

Examiners' Report

June 2025

Int GCSE English Literature 4ET1 02

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at <https://www.edexcel.com> or <https://www.btec.co.uk>.

Alternatively, you can get in touch with us using the details on our [contact us page](#).



Giving you insight to inform next steps

ResultsPlus is Pearson's free online service giving instant and detailed analysis of your students' exam results.

- See students' scores for every exam question.
- Understand how your students' performance compares with class and national averages.
- Identify potential topics, skills and types of question where students may need to develop their learning further.

For more information on ResultsPlus, or to log in, visit <https://www.edexcel.com/resultsplus>. Your exams officer will be able to set up your ResultsPlus account in minutes via Edexcel Online.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: <https://www.pearson.com/uk>.

June 2025

Publications Code 4ET1_02_2506_ER

All the material in this publication is copyright

© Pearson Education Ltd 2025

Introduction

The Summer 2025 series was very successful. The paper performed well and was very similar in performance to previous series. Centres are once again congratulated on preparing their candidates so well. As always, the responses were a pleasure to mark and enjoyable to read.

This examination consists of two sections (Modern Drama and Literary Heritage) and lasts for 1 hour and 30 minutes. This is an open book examination. The questions on this paper have been designed to enable candidates to show their knowledge of the studied texts as well as develop personal engagement with the question using an appropriate critical style. Candidates are advised to spend 45 minutes on each section. The total number of marks available for this paper is 60. Both sections carry 30 marks per question.

All questions produced answers which performed successfully, and a range of marks were awarded. As has been the case in previous series, AO1 was a strong feature of both Sections A and B with most responses demonstrating at least sound knowledge and understanding of the texts studied. AO2 analysis was varied across responses with some candidates exploring language, form and structure in a sustained manner while others just commenting on the effects of particular words or phrases from the texts without linking it back to the question. It is important for candidates to realise the importance of balancing the two AOs and making the AO2 analysis fully relevant to the line of argument in the response.

In terms of AO4 in Section B, the Literary Heritage section of the paper, some candidates performed very well, integrating relevant and purposeful detail about the influence of context into their answers to fully support the points made. Others frontloaded context with a paragraph at the start or perhaps as an 'add on' or afterthought to their essay, which was a much less successful approach. Some candidates did not include any reference to aspects of context at all. It is worth noting that literary context is valid as an approach, e.g. with reference to tragedy, genre and literary motifs as long as it is made relevant to the question and enhances AO1.

There were a lot of candidates achieving Level 5, with some very impressive responses that went beyond a mark of 30. These candidates demonstrated a comprehensive understanding of analytical approaches and were able to respond perceptively to the question. Sophisticated exploration of AO2 led to some poised and lucid work with many achieving full marks.

The comments above mirror those made in previous reports, which suggests that the paper performed in a very similar way to previous series.

Question 1

'Eddie has one view of justice when he reports Marco and Rodolpho to the Immigration Bureau.'

Explore the different views of justice in the play.

There was often good overall knowledge shown, though there was frequently some confusion with the idea of social justice and Italian justice. Good answers thoroughly explored the tensions between the two forms of justice and the conflict this provoked within the characters.

The majority used the stimulus quotation as a springboard into discussion of natural and formal justice, the best of these explaining how the demands of each creates tension and linking this to Miller's effects. Alfieri was used as a means of discussing justice and some very good answers considered ways in which his character is used as a touchstone for the relevance and legitimacy of justice.

SECTION A

Modern Drama

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

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

A view from the bridge explores the complexities of different themes throughout the play such as betrayal, masculinity, and Justice. ~~Justice~~ The theme of Justice is central to the play through characters Eddie, Marco and Rodolpho. It was important during ~~this era~~ the 1950s in the Italian-American ^{neighborhood} ~~neighborhood~~. Miller portrays the theme of Justice through Eddie when he cries, 'I want my name!' highlighting the importance of his reputation and personal identity. ~~During the Great Depression~~ The phrase 'my name' express the ^{urge} ~~desperation~~ ~~impulse~~ he feels to change things without accepting the actions he made as wrong. His straight-forward tone demonstrate that his image is sacred to him. The theme of Justice, however also is illustrated through ~~them~~ the loving relationship ~~of~~ between Catherine and Rodolpho corresponding to Catherine's growing independence. ~~teach me, Rodolpho, had me~~ Catherine marks 'teach me, Rodolpho, had me'

~~The imperatives~~ ~~being used~~ this metaphorical ~~sens~~ sentence depicts the love Catherine has for Rodolpho and the ~~tone~~ ^{desperate} tone. ~~she~~ shows her freedom and ~~be~~ willing to become one with ~~the~~ Rodolpho. The imperatives Miller uses, 'teach me', 'hold me', showcase that Catherine trusts Rodolpho and feels ~~the~~ ^a sense of safety, ~~meaning~~ leading to their plans of getting married, ~~and~~ ~~instead~~ ~~end~~ ~~in~~ ~~contradiction~~ and growing old together, ~~when~~ ~~instead~~ ~~when~~ ~~however~~ ~~they~~ ~~are~~ ~~going~~ ~~to~~ ~~the~~ ~~tragic~~ ~~ending~~ ~~by~~ ~~Eddie's~~ ~~actions~~ ~~that~~ ~~lead~~ ~~to~~ ~~their~~ ~~loss~~ ~~of~~ ~~justice~~ However, the dramatic irony that follows when making ~~these~~ ~~plans~~ ^{their} plans for future, while Eddie's ~~base~~ ~~on~~ ~~his~~ ~~jealousy~~ ~~and~~ ~~disrespect~~ ~~and~~ weighs out and leads to ~~their~~ ~~tragic~~ the tragic ending and the loss of Justice.

