guilt. Her love for Dimmesdale is an example of magic of love.



SECTION B: LITERARY HERITAGE TEXTS

Question 11

Script	Commentaries	Mark
S13	Question 11 requires candidates to explore the importance of Benvolio. The response considers Benvolio's character and his function in the play. This answer is thorough in its knowledge and understanding of the play. There is supporting detail throughout and context points support the ideas. Further coverage of the play and closer analysis of language would be needed for a mark higher in the level.	Level 4 21 marks

Question 12

Script	Commentaries	Mark
S14	This is a very brief and limited response to Question 12, which requires candidates to write about how Shakespeare uses time in <i>Romeo and Juliet</i> . There are some generalised comments about the time the play was set and how the 'play is old'. There is a valid comment at the end of the response, although undeveloped. There are limited examples from the text and little understanding of plot and characters.	Level 1 5 marks
S15	In question 12, candidates are asked to consider the use of time in the play. This is a well-crafted and assured response. Quotation is selected and embedded with assurance and there is a clear sense that the candidate understands that this a play. Arguments are developed, with the candidate considering, for example, whether time is really to blame for the deaths of Romeo and Juliet. References to context are integrated convincingly throughout the response.	Level 5 30 marks



Question 13

Script	Commentaries	Mark
S16	This question requires candidate to write about the theme of death in <i>Macbeth</i> . The candidate adopts a methodical approach, identifying the different deaths which occur in the play. Points are brief and often lack support from the play. Reference to context is also missing.	Level 2 10 marks

Question 14

Script	Commentaries	Mark
S17	The question requires candidates to write about powerful men in <i>Macbeth</i> . This is a well-crafted, assured response with cohesive evaluation of language, form and structure. Quotation is selected and embedded with assurance. As well as considering powerful men in the play, there is even discussion of how Lady Macbeth consciously takes on the attributes of a powerful man to gain power and control for herself. The response fulfils the criteria for the top level.	Level 5 30 marks
S18	This is a response to question 14 which requires candidates to write about powerful men in the play. A number of relevant sound points are made and there is a sense of how the play progresses. The answer reaches Level 3 towards the lower middle of the range level as opportunities to further analyse language, form and structure are missed and there is no explicit reference to context.	Level 3 15 marks

Question 15

Script	Commentaries	Mark
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S19	The question requires candidates to write about different settings in the play. Relevant settings are identified, including location and time settings. The points are not always clearly developed and there is some confusion of characters. Handwriting is difficult to read at times and expression is not always clear. Further understanding of language, form and structure, and context, would be needed for a higher mark.	Level 2 11 marks
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Question 16

Script	Commentaries	Mark
S20	This is a response to Question 16 which asks candidates to consider how far they agree with the statement that the relationship between Portia and Bassanio is not presented as true love. The response is focused on the question with a range of valid points, including context. Relevant examples are given.	Level 3 18 marks

Question 17

Script	Commentaries	Mark
S21	The question requires candidates to consider how Lydia Bennet is presented in <i>Pride and Prejudice</i> . A number of sound, relevant points are made in the response. References to context for AO4 are minimal, although there is reference to Longbourn being 'entailed away'. Further consideration of language, form and structure would be required for a mark higher in the level.	Level 3 15 marks

Question 18

Script	Commentaries	Mark
S22	Question 18 requires candidates to write about the importance of family in <i>Pride and Prejudice</i> . There are some ideas with some supporting reference to the text	Level 2 10 marks



	although generalisations are made about the importance of family. AO4 is not explicitly referenced.	
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Question 19

Script	Commentaries	Mark
S23	<p>This question requires candidates to write about the importance of lies and deception in <i>Great Expectations</i>.</p> <p>This response makes sound and relevant points, with some reference to context. There is some consideration of how lies and deception drive the plot, right up to the end of the novel. The answer reaches Level 3 towards the lower middle of the level as there is a lack of close analysis or further development of ideas.</p>	Level 3 14 marks

Question 20

Script	Commentaries	Mark
S24	<p>In this question, candidates are asked to consider how the relationship between Pip and Estella develops as the novel progresses. Some knowledge and understanding of the novel is evident but the answer is largely narrative without reference to context. There is some evidence in the selection of plot details in an attempt to address the question.</p>	Level 2 9 marks

Question 22

Script	Commentaries	Mark
S25	<p>Question 22 requires candidates to explore the importance of magic in <i>The Scarlet Letter</i>. There is some knowledge and understanding of the novel although the response is not focused on the question. There is an attempt to refer to the context of the novel on the first page.</p>	Level 2 8 marks



4ET1/02R



S26



Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8 Question 9
Question 10

Eddie and Beatrice from 'A View From the Bridge' are a married couple who have adopted their niece Catherine and raised her from a ~~young~~ young age. Beatrice is very loyal to her husband, and like many Italians, puts family first. She is a mother to Catherine and always looks out for her and is supportive. While she is loyal to Eddie, she will argue with him "You want something else Eddie, ~~and~~ and you can't have her" "Beatrice watches her go and gets up; in passing, she gives Eddie a cold look."

Eddie is a classic Italian man slightly overweight, strong, hard working and puts family first. He is a



Father figure in Catherine's life but when his feelings go beyond that of a father or an uncle, Beatrice ~~is quick to cut~~ ~~him out~~ it eventually calls him out on it "You want something else Eddie, and you can't have her."

Eddie and Beatrice's relationship is a stark contrast to Rodolfo and Catherine. Rodolfo and Catherine's relationship is fresh and new, physical and they clearly love each other, they ~~are~~ ~~try~~ often are seen by each other's side. Beatrice and Eddie's relationship is much different. Eddie's ~~instincts~~ ~~instincts~~ thoughts have put a strain on the relationship when together they are often shown having a ~~disagreement~~ disagreement and they lack physical affection "when am I gonna feel like a wife again?" (pg. 25)



Beatrice, like Alfieri, is a voice of reason. She tries to make Eddie realise that his treatment of Rodolpho ~~is unreasonable~~ and that Catherine is unreasonable. "Why? He's a nice fella, hard ~~to~~ workin', has a good-lookin' fella" (pg. 24) "What're you gonna stand over her till she's forty? Eddie, I want you to cut ~~it~~ it out now, you hear me? I don't like it!" ~~Now~~ ~~come~~ ~~to~~ ~~the~~ ~~house"~~ (pg. 25)

Despite the faults in their relationship, they still love each other, this can be seen when Eddie dies. ~~His~~ His final words are to Beatrice (pg. 71) "My B!" showing his love for her. "He died in her arms and Beatrice covers him with her body" (pg. 72) This shows her loyalty to him even ~~to~~ after his death.



S27



Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8** **Question 9**
Question 10

A View From The Bridge is a play written by Arthur Miller in 1955 which explores the life of Catherine, a young girl, living with her uncle Eddie ^{Catherine} and aunt Beatrice. One day Rodolpho and Marco, their Italian cousins, arrive in America and impact the life of the American family. ~~How does Miller present the rel~~ Miller present the relationship between Eddie and Beatrice in conflict, with very few chances of getting better. After analysing in which ways is their relationship in conflict, we will see the few traces of love between Eddie and Beatrice. Finally, we will analyse what keeps them together.

First, Eddie and Beatrice are always in conflict and cannot stop fighting. For instance, they are in disagreement about Catherine's education. For example, when Catherine gets a job, Beatrice thinks "It's very good news" p. 7, feels that "work is the best practice anyway" p. 8 and thinks it's a good idea because "she's gotta go to work sometime" p. 9. Beatrice wants Catherine to take the job because it will make her grow and help her to be a woman. On the contrary, Eddie disagrees. He says "[she] can't take no job" p. 8, doesn't want her to drop out of school.



"No-no, you gonna finish school!" p. 7. Eddie can't let her go and think she is still too young to have a job. Furthermore, the couple is in disagreement when Catherine announces that she wants to marry Rodolpho. Beatrice wants Catherine to make her own decision. She wants her to "be a little more independent" p. 32, to "act different" p. 32 and says to Catherine that ~~she~~ she needs to decide on her own: "You wanna get married, or don't you wanna get married". Yet, Eddie doesn't want her to get married. He thinks that Rodolpho is "only bowin' to his passport", that "the guy is no good" p. 30. Eddie uses this as a pretext because he just can't let her go and Beatrice is angry about it: "You going to leave her alone?" p. 30. ~~the~~

Then, sometimes, some hints and traces of love appear. These are rare but important. Effectively, at the beginning of the play, Eddie reassures Beatrice who is anxious about the Italian cousin's arrival. Beatrice says that she's "worried about [him]" p. 6 which indicates caring and Eddie answers: "Beatrice, all I'm worried about is you got such a big heart that I'll end up on the floor with you" p. 6. They still care for each other. Also, when Eddie dies, his last words are for Beatrice: "Then why - Oh - B!"; "Fly B" p. 72. These words are very ~~syant~~ symbolic. Despite the conflict between them, Eddie first thinks about Beatrice when he is about to die. Beatrice also regrets



their fights. "Eddie, I never meant to do nothing bad to you" p. 72. Even though they constantly fight, love is still present and reappears in crucial events.

Yet, Eddie and Beatrice could have stopped everything but still stayed together because of Catherine, but also because they have known each other for so long that they can't think of life without each other. For instance, they fight about Catherine's education because they care for her. They would never leave her and prefer to fight but stay then leave. Also, they have spent a part of their life together which is why it is impossible for them to leave without one another: "I supported you this long I support you a little more".

To conclude, Eddie and Beatrice have a complicated relationship. They constantly disagree, and can't understand each other anymore, yet they stay together for Catherine and because they cannot imagine leaving without one another. In effect, some scenes show the love between them which appears during crucial events.



S28

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8** **Question 9**
Question 10

A View From the Bridge is a play written by Arthur Miller and published in 1955. The tragedy evokes the theme of "Hopes and Dreams" as the story unfolds and many of the characters explore it. Indeed, "Hopes and Dreams" are an important theme of the play.

First of all, the play begins with a discussion between Eddie Carbone, the tragic hero, and his niece Catherine whom he has taken care of since ~~she was~~ her mother died. Beatrice, Eddie's wife is also part of the argument and ~~takes~~ ~~Catherine~~ sides with Catherine. The argument is about her taking a job which has been offered to her. Catherine thinks "it's wonderful" and is really excited about it. She knows that this job as a "stenographer" is ~~would be~~ an enormous opportunity and her aunt supports her. In effect, she explains that Catherine is "crazy to start work" and that "Some day she could be a secretary". This shows that Beatrice and Catherine are both hoping that this job could make the latter's life better. They know that working is the key to independence, and, as women in the 1950's, they know how much it is worth. Catherine and her aunt really hope that Eddie will agree and





hope that the job will make the difference in the ~~former's~~ life.
young girl's

To continue,

Second of all, the play continues with Beatrice's Italian cousins*, Marco and Rodolpho's arrival. The two men ~~to~~ are hoping to find work in America, where they have landed. Therefore, they are part of the American Dream. Marco, for instance, is in desperate need of money to send to his wife and three children. One of them is dying of tuberculosis and he needs to buy medicine. His hopes and dreams are urgent and very realistic, if he does not find the work he was hoping to find, then, all of the efforts he has put in realizing his own American Dream will have served nothing. On the other hand, Rodolpho is still a child and hopes to be rich and "buy a motor cycle". His dreams are far less realistic than Marco's and ~~a~~ less useful to the community. By making this juxtaposition of hopes and dreams, Arthur Miller lets his readers understand that everyone has a different dream and even though, sometimes, people share the same, ~~it doesn't~~ there is always something personal in it.

Finally, the play also revolves around dreams of love. For instance, Catherine and Rodolpho fall in love and dream of happy life, or at least, a not ~~so~~ poor life. When Catherine asks Rodolpho if they could "live in Italy", his answer is that no one wants to have such a bad life. He wants to ensure that he has a job so that they can both live comfortably. He also tells her to "fly" away from Eddie. He hopes





that they can live without Eddie frightening them or exercising pressure onto them. Moreover, Eddie dreams of an impossible thing; he dreams of having Catherine for himself. Beatrice realizes it and tells him he "can never have her." His feelings towards his niece have gotten incestuous and even though he knows it internally, he still dreams of it. He dreams that she will "marry [him]" and realize how much he has done for her, taking "out of [his] own mouth to give to her". He dreams that one day, Catherine can love him as a ~~husband and wife~~ and no longer as a niece. His dream is can never be attained.

Throughout the play, Arthur Miller develops the theme of "Hopes and Dreams", presenting it under different circumstances. The dream of ~~and~~ ^{hope} independence and growth, the personal dreams obviously linked to the American Dream and the dream of love and impossible. This underlines the importance of this theme as is it very well depicted and explained by the playwright.



S29



Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8** **Question 9**
Question 10

To a large extent I agree that Mr Arthur Birling and Inspector Goole are very different characters.

First of all, the identity of Mr Arthur Birling and Inspector Goole has been a big difference already. Mr. Arthur Birling is a successful business man, who has been Lord Mayor before and who is quite aggressive since he is aiming for another knighthood. It shows in Inspector Go "You see, I was Lord Mayor here... knighthood, so as long as we behave ourselves." In Act one Mr Arthur Birling is feeling proud to his identity and he probably lived with pride.

Inspector Goole however is an exactly opposite. With the first arrival of him, no one knows who he was. His identity is mysterious and wondering suggested when Sheila looks at him "wonderingly".

Mr Arthur Birling is presented to have large relation and have known a lot of successful and powerful man, showing that Mr Arthur Birling may be a high class people. While Inspector Goole is mysterious and



being alone, since he is doing his duty on his own.

Mr. Arthur Birling is presented as a arrogant and a person in pride. In Act one, he told Eric that "you've got a lot to learn yet." showing that he believe that he is ~~more~~ more superior and Eric is have a lot to learn from him. During Inspector Goole is ~~the~~ doing his duty, Mr. Arthur Birling ~~is~~ always contain stage directions as 'Impatiently', 'angrily' etc. Arthur Birling has always being angrily and always protesting against the Inspector. These stage direction suggested that Arthur Birling is an arrogant hot-tempered person.

On the other hand, stage direction of Inspector Goole is pretty like "coolly", "calmly", "sharply", "dryly", showing that Inspector ~~Goole~~ Goole is a calm and cool person, who is not easily affected. He can always keep his duty and he was not afraid of Mr. Birling.

Priestley presented Arthur Birling as the higher class. In ~~the society~~ the hierarchy society at that time set. Arthur Birling is ~~being~~ acting superior throughout the play. Arthur Birling has always wanted to take control to the situation however he cannot. From the play in Act 1, we know that Arthur Birling fired Eva Smith because she asked for a higher wages where he doesn't allowed. ~~but~~ It



suggested that Arthur Birling is a + quite selfish or ~~old~~ cold-hearted since his perspective to this case ~~is~~ in the view of a business man. He never thought of the need of + Eva Smith and he even fired her out.

Inspector Goole as the lower class, the common-working class while he would judge and questioned Arthur Birling. Since the Inspector ~~Goole~~ Goole isn't any + famous person, he could be representing the common-working class, questioning the higher class.

In the play, Inspector Goole is an symbol of justice. He has been helping the lower common class. It is shown in his final speech, saying that "One Eva Smith has gone, but there are still ~~the~~ millions of Eva Smith and John Smith" warning the Birlings that what they have done is wrong and ~~to~~ asking them to keep in mind on what they have done.

Arthur Birling on the other side is presented with dramatic irony, Arthur Birling has ~~one~~ once mentioned that there would be no war and there are an unsinkable ship called Titanic. These are ironic because the readers know that WWI is about to happen and Titanic has sunk + tragically.



In the play Priestly presented Arthur Birling as the higher class, being arrogant and superior over others where Inspector Goole is an mysterious person who represent justice and the lower class. Both are presented as very different characters.



S30



Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8** **Question 9**
Question 10

"An Inspector Calls" is a ~~whod~~ detective thriller in the form of a whodunnit, as the Birlings ~~and~~ are questioned by a mysterious inspector one by one to reveal the truth of a young girl's suicide and bring about the themes of moral responsibility. ~~and~~ Mr. Arthur Birling and Inspector Goole ^{and social} are presented as very different characters to a large extent, as they represent different social classes and moral values. This is presented by the language, form and structure of the play.

To begin with, Mr. Birling and Inspector Goole ~~are~~ are of ~~at~~ different social backgrounds. In the 1912, in which the play is set, social hierarchy plays an important role in people's lives and influences their behaviour and status. Mr. Birling is portrayed to be clearly a ~~wealthy~~ "prosperous manufacturer" and a businessman, as he describes himself as a "hard-headed, practical man of business". Hence, he is ~~the~~ one of the typical manufacturers at that time that thinks that their only concern is "to ~~keep labour costs low~~", ~~and~~ "secure the interests of Capital" and to "keep labour costs down". Hence, Mr. Birling is unaware of



the fact that workers are also people and that they deserve equal respect and rights as well. As Sheila points out to her father, she declares ~~that~~ that "they're not cheap labour, they are people", signifying the importance of the working class and their intrinsic human dignity, which Mr. Birling clearly takes no notice of. Hence, the selfishness and lack of collective responsibility of Mr. Birling's is shown.

In sharp contrast to Mr. Birling's greed, ~~an~~ and ignorance, the Inspector is very different, trying his best to uphold the human rights of Eva Smith throughout the play, and ~~so~~ urges the Birlings and Gerald to ^{abandon} ~~change~~ their selfish ways and ~~to~~ carry responsibility for the wide wealth gap and ~~accept~~ the misfortunes of the lower classes. He uses his questioning to help characters realize their misdoings and saying that "there are millions and millions and millions of Eva Smiths and John Smiths", "we are members of one body" and "we are responsible for each other". This shows his socialist views and how he ~~carries out~~ fulfills his role, as ~~being~~ bringing in the sense of responsibility to the Birlings. The Inspector is presented as one that ~~is~~ stands for justice, righteousness and ~~&~~ perhaps even ~~both~~ like a messenger from God as he ~~uses a religious reference~~ warns the Birlings to change their old ways if they do not want to be "fate taught in fire and blood and anguish" (which can mean either hell or the world war that is





Around the corner). Hence, Mr. Birling's ~~selfishness~~ ^{love for wealth and power} and self-centeredness is ~~being~~ almost directly opposite to Inspector Goole's love of justice and of peace.

Secondly, Priestley presents Mr. Birling and Inspector Goole as ~~very~~ contrasting characters as they speak in totally different manners, reflecting their intellectual level and their moral values. Mr. Birling, as a wealthy ~~an~~ factory owner in a high social ~~to~~ status, constantly shows off and tells Gerald and the Inspector of his achievements, for example he tells Gerald "I might find my way into the next Honours List" and "I was Lord Mayor here two years ago". He then ~~tells~~ ^{tells} the Inspector ~~"Do you know Colonel P"~~ ^{asks} that he is close with a police chief and "I'm still on the Bench", trying to exert ~~a~~ his power on the Inspector as he is just a "police officer" that is of lower authority. Mr. Birling's pride and desire to tell everyone of his achievements and successes is contrasted by the Inspector.