Marco and Rodolpho experience the betrayal and stolen justice by Eddie when he reports them to the Immigration Bureau. In the 1950's ~~immigrants~~ immigrants would move to America for a better ~~life~~ ~~and~~ living standard and to achieve their view on the American dream by working and earning money, ~~like~~ just like ~~Marco~~ Marco and Rodolpho. Marco ~~as~~ states with anger 'That one! He killed my (children)! That one stole the food for my children!' expressing the betrayal Marco experiences from Eddie and the lost hope he ~~is~~ has.

for his and his children's future. The noun 'one' highlights the strong hatred Marco feels toward Eddie that he ~~contributes to~~ views him as an object, ~~and~~ emphasizing the inhumane action he made by 'killing' his children. The verb 'killing' evokes ~~imagery~~ ~~imagery~~ ~~and~~ the future for Marco's children is hopeless and over, indicating that Marco was ~~learning~~ leaning on the money he would make by working, reinforcing the idea of Justice viewed as theft.

Moreover, an event that happens earlier in the play is ~~when~~ the threat ^{of} authority Eddie feels by Rodolpho. Eddie expresses his ~~passion~~ strong minded opinion on masculinity by mocking Rodolpho when saying 'He sings, he cooks, he acts', indicating that he is homosexual for doing ~~manly~~ feminine ^{jobs} ~~activities~~. In the 1950's all women were to ~~respect and~~ stay at home and cook. Eddie, however hints that his Rodolpho is unmanly and 'not right' for ^{the} specific ~~ones~~ interests he enjoys and is skilled at. This also illustrates a sense of insecurity by ^{Eddie} ~~Rodolpho~~ for not ~~knowing~~ being ~~good~~ skilled like Rodolpho, thus ~~a~~ jealousy as he is ~~in~~ in a relationship with Catherine who ~~is~~ ~~is~~ ~~presented~~ is seen inappropriately by Eddie. Rodolpho's Justice for being himself and being loved by Catherine

reinforces the views of Justice in the play and the threat Eddie feels by him.



Although this is a fairly brief response in comparison to some, it nevertheless covers both AOs in a sustained manner.

From the beginning the candidate focuses on the way in which views of justice affect different characters. The rest of the response shows thorough personal engagement plus integrated analysis of language and form. References to the effects of imperatives in the dialogue and dramatic irony show that that this candidate is viewing this text as a play with an audience, which convincingly covers AO2. The contextual detail is not needed for this section but is used here to enhance AO1.

Level 4 - 23 marks



Only include contextual detail if it enhances your line of argument and is relevant to the question.

SECTION A

Modern Drama

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

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

Justice Plan

- P1 ~~Justice~~ ^{Algeri} Piny B, personal Justice but legal Justice?
- P2 Edleje's misuse of Justice
- P3 ~~Is~~ Marc's Justice / Edleje's Death.

In the ~~novel~~ play 'A View of from the Bridge' Arthur Miller ~~poses~~ poses the American legal justice and Sicilian Sicilian personal justice against each other creating a commentary on how ~~together~~ being too ^{obsessed with} ~~start as~~ both may lead to tragedy.

The play begins with ~~the~~ the chorus Alfieri ~~presenting~~ ~~or setting~~ with a soliloquy ~~with~~ which sets the scene for how important justice will ~~seen about justice~~ ~~he begins~~ be for the play. The violence of Italian ~~gangsters~~ gangsters like 'Al Capone' and 'Frankie Yale' allude to the terrorists. He also states 'A Guyer man's Car' presenting the idea of American legal justice and ~~how~~ ~~important~~ in the first minute of the play. The ~~next~~ sentence seems obvious but ~~the~~ the

grammatical pattern of 'law' just emphasises its importance and the importance it is to uphold this law. At this point Alfieri is the clown, he seems to be like an omniscient-narrator ~~to~~ to the audience. This means the audience will especially take care in trying to grasp the meanings ~~to~~ with of what he said.

A bit ~~later~~ Later on, still in the very beginning of the play, the Gabones discuss their ~~family's~~ ^(illegal) relatives' arrival. Both Eddie ~~B~~ and Beatrice make it clear to Catherine and Beatrice 'You don't see nothing' and 'you don't know nothing' the repetition of '~~you don't~~' and ~~in~~ the clause with the change of verb highlights the ~~necessity~~ ^{necessity} ~~this~~ is. The sternness in Eddie's voice highlights how deep rooted his concern is. The first glimpse of ~~personal~~ justice we witness is when the case of Vinny B is told as a cautionary tale. He 'switched' so his 'fine brothers and the old father' pulled him down the stairs - three flights his head bounced like a coconut. The word switch is vicious and callous highlighting the ~~dislike~~ dissatisfaction the Italian ~~immigrant~~ immigrant community has with switchers. ~~The~~ The simile used is sort of comedic but ~~leaves~~ leaves a bad taste in the readers' mouths as the image created

is extremely macabre. The morbid imagery emphasises ~~how much~~ the consequences ~~to~~ down by such actions and that type of justice, the immigrant community believes in. This dilemma is ~~set~~ used throughout the play as a device to drive plot and make the audience wonder. Vinny B followed legal justice but was implied to be killed by the personal justice of his family who went against legal justice to do so.

The story sets in after ~~the~~ the cousins come to America. Eddie grows extremely jealous with Rodolpho who is developing a ^{romance} ~~case~~ with his niece Catherine. ~~We find him~~ We find him in Alfieri's office trying to use legal justice against Rodolpho claiming 'the guy's a bit right' which is an extremely offensive down in 1950s America. Alfieri now also a character in the play repeatedly emphasises ~~for~~ 'for' highlighting his stance in maintaining legal justice. He tells Eddie 'even if you could prove that -' doubting Eddie can prove anything. The repeated dates show Eddie's growing frustration as he cuts off Alfieri multiple times. Then the first time legal justice ~~and~~ ~~and~~ and personal justice comes up when Alfieri states 'There is only one legal question here' ~~'The manner that they ~~at~~ entered the~~ The ~~words~~ ~~exists~~ 'only one' ^{creates a} ~~emphasises~~ ~~this~~ ^{dilemma} for

Eddie as essentially Alger tells him there is only one way to do ~~so~~ make Rodolfo pay for his actions. The manner they entered the country. This time Eddie does personal justice and his Sicilian honour. 'Oh Jesus, no, I wouldn't do anything about that'. The religious term 'Jesus' ~~shows~~ he was stumped and telling the truth. The repeated comma emphasises his shock as he doesn't dare to do so. ~~He~~

However later ~~on~~ we see that Eddie does tell with the phone booth that had been on stage the whole time. ~~the~~ It begins to give emphasising Eddie's change, the fact that he cannot stand Rodolfo so much he is willing to do the exact thing he ~~was~~ so warned his family not to do even accidentally.