Throughout the play, the Inspector is quite unemotional, logical and reveals little about himself. He only says that "My name is Inspector Goole" and that he is ~~not~~ a police officer whose job is to ask questions. He is totally unafraid of Mr. Birling and ~~the~~ replies dryly "I don't play golf", stopping Mr. Birling from telling him any more of his





great achievements, as the Inspector clearly knows why he is here and what he has come for. His simple language, ~~little~~ short sentences and dry replies are in stark contrast to Mr. Birling's love of long speeches and Mr. Birling's dominance over the conversation at the beginning of the play. The Inspector's presence itself ~~is able~~ ~~to~~ contains remarkable authority. ~~if~~

In conclusion, Mr. Birling and Inspector Goole are presented as very different characters to a large extent. ~~as~~



S31



Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8 Question 9
Question 10

In "An Inspector Calls" The writer has specific techniques to portray the characters to the reader, therefore secrets are ~~are~~ ~~important~~ important since they are one of ~~it~~ the techniques that the writer uses.

The secrets in this play are important because without them the plot would not develop as much. Without the secrets the characters would not really have a purpose in this play. Since the whole plot of this play is to reveal/find out a secret.

The secrets in the play don't develop not only the plot but the characters as well. In a way, every single character in this play has their own secret. Even the Inspector himself.

If you think about it, we are not sure if he is ~~really~~ a real Inspector, he might be a regular person who's holding a grudge.



~~argues~~ against Mr. Birling and the family in general. In the play Mr. Birling claims that he has never seen Inspector Goole before, therefore ~~he~~ ~~probably~~ ~~actually~~ ~~knows~~ if he is ~~an~~ really an Inspector.

The Secrets also mainly revolve around Eric, there ~~is~~ a reason for this. Throughout the play Eric is the least interested in the whole topic but he is one of the characters who knows the most but doesn't speak much.

Instead, he stands aside nervously, drinking and listening to the whole thing, the reader/audience can't really understand his behaviour at first but once he starts talking everyone understands how important he is in the play.

The Secrets are an important factor in this play. They drive the tension and build it up ~~throughout~~ the ~~entire~~ entire play. They also build up the suspense and ~~let~~ ~~it~~ make the reader/audience interested in the play without knowing what's going to happen next.



S32



Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8** **Question 9**
Question 10

~~"An Inspector Secrets"~~ play a huge role in "An Inspector Calls" by J.B. Priestly. Throughout the whole play, the Inspector is responsible in revealing the secrets of the whole family and conveys a message that secrets should not be kept at any cost because when secrets are revealed by some ~~stranger~~ other there may be a lot of conflicts. This is the case in "An Inspector Calls" as the Birling family faces the same consequences when ~~secret~~ secrets are revealed by the Inspector Goole. The revealing of the secrets bring ~~to~~ out a huge conflict and ~~to~~ destroys the special ~~occasion~~ occasion of Sheila's and Gerald's engagement.

The play begins with the whole family fascinated by the special night and each character is delighted and cheerful. On this occasion, Mr Birling's daughter ~~is~~ Sheila Birling and



Gerald Croft are ~~be~~ engaged and the whole family is enjoy celebrating their happiness when an unknown Inspector barges in ~~in on their happiness~~ in and spoils the whole night for them. From this point of the play all the secrets of each individual individual is revealed and how they ~~took~~ participated in ~~the~~ Eva Smith's suicide.

In Act one itself, Mr Birling, the head of the family and a quite pretentious man in his fifties, is put on the trial for ~~investigating~~ investigation by the inspector. Mr. Birling agrees ~~that~~ he ~~was~~ ~~also~~ has a hard time to agree to the fact that he did wrong with that girl. She was an employee in his business and was discharged; "She was one of my employees and then I discharged her". He ~~partially~~ ~~agrees~~ ~~with~~ ~~the~~ ~~not~~ realizes ~~to~~ his mistake but acts as if he is not at fault and is quite boastful about his ~~day~~ daughter's engagement even though he knows what he has done. Mr Birling's secret is revealed but ~~his~~ his ~~real~~ reaction to it is quite complicated. He is still to be blamed to start a havoc in Eva



Smith's Life.

In Act One, after Mr Birling's secret being revealed, Sheila is ~~the~~ questioned also ~~but~~ because according to Inspector Goole she is also responsible for a further turmoil in Eva Smith's life but Sheila is ~~complet~~ ~~complet~~ completely different from her father in ~~reacti~~ reacting on the death of a girl. In an instance of ~~the~~ the Inspector showing her the picture of the girl she ~~realizes~~ ~~realizes~~ realizes what she has done ~~at~~ as she cries and thinks what her father has done is ~~a~~ "a rotten shame". Sheila's secret is out ~~to~~ that she made that girl redundant at a shop she worked just because Sheila was jealous of her prettiness and is ashamed to ~~to~~ ~~refte~~ ~~refte~~ reflect on what she has done and ashamed to think that just because she was pretty she ~~got~~ ^{got} "got rid of that girl". At this point, the whole family ~~comes~~ comes to know of Sheila's little secret which ~~led~~ ~~that~~ ~~a~~ ~~girl~~ ~~Eva~~ ~~Smith~~ is one of the causes that led to Eva ~~Smith~~ Smith committing suicide.

Towards the end of act one and the



~~beginning~~ beginning of act two, we as readers get to know that even Gerald was responsible. ~~for~~ This is one the biggest secrets ~~for~~ which should have been shared with the family before the engagement was held. Sheila feels as if betrayed after knowing the secret. The secret is that when Gerald stayed away from Sheila and lied to her that ~~she~~ ~~he~~ he was busy, he was actually with Eva Smith and had fallen in love with her beauty. ^{who changed her name to Daisy Renton.} This ~~secret~~ The revealing of this ~~secret~~ secret completely breaks down Sheila, ~~so~~ The inspector's investigation led to a crack in Sheila's and Gerald's relationship. Inspector Goole, knowing all the secrets just wanted these secrets to be revealed ~~to~~ to the whole family and wanted these secrets to cause a turmoil.

In Act two, after Gerald is finished with giving justifications ~~and~~ ~~then~~ Sheila returning the ring back to Gerald, Mrs Birling is next to be investigated. ~~So~~ Coincidentally, even she was ~~is~~ one of the main ~~cause that led to~~ and the last cause which led Eva Smith to suicide. Eva Smith being helpless came to



Mrs Birling's organisation for help but was denied because she used their family name Birling. Eva Smith was ~~pregnant~~ pregnant and helpless because ~~her~~ her own husband abandoned her but was denied for help which is why she committed suicide.

Mrs Birling was her last hope but that too wasn't helpful. Mrs Birling, like Mr Birling, refused to ~~agree~~ realize her mistake and thinks that whatever she did is ~~so~~ completely right and also ~~of~~ agrees that the boy who left her "should ~~be~~ be entirely responsible - because the girl wouldn't have come to us, and have been refused assistance."

Act three is the revealing of the biggest secret of Eric that he was responsible for ~~that~~ Eva's pregnancy and had left her. He also had stolen money from his father to give to the girl. He is ~~tempted~~ completely ashamed of what he does.

At the end we get to know that the inspector was fake. Maybe he just wanted all the secrets to be revealed and the family to break.



secrets are very important in the play and are one of the themes of the play. This conveys a message that no secret should be kept.

Priestly has used colloquial language with various parts with puns. This makes the language and the play attractive to read.



S33

- Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8** **Question 9**
Question 10

In the ~~story~~^{play} of 'The curious incident of the dog in the night-time', the main theme, truth, acts an important role in the story. It was the main factor of Thomas and his father's conflict and a contributing factor of changing Thomas. It was also a key to 'The curious incident' that happened in the story.

The significance of truth is best presented during the fight of Thomas and his father, which is the climax of the story. After ~~the~~ Thomas' discovery of the person who killed the neighbors dog and the fight with his father, Thomas was greatly disappointed ~~by his father~~ and feared his father. His fear of his father's violence lead him to find his mother, which leads his father to visit ~~her~~ his ex-wife again. This eventually lead to ~~his~~ Thomas' father and mother ~~to reunite~~ to reunite, bringing the family's peace. ~~It~~^{also} caused Thomas to ~~to more open~~ see more wider of his narrow perspective. Before finding out the truth, Thomas' relationship with his father was unstable, ~~as~~ Their only way of communicating was by touching each others tip of their hands. ~~After~~ Thomas was able to understand others' emotions. after.

The ~~play~~ play didn't exactly follow the chronological order, but it was



S34



Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8 Question 9
Question 10

I choose the ~~in this~~ novel, 'The curious incident of the dog in the Night-time' written by Mark Haddon. This novel is about boy Christopher who has mentality handicap. ~~In the beginning of the this story~~ This story has a lot of problem about truth or lying. In the beginning of this story, dog is died with no reason in the Christopher's village. All the neighborhood guess Christopher killed dog. Because people think Christopher's mind and actions is one weird. Christopher can't say anything about his innocent, even he doesn't have guilt. As we can see, story starts with unknown truth. ~~Before~~ Before Ed said the truth, Christopher never knew about his mother is alive.



In the novel, 'Death and the King's Horseman', ~~all~~ ~~the happening~~ is about traditional culture of old Nigeria. This story ~~also~~ used the theme of sacrifice. Main character Elesin is a ~~spoke~~ ^{horseman} of king. then when King's dead, he have to sacrifice for him. It looks weird, but at that time in Nigeria, ~~it~~ it was ~~not~~ just ~~culture~~ part of culture. They ~~didn't~~ wasn't sad about Elesin's sacrifice. Even ~~that is honourable~~, they think ~~sacrifice~~ death for king, it is honourable. However Elesin was different. Elesin doesn't want to die. It shows people's ideas were different about this type of death. Before his sacrifice his son Olunde is coming back to Nigeria from Europe. But his idea of sacrifice was different with his ~~dad~~ father. He ~~said~~ ^{told} to his father ~~to~~ ~~we~~ ^{he} have to die, this is honourable. and mentioned was not the end, ~~you~~ ^{he} still alive with kings. He try to change ~~his~~ ~~for~~ Elesin's mind. As we can see It was the Nigeria's nature culture. Most of people don't think this ~~culture~~ sacrifice culture has problem. ~~Even~~ Even ^{if} ~~they~~ have been another country, it will not ~~changing~~. change.



S35

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8** **Question 9**
Question 10

A lot of characters, (in fact, nearly all of them) in *Death and the King's Horseman* have to make difficult choices in order to do the right thing. Amusa is one of these characters, and so is Okunde. Pitkings is not facing a dilemma, although the audience are led into believing that he is.

Amusa is present in scenes 2, 3 and 4, where he is ridiculed each time. (In scene 2 because of his superstitious beliefs, his white master mocks him, in scene 3 because he works for a white master and in scene 4 because he looks like he ~~does not~~.) The perpetual ridicule of the character makes him easily likeable by the audience. Amusa tries to make the right choice when he stops his master, who has no respect for him and tries to stop the ~~act~~ wedding/ritual suicide.



Olunde, the ~~son~~ eldest son of Elesin Oba, faces more obviously a dilemma: should he or not commit suicide to save the honour of his father, who has disowned him. For Olunde, the tradition is natural but his stay in Great Britain has made it unnatural. He is a very contradictory character because ~~the~~ his intentions are not clear. Olunde first refuses to ^{even} believe that his father could fail to commit suicide, but later disowns his father (but still saves the honour of his tribe, and his family.)

The audience may easily believe that the character Pilkings is facing a dilemma, he is not. ~~The~~ colonialism, he just happened to be there. "The ^{because of} colonial factor is an incident" (Author's note). At no moment does he truly question what he is doing, in fact, like the Resident, he has almost no knowledge of the people that he governs. "You have no respect ^{the culture of} for what you do not understand." (p 50) Pilkings barely knows what he is doing and does not question it.

Both characters, Amusa and Olunde are presented as kind of ridiculous. "The confront-
* A quote on page 52 "Especially over nothing."



in the play is largely metaphorical." (Author's note) suggesting that the audience should look beyond the simple appearances to truly understand the characters.



SECTION A: MODERN DRAMA

Question 1

Script	Commentaries	Mark
S26	Question 1 requires candidates to consider how the relationship between Eddie and Beatrice is presented in the play. A number of sound, relevant points are made in the response, particularly the contrast between Eddie's and Beatrice's relationship with Catherine's and Rodolpho's. There is some sound understanding of form and structure for AO2 but further consideration of language would be needed for a mark higher in the level.	Level 3 16 marks
S27	The question asks candidates to consider how the relationship between Eddie and Beatrice is presented in <i>A View from the Bridge</i> . AO1 is generally sound although, at times, the response is a little narrative and the response repeats the idea of Eddie and Beatrice fighting over Catherine's education. AO2 points on language, form and structure are generally sound with relevant examples to support. Further focus on AO2 would have helped the response to achieve a mark at the very top of the level.	Level 3 17 marks

Question 2

Script	Commentaries	Mark
S28	Question 2 asks candidates to consider whether hopes and dreams are important in the play. This answer combines thorough and sustained knowledge and understanding with effective personal engagement and a consistent focus on the question. Aspects of language, form and structure are analysed, such as the language of hope, and fully relevant examples are given in support. Further development of AO2 points would have helped the response to achieve a mark at the top of the level.	Level 4 22 marks



Question 3

Script	Commentaries	Mark
S29	In Question 3, candidates are to consider whether Mr Birling and Inspector Goole are presented as different characters. Despite the slips in expression, there is clearly thorough knowledge and understanding of the play evident. The response considers aspects of language, form and structure, including the stage directions and use of dramatic irony, and there is evidence of personal engagement. Further examples could have been given to support and develop points.	Level 4 20 marks
S30	This is a response to Question 3 on whether Mr Birling and Inspector Goole are very different characters. This is a mature, well-crafted and assured response. Quotation is selected with discrimination and embedded with assurance and there is a clear sense that the candidate understands that this a play. There is cohesive evaluation of language, form and structure. This response fulfils the criteria for the top level.	Level 5 30 marks

Question 4

Script	Commentaries	Mark
S31	The question requires candidates to consider how secrets are important in the play. There is some knowledge and understanding of the play and of the importance of secrets, such as their structural importance in developing the plot. Points tend to be rather generalised and the response lacks specific evidence from the text. Further development of ideas, such as how the Inspector has his own secrets, would have helped the response to achieve a mark higher in the level.	Level 2 8 marks
S32	Question 4 asks candidates to consider how secrets are important in <i>An Inspector Calls</i> . There is sound knowledge and understanding of the play for Level 3. The response does slip into narrative at times but this tends to lead to comment related back to the question. There is evidence that the candidate has a clear grasp of the use of structural	Level 3 16 marks



	devices used in the play but the response lacks the necessary evidence of understanding of language, for AO2, for a mark at the top of the level.	
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Question 6

Script	Commentaries	Mark
S33	Question 6 requires candidates to discuss the significance of truth in <i>The Curious Incident of the Dog in the Night-time</i> . Looking beyond the confusion over Christopher's name, there is some knowledge and understanding of the play evident in the response. The response considers how the discovery of the truth about Christopher's mother not being dead, and the murder of Wellington, causes Christopher's character to change. There is also reference to the impact of Christopher's discovery of the truth on his relationship with his father, causing Christopher to fear him. There is a focus on the question and a brief example from the text.	Level 2 8 marks

Question 9

Script	Commentaries	Mark
S34	The question requires candidates to explore the theme of sacrifice in <i>Death and the King's Horseman</i> . There is some understanding of Elesin's and Olunde's differing views of sacrifice in relation to the death ritual in this response. The response lacks understanding of language, form and structure for AO2. Therefore, on balance, a mark in the middle of the level is appropriate.	Level 2 9 marks

Question 10

Script	Commentaries	Mark
S35	This question asks candidates to consider how Soyinka presents Amusa and one other character who tries to do the right thing in the play. There is some consideration of	Level 2 11 marks



	<p>how Amusa, Olunde and Pilkings try to do the right thing. The point on Olunde is developed the most whilst the point on Pilkings is not particularly clear. Further evidence of AO2 and examples, not taken from the Author's note, would be needed for a higher mark.</p>	
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S37



Chosen question number: Question 11 ✕ Question 12 ✕ Question 13 ✕
Question 14 ✕ Question 15 ✕ Question 16 ✕
Question 17 ✕ Question 18 ✕ Question 19 ✕
Question 20 ✕ Question 21 ✕ Question 22 ✕

Romeo and Juliet is a classic play written by William Shakespeare. It tells the story of a forbidden love causing the death of the couple. Many characters are responsible for the death of Romeo and Juliet as if their relationship was not destined to happen. Their deaths were firstly due to the lovers' ancestors from Montague and from Capulet. Furthermore, it is also Romeo and Juliet's that brought about their own downfall. Finally, love, a personified character can also be blamed.

Firstly, ~~they~~ Romeo and Juliet's deaths were due to their forbidden love. Their love is forbidden since they both come from two different families that were rivaling: «Capulet» and «Montague». This rivalry between them ~~is~~ is due to a conflict that the ancestors had back in the



day. If the two worked out their problems, Romeo and Juliet would've fallen in love without having to kill or hide from anybody. Indeed, their love were so forbidden that they had to kill Juliet's cousin so that they could be together. So this hatred between the two families and the two families had a great impact on the death of the two lovers.

Furthermore, the reader could also guess that Romeo and Juliet brought about their own downfall. Firstly, it is Romeo that approaches Juliet during the party which lead to the revelation of their love. In addition, Romeo kills Juliet's cousin so he was forced to go somewhere far away. When he comes back, he sees that Juliet is dead so he kills himself. The reader then realises that Juliet is alive. When she wakes up, she sees Romeo's corpse and ~~poison~~ stabs herself to death. This highlights their stupidity, their love for each other as they would rather die than live without each other. The reader could also blame the messenger that was supposed to deliver Juliet's letter to Romeo saying that she will fake





her death. This all leads to the conclusion that they brought about their own downfall.

Finally, the character of love that is personified can be blamed. Indeed, since their love was forbidden, the couple had to go to the extent of killing themselves or other people to keep their love alive. If they never fell in love, nothing would have ever happened and Romeo and Juliet would have been blind to each other's existence. It also seemed like their relationship was cursed or not meant to be from the start as they had to overcome numerous problems and in the end they didn't even make it alive. Hence, if it wasn't for love, Romeo and Juliet would have lived normally till their old age.

There are numerous characters involved in the death of the ^{two} lovers. The main characters that are mostly to be blamed are Romeo and Juliet themselves, their masters, and finally the character of love that





is personified throughout the play. It seems like their love was never going to last as ~~their forbidden love was~~ the hatred between their families was one of the biggest obstacles the love of Romeo and Juliet had to face.



S38



- Chosen question number: Question 11 Question 12 Question 13
Question 14 Question 15 Question 16
Question 17 Question 18 Question 19
Question 20 Question 21 Question 22

PLAN:

CHARACTER

- Stance: Romeo. ~~critical~~ ^{Folly of youth} decision-making moments.
- ↳ Friar ^(gave his advice. Stumble run fast) ~~that~~ ^{Enter Friar.} "fought"
- ↳ ~~Juliet~~ ~~the feud bet.~~ Lord / Lady Capulet. "cordial" "must go w/ him"
- ↳ Tybalt (killed Mercutio)
- ↳ Juliet (O happy dagger... die w/ ~~me~~ restorative)
- ↳ ~~the~~ yet she doesn't have a choice "You shall not have"

In the Shakespearean Tragedy *Romeo and Juliet*, Shakespeare presents many characters who could be responsible for the deaths of Romeo and Juliet, ~~but~~ He poses the age-old ~~this~~ dilemma to the audience as to who is to be blamed for the tragic downfall of the young lovers. ~~Yet~~ Personally, ~~in my opinion~~ Romeo is presented as a character who is more liable for the deaths of themselves as he ~~is responsible for the critical decisions made~~ made critical decisions ~~as at~~ most of the time and ~~acts as a catalyst~~ decides ~~where the~~ the ~~pl~~ direction of the plot at critical decision-making moments.