Lastly, Marco tries to deny his ^{personal} justice he is enraged by Eddie's actions ^{with} calling him an 'Animal' heightening his anger. He ~~repeated~~ claims 'He [Eddie] killed my children! That one stole the food from my children!' Marco's feelings of betrayal can be felt by the audience and the exclamation emphasises his emotions and anger. What is ironic is in the end this does not even affect Rodolfo as he ^{Calvin} ~~can~~ stay in America.

Marco seeks the justice by going to find Eddie in the play screaming 'Eddie Carbone!'. In the end it is Eddie ~~who~~ ~~tells~~ ~~he~~ has the knife still in his hands and dies. The way is it seems as if Eddie lost to both types of justice. He killed himself due to personal justice of 'restoring his name' and lost his name due to using legal justice the way he did. Overall both types of ~~the~~ justices play a ~~the~~ larger role in the plot especially the deaths of the ~~two~~ main tragic hero Eddie. ~~But~~ ~~the~~ ~~message~~ ~~could~~ ~~be~~ ~~that~~ There is no character who won here, the Carbone's lost Eddie and Marco is sent back to Italy, the winner of the play was justice itself.



This is an assured and confident response with a perceptive critical style.

Throughout, the candidate considers the performance aspect of the play and convincingly weaves into the response discriminating evaluation of the writer's techniques. References to the role of Alfieri as the Chorus, the use of soliloquy to comment on different views of justice, and the irony of Eddie going against his own idea of personal justice to apply the law, all show that this candidate has a mature grasp of Miller's intentions.

Level 5 - 27 marks



Always think of the play as a performance with an audience. This will help with the analysis of AO2.

SECTION A

Modern Drama

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

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

Justice and the law do not always coincide. That is a conclusion that I've come to from reading Arthur Miller's Modern Drama, 'A View from the Bridge'. This tragedy heavily includes the theme of justice — and our hero, Eddie Carbone, strongly feels that he has incurred injustice.

Eddie is a man who is truly haunted by the concept of honour and respect. He is entitled but he is also an everyman, and one may find themselves relating people they know to him.

He is very traditionally masculine. His home follows a very patriarchal structure. He feels justified in talking down on anybody ^{if} he provides a roof over their head. He dislikes that his wife, Beatrice, questions his actions. He dictates what his niece, ^{Catherine,} can do or not do. He humiliates anybody who does not fit his standards, like Rudolpho.

Eddie is somebody who is terribly good at finding justifications for his decisions. However, he is single-minded and never takes in others' advice. He tells Katie that she is 'walking wavy', almost disallows her from getting a well-deserved job, and refuses to accept her relationship with Rudolpho.

Beatrice is the first to catch onto Eddie's incestuous attachment. She hasn't felt like a 'wife' in months. Katie naively blames Beatrice for Eddie's faults, ~~initially~~. Initially, Beatrice would be able to talk sense into Eddie — like convincing him to let Katie work, ^{after} ~~but after~~ the arrival of Marco and Rudolpho, however, he only got worse. His jealousy became his driving motivation and he did not even realise.

Unlike Rudolpho, Marco fit Eddie's standards of masculinity. Rudolpho enjoyed dancing, singing and cooking — which, to Eddie, read as 'homosexual'. Rudolpho also has a lighter appearance than everybody around him. Eddie has no problem ~~qualms~~ with punching Rudolpho under the guise of teaching him to box. ~~Marco shows~~

Marco cannot stand his brother being disrespected and shows Eddie up by lifting a chair over his head that Eddie was unable to lift. Physical strength is a classic sign of conventional masculinity. He ~~protected~~ "shielded" his brother's honour by exhibiting that he is "more of a man" than Eddie.

Eddie attempts to justify his hatred for Rudolpho ^{by} using the law. He seeks Alfieri's advice but when it does not fit his expectations and narrative, he refuses to accept it. He does not realise the twisted nature of his feelings for Katie.

He assaults her by kissing her on the mouth after realising that she had been intimate with Rudolpho. He, then, proceeds to unleash the same assault on Rudolpho after he intervenes. ~~This action is not legal~~ Neither of these actions are legal.

Eddie does not truly care for legality or ethics. He has his own sense of justice which hinges upon his honour. It is also influenced by any strong emotions he has regardless of how morally abhorrent that feeling may be. Everybody is disgusted by

Eddie's actions, and his wife suggests ^{for him} to compromise and wish Katie 'luck' in her marriage.

^{however}
~~But~~ Eddie isn't a man of compromise. One of the first strong beliefs that he had exhibited in this play was when he advised his wife and niece against contacting ^{the} Immigration Police Bureau, even accidentally. This belief was likely born from his care for his reputation as he emphasises how Vinny was shunned from ~~his~~ their community for "snitching".

He abandons his morality as he gets Marco and Rudolpho arrested to prevent Katie's wedding with the latter. He feels that ~~he~~ he does not deserve to receive the same outcasting that Vinny had received. He refuses to own up to calling the Immigration Bureau despite it being obvious.

Rudolpho provides Eddie with one last chance of compromise, he takes on all the blame on himself. Eddie, however, adamantly refuses and ^{ultimately} this leads to his demise. He accidentally ^{stab}s himself as Marco is fighting him.