Romeo's folly of youth seem to be ~~the~~ held the most liable



for the death of their young love. He has been warned that returning to Verona from Mantua to see Juliet's 'dead body' would bring him "some misadventure", yet he still insists on leaving Mantua "tonight". His ~~def~~ determination to return ~~from~~ to Verona seem to be caused by his haste, ~~and~~ he ignores all ~~past~~ advices given to him and makes his own rash decision. Moreover, he even goes against the "law of Mantua to purchase "poison", whose ~~rule~~ is "punishable" which is per "Mantua's law" that the punishment of buying "poison" is death". In this critical decision, Romeo's hastiness and his folly seem to be the only driving force behind such actions. The poison ultimately kills him like "gun-powder" powder" and further leads to the suicide of Juliet. ~~Romeo's rash decision to return to~~.
Had Romeo left a day later, or perhaps even a hour later, he would've seen Juliet alive. ~~As~~ Romeo's rash decision to return to Verona and purchase poison ~~to~~ make him most responsible for their own deaths.

Juliet, on the ~~of~~ other hand, is presented as less responsible since she, as a woman, would have less control over her own life and decisions, compared to Romeo, ~~As~~ as the play is set in a highly-patriarchal society where women were mainly controlled by men and the daughter is expected to comply to any orders. Juliet is left with no choices but to die. She was warned that she will not "house with



(Lord Capulet) if she refuses to marry Paris, and her isolation is further enhanced as the Nurse and Lady Capulet denies her as well. — "talk not to me", implies that Juliet has no choice and ~~to~~ ~~she will not be~~ her rights to even voice out her opinions is denied by her own mother. Adding on to the character's pressure, she is not allowed to marry another person, ~~as~~ ~~the~~ Christian ^{audience} ~~background~~ would see her as sinful if she marries Paris while still married to Romeo, ~~she~~ Therefore, ~~to~~ in order to remain honourable and dignified, which is of huge significance to the Elizabethan audience, she is left with no choice but to ~~kill herself~~ commit suicide to avoid the marriage with Paris. ~~The~~ ~~re~~ Under such pressure and circumstances, Shakespeare ^{also} presents ~~to~~ Juliet as a character who ~~has~~ ~~literally~~ has ^{alternative} no choices available, which helps to present Juliet as a character who has her responsibility for ^{the trap} ~~the trap~~ removed — the choice of death isn't in her hands, but her only path, ^{dismissing} ~~despite~~ the ^{opinion} ~~fact~~ ~~that~~ that Juliet is ~~also~~ presented as responsible since she ~~that~~ ultimately suicides with the ~~Friar Lawrence's~~ ~~word~~ "happy dagger".

Friar Lawrence is also presented as a character who can be considered responsible. However, ~~to~~ he seem to only take ~~to~~ a minor role of an ~~an~~ accessory and ~~to~~ his actions insinuates how Romeo should be the most ^{triple} ~~responsible~~ culprit behind the deaths. ~~to~~ The Friar could be blamed by audience since he's arrived late to the tomb to prevent



Romeo from taking the poison. Right after Romeo ~~says~~ prepares ~~to kill~~ himself for death. "Thus with a ~~bit~~ kiss I die," Shakespeare immediately puts Friar Lawrence in the violent, bitter scene. "Enter Friar Lawrence". Audiences would immediately put the blame on the Friar as he arrives late to the scene, fails to send the ~~message~~ letter to Romeo notifying him of Juliet's fake death, and furthermore, agrees to marry Romeo and Juliet. Had he ~~not~~ arrived earlier, ~~the~~ death would be excused.

However, it seems highly unfair to him as he ~~has~~ does all that he can to prevent the tragedy. He advises them to "love moderately" ~~and~~ ^{at} "violent delights will have violent ends". He has given his insights to the young lovers when he marries them. The Friar's advice to ~~the~~ Romeo and Juliet ~~helps~~ presents him as a character who has tried ~~to~~ all means to prevent the tragedy, ~~but~~ ~~it~~ ~~sees~~ ~~removes~~ his ~~re~~ Moreover, he couldn't make the decision for Romeo at critical moments such as drinking the poison and ~~returning~~ killing Tybalt for revenge as Romeo was clearly determined that either Tybalt or ~~to~~ himself or both "must go with Montague". ^{when} The choice of diction "must" ~~highlightly~~ highlights Romeo's determination. The Friar is certainly not the most responsible as he was not involved in major decision-making moments.



In conclusion, though Shakespeare presents many characters ~~who~~ as responsible for the deaths of Romeo and Juliet, Romeo is ultimately the most responsible for the deaths, while other characters only ~~act as~~ take the role of an accessory to the crime.



S39

- Chosen question number: Question 11 Question 12 Question 13
Question 14 Question 15 Question 16
Question 17 Question 18 Question 19
Question 20 Question 21 Question 22

Romeo and Juliet is a ~~tragic~~ tragedy play written by Shakespeare. Both tragic hero died at the end of the play. Although they suicide to death, ~~but~~ I believe that the ~~feud~~ ^{feud} between the Montague and Capulet is most responsible for the deaths of Romeo and Juliet.

The play is set in a fair city Verona, in Italy, during the Elizabethan era. At that ~~rena~~ ^{rena} renaissance era, family ~~feud~~ ^{feud} is actually a very common thing. The Montague and the Capulet are enemies of each other and lead to the death of Romeo and Juliet.

In the prologue in Romeo and Juliet, the word "ancient grudge" shows there ~~ext~~ are family feud between the two family. "Where civil blood makes civil hands unclean." ~~is~~ telling that there are a lot of killing and murder during the Elizabethan era due to family ~~feud~~ ^{feud}. This show the theme of death which also foreshadow many deaths in the play, ~~is~~ especially the death of Romeo and Juliet. The prologue conveyed that the death of Romeo and



Juliet may be caused by the "civil hand", the feud of family. ~~It~~ In the prologue, it also shows that the death is caused by family feud in "Join with their death bury their parents' strife" ~~it sh~~ it tells that with the death of Romeo and Juliet, it ends the hatred ~~bet~~ between the Montague and the Capulet. The death caused by ~~feud feud~~ ^{feud} ended the ~~feud feud~~ feud.

Romeo and Juliet died is because they ~~was~~ had fall in love with each other, however, due to the family feud, they are not allowed to, therefore, they ~~commit~~ commit suicide in order to be together.

Juliet has been mature and questioned the name. The ~~soliloque~~ soliloque in Act 2 of Juliet show that Juliet know they could not be together due to their name. Juliet asks "What's in a name?" she is tempting fate and questioning why does she have to be a Capulet and Romeo is a Montague. The family feud between them makes them ~~can~~ cannot be together which should bare some responsibility to their death.

To large extent, the family feud should bare the most responsibility.

However, Friar Lawrence ~~to~~ should bare ~~rest~~ some responsibility & as well. Friar Lawrence is a priest who support the relation between Romeo and



Juliet. ~~the~~ good Friar Lawrence's good intention may accidentally killed the lovely couple. Romeo and Juliet may not have died if they are not married ~~because~~ Friar Lawrence may ~~to~~ help deepen the love between Romeo and Juliet. In Act 2, Romeo and Juliet is married in the consent of Friar Lawrence. The marriage between Romeo and Juliet makes the two tragic hero more ~~like~~ connected and locked.

The idea from Friar Lawrence asking Juliet to ~~act~~ ^{pretend} ~~to be~~ ^{to be} dead ~~may also be one of the reason~~ helped to the death of Romeo and Juliet. In Act 4, Friar Lawrence came up with a plan to help Juliet ~~and R~~ and Romeo to flee. However, Friar Lawrence does not get enough time to ~~to~~ notice Romeo about it. That Romeo thought Juliet is dead and he killed himself with the poison. Because of the misunderstanding between Romeo and the plan, Friar Lawrence killed them indirectly which convey that Friar Lawrence ~~to~~ should also bare some responsibility to Romeo and Juliet's death.

On the other hand, Romeo could also be blame for the responsibility on their death. Romeo is an irrational, spontaneous person he always falls into blinded-love. At the ~~begin~~ beginning of the play, Romeo is introduced falling in + love with Rosaline,



which Romeo has been hiding in the wood, drowning in his love to Rosaline. However, after one night in the ball, the Capulet ball in Act 1, Romeo immediately falls in love with Juliet, showing that Romeo is super immature and rash. He could change his mind immediately, that he never thinks of the consequence before he do anything. Romeo's ~~rational~~ irrationality could be proved by Friar Lawrence's surprise to Romeo's idea on marrying Juliet. In Act 2 when Romeo is asking for Friar Lawrence's consent to marry Juliet, Friar Lawrence is surprise that "Holy Saint Francis, what a change is here! Is Rosaline ... when there's no strength in men". Show that Romeo has been crying for ~~for~~ Rosaline for ~~a~~ some days before and now he is asking for the marriage with Juliet. Romeo's rashness may help to cause their death. It

Romeo is not mature enough and he never thought about their future or or even considering any difficulties they may face. Unlike Juliet, she knows that Montague and Capulet are not allowed to be together.

Therefore Romeo is also responsible for their own death.

Despite of ~~no~~ all the characters Shakespeare has presented who could be considered responsible for the deaths of Romeo and Juliet. Juliet, I believe



that The Montague family and The Capulet is the most responsible for Romeo and Juliet's death. As mentioned, in the prologue, "a pair of star-crossed lovers" take their life. The ill-fated tragic hero, Romeo and Juliet had died because of their fate inborn of Montague and Capulet. Since ~~the~~ it is not their choice to be a Montague and Capulet. The feud between the Montague and Capulet killed them two. Because of the feud, Romeo and Juliet are not supposed to be together which resulted in their death.

In Act 4, Juliet drinks the poison of Friar Lawrence gave is because she doesn't want to marry Paris. If it is not because of the family feud, Juliet and Romeo may could have get married and no tragedy ~~for~~ ~~could~~ would happened.

And ~~the~~ since the play is an tragedy play, the death of protagonist is a must. The death of Romeo and Juliet makes the play more ~~the~~ tragic.

Therefore, I believe that it is the family feud that bare the most responsibility to the death of Romeo and Juliet.



S40

Chosen question number: **Question 11** ☒ **Question 12** ☒ **Question 13** ☒
Question 14 ☒ **Question 15** ☒ **Question 16** ☒
Question 17 ☒ **Question 18** ☒ **Question 19** ☒
Question 20 ☒ **Question 21** ☒ **Question 22** ☒

'Romeo and Juliet' is a play written by William Shakespeare, which revolves around ~~two~~ two young lovers over a course of 3 acts. The major themes of the play are fate, death, love and hate. The major themes all relate to each other. Shakespeare uses these major themes to present humour through verb irony.

Shakespeare creates humour through the characters of the servants. 'Can you read any thing you see? ... I know the letters and ~~that~~ the language.' In Romeo's interaction between the servants of the Capulet household create an irony. Because the Capulet servants do not know how to read, Romeo gets a hold of a letter about a Capulet ball which is forbidden for Montague's due to an ancient grudge. ~~That~~ The real irony is that this is a tradition, which was a very common idea in Elizabethan Venetian society. The situation ~~creates~~ creates humour as there is such an irony. The coincidence / fate creates humour. The servant's ~~Romeo's words~~ ~~are used~~ ~~to~~ ~~create~~ ~~humour.~~ ~~I~~ ~~fear~~ ~~too~~ ~~early,~~ ~~for~~ ~~my~~ ~~mind~~ ~~will~~ ~~give~~ ~~some~~ ~~consequences~~ of the Capulet household speak in prose and do not know how to read, while Romeo is of a higher class than the servants and can read. Social context plays a role in the humour in the play.



Romeo's words are used to create humour: 'Some consequence yet hanging in the stars shall bitterly begin his fearful date'. Romeo makes reference to stars and to Venice context. As mentioned before the people in Romeo's time has strong beliefs in fate, which was determined by the location of stars. Romeo's words create humour as he refers to how the events which were due to happen in the following acts.

The overall ~~story~~ play of Romeo and Juliet creates humour. In the light of modern day, people may not understand the author of Romeo and Juliet. They were at such a young age, in their early teens. ~~and~~ Not long after they get married they also killed themselves, with knowing 'they love it their lives' for 3 days. Although, this may seem humorous to readers in the modern day, the story of Romeo and Juliet is normal in the Elizabethan era. People married young as the average lifespan of a person was shorter and ends were common.

Shakespeare creates irony through the character of Juliet. 'If they do see thee, they will murder thee'. In some context of the play - the illicit marriage, Romeo and Juliet's love was forbidden. Juliet believed that they would get killed if they were together. This creates humour as the couple did not get killed. They were both committed suicide out of their love for each other. Humour is created as Juliet believed she and Romeo were going to be killed if their relationship was known by others. However, the hatred between the Montague and Capulet was resolved through the death of the young lovers.





Nurse Annulet

Friar Lawrence is used to create irony. 'These violent delights have violent ends'. The Friar foretold the death of the young couple. Friar Lawrence as well as fate are a few of the reasons why the couple killed themselves. Because of Friar's potion, Romeo thought that Juliet was dead and he decided to kill himself out of his love for her. Friar created irony which in turn creates humour as well as one of the more obvious reasons for the death of Romeo and Juliet. Through the role of the Friar, there is dramatic action.

Benvenuto's words also create irony. For now, there is not a day, is the mad blood stirring. Benvenuto creates irony as he foretold the drama which takes place in the following scene. The death of Tybalt leads to the exile of Romeo which after a chain of events, once again, lead to the death of the couple. Benvenuto's words create humour as he explicitly warned Romeo and Mercutio of what could possibly happen. Even with the warning, the events still took place.

Words of Juliet further create humour. What if it be a poison which the Friar subtly hath minister'd to have me dead? Her words create irony as the Friar's poison did end up with her being dead. This creates humour as the original purpose was to make Juliet seem dead to her family, but due to fate, Romeo never got word of the news. Humour is created.

Humour is created when Romeo finds out that Juliet is 'dead'. 'Meth had no power yet upon thy beauty: Thou art not conquer'd, beauty's ensign yet is crimson in thy lips and in



my check and a death's parting is not advanced there, humour is created due to the irony of the whole situation. Humour is used to present the role of fate in the play. Romeo ~~to~~ explains ~~Bo~~ Juliet's beauty by talking about how tall of life when she was 'dead'.

The nurse presents humour in the play. This can be shown through the ~~the~~ Nurse's ~~emphatic~~ words. Even in ~~the~~ a serious environment, the nurse continues to be playful.

Humour is presented when the Capulet discuss about Paris' proposal to Juliet when she was ^{already} married to Romeo. This creates irony. Their love was ~~already~~ but fate as mentioned in the prologue 'star-cross'd lovers'.



S41



Chosen question number: **Question 11** **Question 12** **Question 13**
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Shakespeare's use of Supernatural is the key point of King Duncan's death and Macbeth's murder.

Shakespeare's use of Supernatural in this play develops and builds up tension. Shakespeare portrays the Supernatural in this play through the witches and Lady Macbeth.

Shakespeare introduces the witches in Act 1 Scene 3.

The witches start messing with Macbeth's head and provoking him by a saying "All hail Macbeth, hail to thee, Thane of Glamis."

The use of Supernatural is what drives Macbeth mad in this play it pushes him to set on an act of Murder.

Later on in the play Shakespeare shows the use of Supernatural through Lady Macbeth. She also tries to persuade Macbeth, even more than the witches.



Overall, the use of Supernatural in Macbeth is shown by Shakespeare and it is the key point of Macbeth's acts.



S42



Chosen question number: Question 11 ✕ Question 12 ✕ Question 13 ✕
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Question 20 ✕ Question 21 ✕ Question 22 ✕

In "Macbeth" the supernatural forces shown in the play represent evil. People at the time were very superstitious and religious. They believed that witches worked with the devil to and used witchcraft to carry out his the devil's wishes. Shakespeare knew that the king at the time, James I, was extremely interested in witchcraft. Shakespeare used King James I book "Daemonology" to write the witches and a lot of their characteristics are found in "Daemonology".

The witches in Macbeth are the main source of drama and conflict. Even before they meet Macbeth, the weird sisters discuss taking revenge on a woman



because she didn't give ~~one~~ ^{the} witch any chestnuts "He shall live a man forbid" (1.3.20)

The ~~3~~ three witches are the ones who plant the seeds for evil in Macbeth's mind, they prophesise that he will become king but Banquo's children will also become royalty.

When a kite appears in front of Macbeth and leads him to kill King Duncan, it is possible that this was conjured by the witches.

Banquo's ghost is a manifestation of Macbeth's conscience. The ghost appears after Macbeth sends murderers to kill Banquo so it is possible that the guilt of killing his friend was so strong that subconsciously he conjured up a ghost.

God is also a supernatural force important to Macbeth.

In the Elizabethan era, God, magic and religion played a





huge role in peoples lives.

The king was appointed by God, so when Macbeth kills ~~Duncan~~ Duncan he is committing one of the gravest sins a person can do. He is directly going against God and this makes him unable to say "Amen". Making peace with God was before your death was the only way to get into heaven so Macbeth was doomed to spend an eternity ~~to~~ in hell. ~~That~~ ~~Be~~ - this also enforces the idea that witches worked for the devil because they wanted Macbeth to kill Duncan.

The supernatural in "Macbeth" are the main conflict and symbolise evil, while God and the monarchy are symbols of good. When Macduff kills Macbeth, who had been contaminated by the witches and influenced by the devil, it represents good triumphing over evil.



S43

- Chosen question number: Question 11 Question 12 Question 13
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Question 20 Question 21 Question 22

The tragic play, "Macbeth" is about a man named Macbeth who starts off as a noble and kind character who people like but ends up being absorbed by greed and being disliked by everyone, mainly his subjects.

Banquo is presented in the play as Macbeth's best and only true friend. He has been shown to be by Macbeth's side from the very beginning of the play until ^{even after} his death later on. When Macbeth and Banquo meet the witches, who tell them of how Macbeth ^{and Banquo's son} "shall be king", and Macbeth does not seem to be surprised, much to Banquo's confusion as he did not know that Macbeth had actually thought of the possibility of being king one day. This just shows us that although Banquo and Macbeth are very close, Banquo is naive to the other, darker side of Macbeth. Banquo also does not believe what the witches say at first until Macbeth is told he is now ^{to} ~~the king~~ ^{has been said} "call thee Thane of Cawdor", to which Banquo responds with "What, can the devil speak true?" showing that he is shocked at how quickly ~~an~~ and in fact true the witches prophecy was. Later on we can see that our thought of Banquo being Macbeth's friend is true when Macbeth asks "who's there?" to which Banquo says 'a friend'. Banquo, in



this whole play has been the only person to call himself a friend of Macbeth's.

Although ~~Banquo~~ a friend should normally have complete trust, Banquo gets very suspicious when Duncan dies inside Macbeth's castle. The main reason is because I feel he knows that from what Macbeth said in previous scene and how he was not surprised at the prophecy saying he was to be king and was very happy at being named "Thane of Cawdor" that Macbeth has become power hungry. Banquo seems to be very hesitant when going to Macbeth's castle.

In Act 3, Banquo mentions how Macbeth "has it now, king, Cawdor, Glamis, all". Which I feel does not show jealous but more curiosity as to what Macbeth plans to do now that he seemingly has everything. In a way, it seems as though Banquo is trying to look out for his friend without actually saying the direct words out of fear. Once Macbeth became more important in the sense that he now has many titles, the way Banquo addresses him has also changed. He no longer calls Macbeth by his name but instead calls him "good lord", "sir" and "your highness". This shows us that Banquo is very respectful and goes by the books/old ways as he does not want to get in any trouble therefore also this may also be the reason that Banquo does not directly say how he thinks Macbeth is changing for the worse.