Eddie's sense of justice is only true to himself. Maybe in his final moments he realises his wrongdoings as he calls out for his wife. Eddie always lacked compassion for others' perspectives. He even felt justified in using the law to ruin others' lives. He only had one view of justice as he called the Immigration Bureau ~~on~~ on his wife's relatives — his own selfish one. He never allowed the compromise many tried to teach him reach him, ~~ruining himself~~ and it made him lose everything.



This is a well-developed response which shows sound knowledge and understanding of the text.

From the beginning, it is well focused with the opening statement about justice and the law being different. AO1 is strong and the candidate uses clearly relevant examples in support. However, the references selected from the text are not analysed for effect which means that there is no sustained analysis for AO2. Therefore, the coverage of both AOs is imbalanced and prevents the response from being placed in Level 4.

Level 3 - 18 marks



Make sure that you cover the AO2 requirement by analysing the effect of your chosen quotation.

Question 2

Discuss the presentation of one character you admire in *A View from the Bridge*.

This was a popular question, and, in most cases, candidates successfully explored a number of different characters. The most popular was Marco and how he was an honourable man who wanted a better life for his family. There were quite a few candidates who discussed Beatrice and how she was a 'dutiful wife, caring aunt to Catherine and prepared to risk her family to support her cousins'. There were one or two candidates that chose Eddie as a character they admired which, although an unusual choice, presented some good arguments, e.g. he is an honourable man at the start who cared for his family. Most responses were supported by a good range of examples. The least successful answers fell into narrating events that included the character. In some answers, achievement was compromised by a lack of AO2 points related to the detail of language, structure and form. Better responses considered Miller's intentions and stagecraft, although with characters like Beatrice, Marco and Eddie, they often failed to realise their flaws as well as their strengths.

Modern Drama

Chosen question number:

Question 1	☐	Question 2	☒	Question 3	☐
Question 4	☐	Question 5	☐	Question 6	☐
Question 7	☐	Question 8	☐	Question 9	☐
Question 10	☐				

To begin with, Miller initially presents Beabrice as the quintessential 1950s housewife; ~~star~~ she undertakes all domestic duties, born in her late sister's infant daughter and raised her under her wing, and never seems to catch a break from the from American society's standards of a picture-perfect housewife. However, though, when

her daughter Catherine, 17, and her husband Eddie get embroiled in a heated, unjust argument about whether Katie should begin working as a typist stenographer at a company near his work, as Bealrice displays her innate protectiveness towards Katie, as well as her affection towards family. By confronting Eddie with the rhetorical question, "She's 17 years old, you gonna keep her in the house all her life?", she begins to be shown to be unafraid of establishing her opinion and challenging her husband at a time when women did not have the voice nor the place to do so.

Moreover, in Act One, Bealrice is further portrayed as an observant, yet self-judicious character, sibling especially once her cousins, ^{her brothers} Rodolphe and Marco, arrive from Sicily as illegal immigrants and stay at their home. Bealrice continuously simmers conflict down and prevents the outbursts of Eddie - who's begun to grapple with his romantic desires for his own niece - , as shown with the double negative, "Listen, you ain't gonna start nothin' here." In that particular

moment, Edlie approaches her with his concerns over Rodolphe and how Catherine seems to be smitten with him, despite Edlie's misguided ~~se~~ ^{subtle} suspicion of Rodolphe's sexuality (the ship and has a jaded demeanour warning on the ships with Edlie). Knowing her husband, knowing the fragility of Rodolphe and Marc warning her illegally, Beatrice issues one of many well-deserved warnings ^{for Edlie} for him to keep his wits about him.

As the play progresses, I found my respect towards Beatrice only being stirred further, as, even after Edlie's drunken double-kiss attack on Catherine and Rodolphe, she attempted to smooth over Kate and Edlie's strained relationship before she would use Rodolphe. The stage direction 'she embraces Edlie's arm with warmth' and her soft-spoken insistence that Catherine open the invites Edlie to her wedding on Saturday further underscores her loyalty to family, her desire to see some kind of peace, and her mournfully unsuccessful attempt at reuniting the family.

She's worked so hard to nourish, at the cost of Edlie's selfish lust for Katie and
envy towards Rodolpho. unperturbed her attraction to

During the play's central conflict - when Edlie betrays the Sicilian, honour- and family-based values of law to call the immigration service on his own wife's own family, Beatrice displays a potent horror, then ~~as to~~ a genuinely palpable, hair-raising fury, which I believe was long-overdue, given the torment Edlie had put everyone through. She displays the ferocity to holler at the officers from the doorway, 'They're stavin' over there, what do you want!' when they detain Rodolpho, Marco and two others, further highlighting her devotion to her family and deep-sea morals, ~~the~~ as the men were only in the States, he begin with because she convinced Edlie to open she offered them lodgings.

Once as the play concludes with Edlie lunging at Marco in an attempt for 'his name', which results in Marco turning his own knife on him fatally, Beatrice is

understandably hysterical at the rapid, unanticipated loss of her husband, all in the span of no more than a few months, due to his inability to let Catherine go. However, even knowing the vile nature of Edlie's actions, she still possesses the love, grief and benevolence to preserve Edlie's body: 'He dies in her arms, and Beatrice covers him with her body.' Through the stage direction, Miller presents her as a woman both accepting of her husband's self-inflicted demise, and, in her complete horror, attempting to make sense of what had just happened to her family; I can't help but sympathise with her.

In conclusion, Beatrice was truly one of the victims of the play, inarguably garnering my admiration due to her love, loyalty, resilience, and unwavering ethics.



This candidate adopts a confident, assured tone and offers perceptive views on the role of Beatrice.

Fully relevant examples are used to support the reasons for Beatrice to be admired. The references to Miller's stage directions show that the candidate is considering Miller's intentions in his presentation of Beatrice. However, there are missed opportunities to evaluate the language used by the characters, and AO2 falls short of a cohesive evaluation, which prevents the candidate from achieving a mark at the top of Level 5.

Level 5 - 25 marks



It is important to analyse the language and dialogue used by the characters as part of AO2.