Because of the fact that ~~Banquo~~ the witches told Macbeth and Banquo how Banquo's heirs will one day be king, this intimidates Macbeth, making Macbeth resentful towards Banquo and therefore plotting Banquo's murder. ^{this can be seen when} Macbeth talks about his "fears in Banquo" and "his royalty of nature", which ~~causes this fear~~ However, Macbeth does not do the killings himself, instead he hires two murders to do it, telling them that "Banquo was your enemy", trying to make sure the murders ^{feel} ~~feel~~ as though Banquo is in the wrong and deserves death to be his punishment. In the end, Banquo ends up getting murdered however his son, Fleance gets away, leading Macbeth to get more angry because Fleance is his biggest competition ~~for~~ for the throne, not his friend, Banquo.

When Macbeth and Lady Macbeth hold a dinner, the murders give Macbeth the news that although they managed to kill Banquo, they failed to kill his son. At the dinner, ~~Banquo~~ when Macbeth comes back after hearing the news, Banquo is sitting in his seat, showing us that Macbeth feels a lot of remorse and guilt for his wrong doings. This also tells us that Banquo and his death had the biggest impact on Macbeth's life and thought process because Banquo was the only person's ^{ghost} who he saw ~~after~~ after having him murdered. This also ^{shows} ~~tells~~ us that this was when Macbeth ~~realised what he was doing had~~ changed him into a completely different and evil person, showing us Macbeth would do anything, even killing his own friend to make sure he stays in power.



In conclusion, Banquo is presented as a very generous and loyal friend. Although he sees Macbeth change into something darker, that ultimately leads to his murder, he still sticks by Macbeth's side, trying to help and being as respectful as he could be, although knowing his family was the biggest threat to Macbeth's rule. He is significant to the play because he has been there since the beginning, bringing the readers through all the different stages that Macbeth went through ~~until~~ ^{until} he became insane and evil.

His ~~death~~ ghost haunting Macbeth at the dinner is the last time we see Banquo in the play but is the most important because it shows us exactly where Macbeth changes, again ^{having Banquo} showing us the character development of the main character and his friend, Macbeth.



S44

Chosen question number: Question 11 Question 12 Question 13
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Barquo is one of the most important characters in William Shakespeare's 'Macbeth', as he belongs to the group of characters who died but didn't give in to tyranny. In reality, Barquo helped Macbeth to murder Duncan, but Shakespeare altered those details, as King James I, the then-monarch of England, was Barquo's offspring, and would be upset to find his ancestor as a murderer. In the play, Barquo is one of the bravest generals in the Scottish Army, who defeat the strongest of enemies and encounter the 3 witches, along with Macbeth. He resists the evil temptations caused by the witches' prophecies and is eventually murdered on Macbeth's orders, who fears that





Banquo or his children might oust him from the Scottish throne. After his death, Banquo's ghost haunts Macbeth and is one of the elements that bring about Macbeth's destruction.

At the start of the play, Banquo's image is established as that of a loyal and a courageous thane. He is praised by the bleeding captain as being not surprised by the enemy's arrival: "as sparrows, eagles, or the hare, the lion", and fighting bravely: "so they doubly redoubled strokes upon the foe". In Shakespeare's time, fighting for the country was considered a very patriotic action, so the captain's praises increase Banquo's respect amongst the Elizabethan audience.

In Act One, Scene 3, Banquo encounters the witches along with Macbeth, and responds in a better manner. He is the one who interprets the witches' unusual appearance and predicts their existence, "you



should be women, but yet your beads forbid me to interpret". He orders the witches to speak, "speak then to me, who neither beg nor fear your favours, nor your hate". His wisdom is clearly seen as he advises Macbeth, "to win us our harm, The Instruments of darkness tell us truths; win us with honest trifles, to betray's In deepest consequence". He is the only person who understands Macbeth's strange attitude, "New honours come upon him, like strange garments", he says. In the Elizabethan era, supernatural was considered very dangerous and Banquo resists it, an action which further increases his respect in the audience's mind.

Banquo and Macbeth are heartily welcomed by Duncan in Act 1, Scene 4, which shows Banquo's loyalty towards the royalty. Duncan calls him "Noble Banquo" twice, which reflects his high status in Duncan's eyes. His answer to Duncan's embracement, "There if



"i grow, the harvest is your own" shows how much he loves Duncan. Elizabeth strongly believed that kings were appointed by God as their deputies to the Earth (Divine Rights of Kings Theory) and obeying them was an obligation. Banquo's attitude towards Duncan and Duncan's love for him clearly show how loyal Banquo is, even after hearing the witches' prophecies.

In Act 2, Scene One, Banquo's wisdom is seen as he refuses to sleep, saying, "I would not sleep: merciful powers, Restrain in me the cursed thoughts". When Macbeth asks him to hear his opinion about the witches, Banquo replies, "keep my bosom franchised and allegiance clear, I shall be counselled". He again prioritizes his allegiance to the crown over the rest, which makes his reply a clear display of his loyalty. When he hears the miserable news of Duncan's murder in Act 2, Scene 3, his



reaction, "Too cruel, anywhere. Dear Duff, I plighte contradict thyself, and say it not so" again shows his loyalty towards the crown. His wisdom is seen as he utters a soliloquy in Act 3, scene One, suspecting Macbeth, "I fear Thou play'd'st most foully for't". His allegiance to the crown is seen as he talks to Macbeth, who is now king, with respect, "let your highness' command upon me".

In Act 3, scene One, Macbeth utters a soliloquy which reveals the most of Banquo's character. Macbeth says, "He hath a wisdom that doth guide his valour", expressing the reasons why he fears Banquo. He possesses a "dauntless temper" and Macbeth says, "under him my genius' is rebuked"; a dialogue that shows the strength of Banquo's character.

Macbeth persuades a group of





assassins to kill Banquo, and Banquo is brutally murdered "with twenty trenched gashes on his head, the least a death to nature". Although he dies, Banquo's ghost haunts Macbeth, and appears to be the only thing Macbeth fears, as he says "Approach thou like the rugged Russian bear . . . Take any shape, and my firm nerves shall never tremble . . . Hence horrible shadow, unreal mockery, hence". The fact that a brave person like Macbeth is afraid of Banquo indicates "that there is a high degree of dignity in Banquo's personality".

Banquo appears frequently in the starting scenes, when Duncan was alive and Scotland was governed by a righteous monarch. However, as tyranny grows in the country, Banquo's appearance becomes less frequent and



he is finally murdered; an action that establishes him as a loyal Scot and an obstacle of tyranny. His son, who escaped murder, likely came back to govern Scotland in future, as King James I was a descendant of Banquo. Banquo's character serves as a representation of people who lose everything, but don't give in to wrong things.



S45



Chosen question number: Question 11 ✕ Question 12 ✕ Question 13 ✕
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~~The novelist Jane Austen has written Pride and Prejudice with the~~
~~crit~~

~~Pride and Prejudice ^{was} ~~has~~ been written by Jane Austen whose main goal~~
~~was to criticize the place of women in her society. This is the reason~~
~~why so many young girls have been included in this work. The protagonist~~

Pride and Prejudice is a novel by Jane Austen which compares many
female characters. The protagonist is named Elizabeth Bennet and she
tells her sister Jane that "All the world are good and agreeable in
[her] eyes". In effect, Jane always sees the best in everyone and everything
and this can either be good or bad.

To start, the world has never been good everywhere. Wars have always
taken place, as well as injustices such as racism or sexism. Dealing with
these problems which may or may not occur in our time and space frame
is always exhausting and despairing as it looks like nothing can ever be
done about it, and even if ~~a few~~ everything is tried, the outcome remains
the same. This is why viewing the world as Jane might be a good thing:
In effect, it ~~permits~~ allows to stay positive and therefore to spread the positivity



around. It also allows to ~~not~~ take distance and to think more in depth about whether or not an issue is really important or really an issue. ~~And however~~ Furthermore, seeing "All the world" as "good and agreeable" as possible also means to see the best in everyone. This implies that one's relationship with others will ultimately improve and make everyone feel good. This is why viewing the world with Jane Bennet's eyes can be a good thing.

On the other hand, to never look at things the way they really are is to be in denial. In effect, when Mr. Bingley leaves Longbourn Jane feels betrayed and abandoned, and even though she is sad, she does not want to admit that Mr. Bingley's sisters are against Jane and their brother uniting. Elizabeth keeps on telling her that it is their fault and ~~they never~~ ironically, they seem to never be able to find a moment to visit Jane. However, Jane continues to see everything as "good and agreeable" and never admits that Bingley's sisters are wicked. Jane is therefore in denial. She does not want to face the truth because she knows it would hurt her. ~~She~~ Seeing the world as she does is ~~her~~ her own way of protecting herself. Obviously, this is not the best solution, and she ~~reali~~ finally realizes it later in the novel. ~~She~~ Jane is proved that Bingley's sisters are the reason of him going away and a sentiment of rage is felt. But she also feels good, because she finally knows the truth and is reassured ~~about~~ about her relationship with Mr. Bingley. Therefore, seeing the world as it truly is can sometimes be better than simply lying to oneself.

Finally, the important is to be realistic. Getting away from the horrible



truths that can take place in the world is a good thing to do sometimes. It helps to continue going through life to acknowledge that some things are good and that there is good in most of the people. Jane is the perfect example for that, as she continues to smile even when she is heartbroken, and this, thanks to her positivity. She continues to do as she has ever done and still hopes that Bingley will come back. Moreover, it is good to be realistic and to be able to view things as they actually are. Staying in denial and being naïve is never good and makes it even easier for people to abuse of the kindness. This is exactly what the Bingley sisters have done, lying to Jane and mocking her. To face the truth can be painful but it is good too, as it allows to take decisions in order to make things better.