SECTION A

Modern Drama

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

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

In the play 'A View From The Bridge' written by Arthur Miller, in the 1950s, which is when the play is set in, often regarded as one of the best plays ever written, we see multiple characters in the play that have their own set of good and ~~also~~ ^{and now they're presented} admirable qualities. One of these characters is Marco.

Marco is an Italian man who illegally moves to Redhook in Brooklyn (a non-fictional place) with his ~~you~~ younger brother Rodolpho to live with their cousin Beatrice Carbone and her husband Eddie Carbone and their ~~also~~ ^{and now they're presented} Catherine, who are ~~you~~ ^{are} seventeen year old niece Catherine, who are all Italian Americans. They moved to America to make some money. Marco is presented as a quiet, respectful and respectable man who is thankful to the Carbones for giving ~~to~~ ^{and now they're presented} them the opportunity to stay with them in their home. This is shown when Marco tells

Eddie "I want to tell you now Eddie - when you say we go, we go" Here, the dash is used in this sentence as a pause to emphasise what he's trying to say. ~~Telling~~ He's presented as a respectful man with morals, as he shows that ~~they~~ ~~are letting him stay~~ this ~~is~~ is they're house, not his but he must obey ~~the~~ out respect their orders.

We see ~~this again~~ when ~~Marcos~~ ~~AD~~ how he's presented ~~again~~ again when Eddie tells Rodolpho to keep it down ~~with the~~ ~~staying~~ because he makes too much noise when singing, because they didn't have any singers in the house before but it seems suspicious, they are illegal immigrants after all, ~~but Eddie~~ so Marco says "You'll be quiet, Rodolpho" and again "He'll be quiet, You'll be quiet." Marco is presented as firm and almost strict, as he sticks to what Eddie says, he has too the repetition of "you'll be quite quiet" shows this. Which is why ~~I find him~~ he is quite admirable, because he is respectful in ~~everyway~~ every way, doing what ever he can to show his respect.

Things do take a turn though, because throughout the play, we see Eddie have ~~his~~ ~~his~~ ~~total~~ ~~the~~ ~~marrying~~ ~~her~~ ~~actually~~ incestuous feelings towards his ~~flaw~~ ~~his~~ niece (Catherine).

and because of this, he is angered by Rodolfo and everything he does because he is trying to marry Catherine, but Eddie believes that he's not right and that he's only doing it for a green card. Eddie ~~starts~~ in a way starts to pick on Rodolfo and everything he does, saying, cook, sewing, it gives him a reason to say he's not right. So, ~~in~~ the scene where Eddie tries to teach Rodolfo how to box, he lands a clean hit on Rodolfo, making him fall. ~~Then~~ Soon after, Marco asks Eddie if he can lift a chair with one hand, which he couldn't, in ~~the stage~~ like Marco could though. In the stage directions, it ~~says~~ says "the chair rises like a weapon over Eddie's head". This simile shows that Marco is trying to intimidate Eddie, ~~at saying that~~ saying that he knows what he's doing and that if he tried anything, Marco would win. ~~He's~~ He's presented as strong and quite frightening, which is ~~to~~ to ~~protect~~ defeat his ~~own~~ brother.

Furthermore, later on, Eddie actually calls the ~~Immigration~~ Immigration Bureau about Marco and Rodolfo. So when Marco speaks to Almeri, an ~~Italian~~ Italian American lawyer and actually the chorus figure of the play, Marco asks ~~if there is a law about~~ how it's ~~not~~ not a crime to make someone and degrade them.

He says "He degraded my brother. My blood. He robbed my children, he mows my work". These short sentences ~~to~~ ~~emphasise~~ emphasises the anger in ~~the~~ Mario, he was respectfully, kind, obedient, ~~but~~ but Eddie still did what he did, and because of ~~Mario's~~ a Mario's mindset, he believes in the Sicilian law, not the American one, ~~he wants to take matters into his own hands~~ taking matters into his own hands. Alfieri tells Mario "This is God" "Only God makes justice" because he means what he wants to do, kill Eddie, which he eventually does. He is presented as ~~the~~ a mainly, aggressive, aggressive man, but only ~~because~~ because he wants to defend and protect his family, his blood.

Moreover, ~~in the last scene, where~~ towards the end of the play, when Mario goes to ~~kill~~ ^{kill} Eddie, he ~~says~~ he shouts to him, "Animal! You go on your knees to me!" This is obviously a metaphor, as Eddie clearly isn't an ~~animal~~ animal, Mario just says this to Eddie because of what he did, he called the immigration Bureau, he snitched, which is something you just don't do. Not only that, but Eddie mocked ~~his~~ Rodolpho, Mario's own blood, continuously, ~~so~~ so it's obvious why Mario would be angry, calling him an ~~animal~~ animal, because

What he did is not something something a human is capable of doing, only an animal, a monster could be capable to treat someone like that. Marco is presented as a respectful man throughout, even when putting up with his brother being mocked and degraded, he has a limit, and that limit was reached. He defended himself and his family.

To conclude, Marco is presented in many ways, as a respectable man with morals and values, and family man that will do anything for his family.



This response shows thorough knowledge of the play and the role of Marco.

The candidate has produced a thorough, personal response and has supported ideas with fully relevant examples from the text. There is some analysis of language and dialogue (dashes, simile, short sentences) but there is little awareness of form and the play as a performance, and the analysis of AO2 could have been developed further. This prevents the response from being placed at the top of Level 4.

Level 4 - 22 marks



Remember that AO2 includes language, form and structure. Try to cover all three if you can.

SECTION A

Modern Drama

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

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

The character I chose for the question Discuss The presentation of one character you admire in A View From the Bridge is Marco.

A view From The Bridge is Hammett in Brooklyn, NY in the United States of America at that time people believed in the American Dream immigrating from their country to the US to make money to support ^{the} family in the home country.