Jane Bennet is an almost too positive person who in whose eyes "All the world are good and agreeable". Her point of view of the world makes her naïve and easy to be abused of as she never wants to admit that some things and some people are bad or unfair. It is good to be realistic and face the truth to be able to make a change and not seem naïve. It is also good to see the best in every situation and person to enjoy life and make it better.



S46



Chosen question number: **Question 11** ☒ **Question 12** ☒ **Question 13** ☒
Question 14 ☒ **Question 15** ☒ **Question 16** ☒
Question 17 ☒ **Question 18** ☒ **Question 19** ☒
Question 20 ☒ **Question 21** ☒ **Question 22** ☒

In the novel Pride and Prejudice, Jane Austen explores many themes such as pride, social classes, family, money. However, one of the main theme is the theme of ambition. Throughout the novel, the theme of ambition is explored in many different ways but plays a crucial role in the story. Each character has its own ambitions and ~~views~~ it perceives it as he ~~Firstly~~, wants to

Firstly, Miss Bennet, mother of Elizabeth and her ~~four~~ four sisters only has one ambition in life: that her daughters get married to a rich and handsome man that has a high social status. It is her one and only ambition in life. To achieve her goal, Miss Bennet could do everything. She even makes her daughter Jane go to Mr. Bingley's house by horse because she knows it will rain and wants her to get sick ~~so that~~ in order for Jane to sleep at their house "I had predicted the bad weather" she even states. This shows that Miss Bennet puts her ambitions





every characters in the ~~play~~ novel.

The characters in Pride and Prejudice are very different. They each have different perceptions of their ambitions. Some have many ambitions and some don't. ^{Some} They are pushed and led by these ambitions and some are not. However, these ambitions play a crucial role in the novel and the theme of ambition is explored throughout the whole book.



S47



Chosen question number: Question 11 ☒

Question 12 ☒

Question 13 ☒

Question 14 ☒

Question 15 ☒

Question 16 ☒

Question 17 ☒

Question 18 ☒

Question 19 ☒

Question 20 ☒

Question 21 ☒

Question 22 ☒

In 'Great Expectations', it has women characters like ~~Estella~~ and Miss Havisham. Miss Havisham is a rich woman who is wearing white wedding dress all day. When she was in wedding, her husband ran away from her, so she got shocked. That's why she wore only wedding dress, ~~she~~ and she wants to revenge to men instead of her husband. ~~then~~ She has a daughter Estella. When Estella love with Pip, she ~~to~~ try to make plan for revenge. She try to break their relationship: and she ~~try~~ try to put in weird ~~idea~~ idea to Estella's brain from her brain. We can see what is the role of her. She cast the relationship between man and woman for her revenge. Furthermore she is unchanging character, too. When ~~the~~ Pip come back to her town, with Great Expectations, and became gentleman. She never change her mind. she ~~still~~ couldn't get out her past incident. She looks



still live in that time. ~~This is the~~ This is the
one of reason why she wear dress. She is the
wall of love in this novel. She looks crazy
woman who can't get out bad moment, but she
had reason to do that. Charles Dickens ~~wants~~ wants
to express how is the end of revenge. It ~~comes~~ ^{will} comes
to bad ending.



S48

- Chosen question number: Question 11 Question 12 Question 13
Question 14 Question 15 Question 16
Question 17 Question 18 Question 19
Question 20 Question 21 Question 22

In the story of 'Great Expectation' by Charles Dickens, ^{most of} the characters who are ^{presented} ~~portrayed~~ evil have one similarity, which is them being aristocrats. ~~The~~ The plot of this story is the main character Pip trying to become a gentleman and earning Estella's heart, ^{of this story is} the main ~~to~~ ~~the~~ ~~money~~ ~~the~~ ~~characters~~ ~~who~~ ~~commit~~ ~~evil~~ ~~actions~~ ~~are~~ ~~central~~ ~~to~~ ~~the~~ ~~plot~~. ~~because~~ ~~they~~ ~~have~~ ~~wealth~~. From the man who caused Miss Havisham to lose her sanity to ~~the~~ Miss Havisham who raised Estella to be cold and heartless. ~~They~~ They are aristocrats.

^{Aristocrats} ~~poor~~ ~~poor~~ in this story is presented as ^{villains} ~~aristocrats~~. None of the aristocrats were protagonist. Even Pip, who tasted how sweet wealth is, sent Joe back to his town, who he found embarrassing to be with. Dickens presents ~~with~~ Ms. Havisham, the ~~man~~ ^{woman} villain as a poor woman who lost her sanity ~~by~~ ^{by} a man she loved. She wears ~~the~~ her old wedding dress which she was going to wear ~~to~~ ^{to the wedding} and all ~~the~~ ^{the} clocks of her home ~~are~~ ^{are} stopped. ~~This~~ This brings sympathy from the readers.



SECTION B: LITERARY HERITAGE TEXTS

Question 11

Script	Commentaries	Mark
S37	This is a response to Question 11 which requires candidates to consider who is the most responsible for the deaths of Romeo and Juliet. This response fulfils the criteria for Level 2. There is some knowledge and understanding of the text. There is some reference to structure but points on language are lacking for AO2. Context is not explicitly referenced.	Level 2 12 marks
S38	This question requires candidates to consider who is the most responsible for the deaths of Romeo and Juliet. This is an assured response with evidence of a perceptive, critical style and integrated comments on context. There is cohesive evaluation of language, form and structure. Relevant examples are selected with discrimination. Further evidence of perceptive understanding, particularly of language for AO2, would have helped the response to reach the top of the level.	Level 5 28 marks
S39	This is a response to Question 11 in which candidates are asked to consider who is the most responsible for the deaths of Romeo and Juliet. There is a wide range of points for AO1. However, points on context are front-loaded. There is consideration of language, form and structure although there is some lack of development of ideas. There is sufficient evidence for AO1, including personal engagement, for a mark just at the bottom of Level 4.	Level 4 19 marks



Question 12

Script	Commentaries	Mark
S40	This question asks candidates to explore the use of humour in <i>Romeo and Juliet</i> . A number of valid points are made about the use of humour, such as with the servants, although a number of other points made are not clearly related to humour. The response briefly identifies the Nurse's humour but does not explore this further. There is sufficient evidence of AO1, AO2 and AO4 for a mark at the very bottom of Level 3. The handwriting in this response is rather difficult to read but it is important to keep reading and re-reading responses like this, using the magnifying function on open.	Level 3 13 marks

Question 13

Script	Commentaries	Mark
S41	This is a very brief and limited response to Question 13, which requires candidates to explore the use of supernatural in <i>Macbeth</i> . There are some generalised comments about how the use of the supernatural drives tension and the plot of the play with a brief point about the witches, with an example from the text. There is limited knowledge and understanding of the play but AO2 and AO4 are not addressed, which keeps the response from the top of the level.	Level 1 5 marks
S42	This is a response to Question 13 which requires candidates to explore the use of supernatural in the play. A number of valid ideas are expressed for AO1, with evidence of personal engagement. The response refers closely to the text despite the lack of specific examples. Context is covered well. However, AO2 is not as secure as AO1. Further consideration of language, form and structure would be needed for a higher mark.	Level 3 17 marks



Question 14

Script	Commentaries	Mark
S43	Question 14 requires candidates to consider how Banquo is presented in the play. There is a strong sense of personal engagement in this response with sound knowledge and understanding of the text evident for AO1. There is consideration of language, such as how Banquo changes how he addresses Macbeth, and structure. There is no explicit reference to context, which keeps the response from the top of the level.	Level 3 17 marks
S44	This question asks candidates to write about how the character of Banquo is presented in <i>Macbeth</i> . This response fulfils the criteria for Level 4 with some evidence of thoughtfulness in the ideas expressed to tip the response into the bottom of Level 5. Quotations are selected appropriately although not quite with discrimination for a mark more securely within the top level. There is sustained analysis of language, form and structure, rather than a cohesive evaluation, with opportunities to develop ideas missed. Context is integrated throughout. On balance, a mark at the bottom of Level 5 is appropriate.	Level 5 25 marks

Question 17

Script	Commentaries	Mark
S45	This question requires candidate to consider whether Jane Bennet sees the world as 'good and agreeable' in the novel. Although candidates are able to use the quotation in the question, alternatives examples from the text should also be provided. This response repeats the quotation from the question several times. AO1 is more secure than AO2 and there are some rather generalised comments on context. On balance, a mark in the middle of Level 3 positively rewards the sound understanding and knowledge of Jane in the response.	Level 3 15 marks



Question 18

Script	Commentaries	Mark
S46	Question 18 asks candidates to explore the theme of ambition in <i>Pride and Prejudice</i> . The response considers the ambitions of Mrs Bennet, Charlotte Lucas and Mr Bennet. There is a reasonable selection of ideas for AO1. There is more of a light touch on language, form and structure for AO2 and there are just brief references to context. On balance, a mark at the bottom of Level 3 is appropriate.	Level 3 13 marks

Question 19

Script	Commentaries	Mark
S47	This is a response to Question 19 which requires candidates to discuss the role of women in <i>Great Expectations</i> . This response considers the characters of Miss Havisham and Estella, showing some understanding and knowledge of the text for a mark in Level 2. There is some narrative detail although there is an attempt to provide some comment, such as how Miss Havisham is a 'wall of love'. There is an attempt to reference context at the end of the response. AO2 is missing so, on balance, a mark towards the bottom of the level is appropriate.	Level 2 8 marks

Question 20

Script	Commentaries	Mark
S48	In Question 20, candidates are asked to consider how Dickens presents villains in the novel. There is just enough evidence of AO1 for a mark at the bottom of Level 2. Several characters are briefly considered, including Pip and Miss Havisham, and there is some narrative detail. The lack of AO2 and AO4 keeps the response at the bottom of the level.	Level 2 7 marks