We met Marco for the first time in act 7 while him and his brother Rodolpho are sorted by Tony to Eddie's house where they will stay for a bit of time, at the beginning we only receive one description of Marco

saying "He is a square built peasant of thirty two, suspicious, tender and quiet voiced" which gives us a poor idea of how Marco is.

Marco shows gentleman attitude when he meets ~~Beatrice~~ Beatrice "He kisses her hand".

Marco and his brother start telling Eddie and Beatrice how hard life was back in Sicily "Horses in our town are skinnier than goats" highlighting the fact that ~~poverty~~ there is a lot of poverty and also when Beatrice asked what his occupation was he replied "Whatever there is, anything" showing also that jobs were hard to find so it was hard to keep up with all expenses.

Marco ~~introduces us to his~~ talked about his family telling us he is married and he has three children "yes I have three children" He also tells us that one of his kids is sick "The older one is sick in the chest" closing the

CONVERSATION BY SAYING "IF I STAY THERE
THEY WILL NEVER GROW UP!!" MEANING THAT
IF HE IS ~~NOT~~ GOING TO FIND A SOLUTION
TO TAKE CARE OF THEM ^{THEY} HE WOULD PROBABLY
DIE WITH ALSO SHOWS HOW A GOOD CARRING
MAN HE IS AND THIS IS ONE FACT BECAUSE
I ADMIRE HIM IN THE A-VIEW FROM
THE BRIDGE.

IN ACT 2 THINGS GET HEATED UP DUE TO
THE FACT RODOLPHO, MARCO'S COUSIN TRIES TO
CREATE A RELATIONSHIP WITH KATHERINE ~~SPITS~~
~~AT~~ BUT EDDIE THE HOUSE DOCTOR WASN'T
TAKING IT AND DECIDED TO CALL THE IMMIGRATION
POLICE ON THEM, MARCO SPITS IN EDDIE'S
FACES WHILE HE SWEARS HE WILL KILL HIM, AFTER
A FEW DAYS THE TWO ENCOUNTER
AGAIN AND FURTHER AND MARCO FURIOUS
OF THE FACT EDDIE RUINED THE CHANCE TO
SAVE HIS FAMILY KILLS HIM AND EDDIE DIES
IN BEATRICE'S ARMS.

FOR A CONCLUSION I CAN SAY MARCO
IS PRESENTED AS A CARRING MAN WHO
WILL GIVE EVERYTHING FOR THE FAMILY, AND
A VERY GOOD EDUCATED MAN BUT

IN CASE OF BETRAY CAN BECOME REALLY
AGGRESSIVE AND WILL GET REVENGE, THIS ARE
THE REASONS WHY MARCO IS THE
CHARACTER I ADMIRE THE MOST IN A VIEW
FROM THE BRIDGE.



This is a clear and sound response with relevant personal engagement. The candidate uses relevant examples to support their view as to why Marco was chosen as an admirable character.

However, although the candidate explains the quotations used, there is no attempt to analyse the language which results in AO1 being stronger than AO2. Although a little narrative at times, this response shows a sound understanding of a number of different sides to Marco's character which is sufficient for a mid-Level 3 mark.

Level 3 - 16 marks



Remember to explain what you feel the playwright meant by presenting a character in a certain way.

Question 3

'Some characters feel sorry for what they have done and some do not.'

Explore the theme of regret in *An Inspector Calls*

An Inspector Calls was by far the most popular text chosen. The theme of regret was understood by most candidates and better responses understood Priestley's intentions supported well with AO2 and layered analysis. Less successful answers struggled to include AO2 analysis, which led to more descriptive, plot-based responses. Many candidates used a generational approach to the question, explaining that the senior Birlings learn nothing from their experience. This was contrasted with the changes elicited in the younger generation. Candidates discussed in a lot of detail the presentation of Sheila and her change in attitude when she challenges her parents and Gerald when they learn nothing, do not change, and do not see any problem when Goole leaves – this was specifically explored in a lot of detail. One or two answers explored ways in which the Mr and Mrs Birling regretted being found out and having their reputations ruined rather than regretting the human fallout of their actions. Dramatic irony and use of metaphorical language (fire/bees/golf) featured in many answers. Some candidates' answers drifted into responsibility rather than regret, losing grip on the question focus as they wrote. Some very accomplished answers thoroughly considered how Priestley's play uses the theme of regret to place moral expectations on the audience as well as the characters themselves.

SECTION A

Modern Drama

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

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

regret
~~Crumb~~

older vs younger

responsibility

P
E
T

In An Inspector calls, the theme of regret is presented through ~~the different~~ characters such as Sheila and Eric, who feel remorse, and as well as characters such as Mr and Mrs Birling who refuse to accept any responsibility for the death of Eva Smith. Another character who shows regret is Gerald Croft, and I will explore how his character changes through the novel.

~~At the~~ Priestley uses Mr Birling to epitomise the capitalist ideologies while making them synonymous to a lack of regret and remorse. At the end of the play, Mr Birling says, "the famous younger generation who know it all. And they can't even take a joke -", this not only highlights his ~~lack of~~ refusal to accept blame or guilt, but also diminishes the ~~stat~~ death of Eva Smith to a "joke". The ~~use of hyphen~~ shows that ~~the~~ cuts of his speech with the telephone that [rings sharply]. Priestley does this to express how myopic views such as the ones Mr Birling holds should be cut out from Society. ^{By calling} ~~Comparing~~ the younger generation 'know-it-all', he undermines himself ~~tho~~ as he ~~is~~ holds his opinions highly. This is seen at the start of the play when he declares the Titanic is "unsinkable absolutely, unsinkable. Through this irony, Priestley

Critiques and mocks characters who don't feel regret, creating a parallel between being factually wrong and being morally wrong.

The character of Gerald ~~is~~ expresses guilt and regret when the Inspector questions him, but the audience is disappointed with his character arc when he is shown to easily slip back into his old ways when the Inspector leaves. The cyclical structure ~~is~~ "Everything's about all right now, Sheila. [holds up the ring] What about this ~~to~~ ring?" This creates a cyclical structure, ~~is~~ expressing his lack of ~~remot~~ regret and ^{his} unwillingness to fall back into ~~the~~ his life before the Inspector's arrival. The ring is a symbol of traditional power and ownership which undermines his moral wrong doings of "installing" Daisy Eva Smith and using her as a mistress. ~~His~~ His lack of change shows his unwillingness to feel sorry for what he has done.

On the other hand, Sheila is shown to develop past her immature, ~~ways~~ ways. We see this when she challenges her parents - leaving the role of a docile, ~~woman~~ disenfranchised woman; ~~into~~ "What he made me feel. Fire and blood and anguish", she steps into the role of the Inspector's proxy, mourning

his language. ~~This underscores her strong~~ showing his effect on her conscience. The polysyndetic listing shows the strength of her regret, creating an idea of eternal punishment for ~~the~~ ^{her} family's ~~past~~ sins.

In conclusion, through the themes of older vs young, and the characters of Sheila, Gerald and Mr Birling, the audience is shown the different reactions to the Inspector (~~who represents their~~ and their different levels of regret, ~~and~~ ~~and~~ their morality, and how it connects them. Their different responses to regret is a tool to highlight ~~their morality of their~~ So the correlation between, ~~of~~ age, gender and social status.



This is a well-focused response which shows personal engagement with the theme of regret.

Ideas are clearly expressed and supported by some comments on language and structure: irony, cyclical structure, symbolism and dialogue. Several characters are referred to: Sheila, Eric, Gerald and Mr Birling, but none of the ideas are fully developed or sustained which means that a mark in the middle of Level 4 is appropriate rather than a top mark.

Level 4 - 22 marks



It might be better to concentrate on fewer characters but develop ideas fully on those you choose.

SECTION A

Modern Drama

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

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

In *An Inspector Calls* by J.B. Priestly, Priestly explores the theme of regret through the complex and vastly contrasting characters. Through the characters, Eric Birling, Sheila Birling, Gerald and Mr and Mrs Birling, Priestly masterfully crafts & explores the theme of regret through language and structural devices.

One of the characters who regrets his actions and is willing to accept the blame is Eric. Eric claims, 'I was in that state where a chap turns nasty easily.' A euphemism for sexual assault against the poor Eva Smith, the use of the ~~was~~ dismissive tone and ~~emotion~~ in 'that state' ~~and as~~ portrays how it's not his first time and how ~~since~~ his excessive alcoholism causes him to impregnate Eva, without caring about her. He later states, ~~"I didn't like her"~~ 'I wasn't in love with her or anything - but I liked her - she was pretty and a good sport', the casual tone and use of the phrase ^{words} 'a good sport' dehumanises Eva Smith reducing her to an object or a toy. Due to the differences in class, Eric

being of higher class can afford to 'play' around with girls as if they were toys and get away with it, while the lower working class women had their lives destroyed, 'she hadn't a job ... and she'd no money left.' Additionally, this symbolises how in the 1900's many women were suffering from such extreme poverty they were forced into prostitution to make money. However, near the end Eric regrets his actions and accepts the blame ~~con~~ starkly contrasting with his parents. 'My god - I'm not likely to forget,' the hyphen ~~creates~~ and the short fragmented sentences portray his grief and regret of his actions. ~~He explodes~~ When Mr and Mrs Birling realise that the inspector was a hoax and sweep the incident under a rug, Eric explodes: stage direction [shouting] 'And I say the girl's dead and we all helped to kill her - and that's what matters.' The use of the stage direction 'shouting' portrays Eric's emotional maturity and transformation from being reckless to accepting reality and taking responsibility. The long hyphen creating a ~~de~~ sense of urgency, ~~the~~ and the blunt ~~and~~ directive language portrays Eric's inner turmoil when ~~faced~~ ^{faced} with his parents actions. Eric Priestly portrays Eric as a dynamic character who undergoes maturity and emotional transformation whilst embodying the Inspector's socialist views. Priestly uses Eric to depict how the younger generation are more willing to change as Eric ~~begins to~~ takes off his 'rose-tinted glasses' and takes responsibility.

Another character who regrets their actions and is also willing to accept responsibility is Sheila. Sheila who got Eva Smith fired from the shop for rather respectable job at Millwards because she 'went to the manager and told him that this girl had been very impertinent ~~and there was~~ The use of the word 'impertinent' depicts Sheila's classiness and her ~~pro~~ authority over the lower classes due to her social status even though she is a girl and girl's didn't have much power. However, almost immediately she takes responsibility, 'I know I'm to blame - and I'm desperately sorry.' Her short fragmented sentences with uppers depict her genuine remorse and grief for her actions. Sheila is one of the most dynamic characters who undergoes a drastic emotional transformation and becomes the inspector after he leaves. 'So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving as we did,' Sheila's sarcastic tone ~~she~~ highlights the ~~prejudice and~~ ~~dis~~ lack of moral accountability that Mr, Mrs Birling and Gerald feel as she begins to express the Inspector's socialist views. Even at the beginning when she is less mature she ~~some~~ realises the discrimination against the lower working classes claiming, 'But they're not cheap labour, they're people.' Her direct tone, ~~questioning her father and~~

condemning her father's greedy capitalist views already illustrated the start of her maturity and understanding as her rose-tinted glasses begin to crack and later they completely fall off as she accepts her social responsibility and regrets her actions. Priestly uses Eric and Sheila to portray how the younger generations were more susceptible to change and how the society desperately needed a social-reform.

However, Gerald seems to regret initially but then manipulates his words to achieve his goal. Gerald who had an affair with ^{"Daisy"}~~Eva~~ whilst engaged to Sheila spends the summer with ^{"Daisy"}~~Eva~~ justifying his actions as he states, 'I became at once the most important person in her life - you understand?' the cold, self-congratulatory and detached tone in his words depict how Gerald was using her and how he then felt the need to 'rescue her' from Alderman Meggarty and then 'protect her'. As if she was too weak, frail like a damsel in distress. He then states, 'I broke it off,' as if objectifying "Daisy Renton" and stripping her autonomy. Gerald portrays like Eric how wealthy upper class men would 'toy' with women for their own amusement and then give them money to silence them. 'I insisted on a parting gift of money,' the use of transactional words such as ~~'transactional'~~ 'insisted' underscores how he believes everything can be

solved with money. Then later after the Inspector turns out to be a hoax he immediately jumps on the opportunity and asks, 'Everything's all right now, Sheila. [Tidies up the ring] What about this ring.' Highlighting, how Gerald doesn't regret his actions and believes that everything can return back to normal by pulling a blind-eye to the truth showing his rose-tinted vision. Priestly uses ~~Ger~~ Gerald to depict the wealthy upper classes and their lack of regret is what led to the harsh horrifying two world wars and that society must care for each other, otherwise they will be fought, 'in fire, blood and anguish'. The triadic structure foreshadows doom and the severe consequences of the war possible war.

Furthermore, Mr and Mrs Birling even after being humiliated refuse to regret or accept any responsibility, refusing to see the world without their 'rose-tinted glasses'. Mr Birling who refused to raise the workers pay to 'about twenty-five shillings a week,' and ~~so~~ fired Eva for organising the strike. The Inspector then tells him how he made her 'pay a heavy price,' the metaphor of 'heavy price' alludes to the economy and trade, and how to the capitalist Mr Birling the consequence would be a small loss in profit but to Eva Smith and the working class the consequences were more dire — her life. Till the end Mr

Birling refuses to take responsibility and he shifts from using personal pronoun "I" to "we" & attempting to shift the blame on others. He then expresses some regret claiming, "I'd have paid thousands - yes thousands," highlighting how he sees money as a solution to all problems portraying his capitalistic mindset. ~~On the other~~

On the other hand, Mrs Birling portrays absolutely no regret towards the death of Eva Smith. Mrs Birling runs a charity to help the lower classes and when Eva came and used her name 'Mrs Birling' she felt so irritated shown by the stage directions of (stung) ~~that~~ as that her reputation had been damaged she ~~claimed~~ states, "I used my influence to have it refused" ~~but~~ stating, 'I consider, I did my duty.' the use of personal pronouns "I" and the superior tone portrays how her so-called empathy by running a charity is non-existent which is ironic as she runs a charity to help others. Also, de Priestly uses dramatic irony as the audience knows the father is Eric, ~~but~~ yet she continuously blames the 'father' of the child for being irresponsible which ends up being Eric. & Even, after everything has been revealed she claims, 'I won't believe it. I did nothing wrong,' the use of short, declarative sentences ~~portrays~~ ^{exposes} her social hypocrisy and class prejudice as she refuses to see the world without

her rose-tinted glasses



The candidate has produced an assured and perceptive response which shows mature critical style and understanding of Priestley's intentions.

Each character's role is analysed in turn, supported by discriminating use of relevant examples which are evaluated cohesively. References to context are integrated and made relevant to the social views of the characters, and their reasons for showing or not showing regret. Language, form and structure are analysed effectively using appropriate terminology accurately when appropriate e.g. triadic structure being used to emphasise impending conflict. This response is impressive in 45 minutes and deserves full marks.

Level 5 - 30 marks



Try to make your analysis of AO2 link back to the question if you can.

SECTION A

Modern Drama

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

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

In the play, 'An Inspector Calls', Priestley presents some characters regret ~~sub~~ through the characters development ~~as~~ and cyclical structure of the play. Therefore, I strongly agree with the statement, "Some characters feel sorry for ~~their~~ what they have done and some do not," and in this essay, will further explore how language, form, structure and character choices highlight this.

One character who does show the most regret is Sheila. Throughout the play, Priestley orchestrates Sheila to represent the hope for the future in the hands of the younger generation. After the inspector has ~~for~~ left the Birling household, we see Sheila stepping up to become his proxy,* trying to evoke any guilt that ~~the~~ her family may be feeling. As Mr Birling turns 'jovial' and insists that "the whole thing is different now," Sheila is hit by a realisation of who her father truly is. She becomes tense and informs ~~her~~ father that she "wants to get out of this" and the way he speaks about Eva Smith "frightens" her. In the

Samuel, Sheila seems to be the only one who is truly affected ~~on~~ as we see she is unable to move on as quickly as the others. This is emphasised when she tells Gerald that his proposal is "too soon." I believe Priestley has done this to show the younger generation of the time, ^{who} ~~how~~ they ~~are~~ ~~me~~ need to become in order to save the society of his era, especially the hope of lessening the separation between classes. (Further presented by the likeness of Sheila and Eva Smith, allowing Priestley to emphasise the class drift.)

Opposingly, Mr Birling doesn't show much regrets at all. Even when first questioned, Birling insists that it is "~~none of the~~ tells the inspector; ~~It is none of your~~ concern I don't see that it's any ~~of your~~ concern of yours how I choose to run my business." This is also soon followed by Gerald's agreement that Birling "couldn't have done anything else." Priestley conveys the idea that Gerald represents who the younger generation may become if they follow in the older generations footsteps. This makes Birling the symbol of the selfish upper-class of 1912 and Gerald his becomes his successor. The only time Mr Birling shows true guilt or dread is the end of the play when ~~the~~ ^{it} the stage instruction says quotes, "As they stare guiltily and dumbfounded, the curtain falls." By leaving this the play on such an open ending, Priestley

intentionally highlights how people, the selfish and arrogant upper-class, only feel bad for their actions when they realise there are actual consequences. This can be emphasised by the cyclical structure of starting with the inspectors arrival ~~to~~ and ending with the real police calling about an inspector on their way.

Through Gerald and Eric, Priestley presents differing forms of guilt. Gerald appears ~~sorry~~ sorry for his affair with Eva Smith but more so for being caught and potentially ruining the business deal that is his engagement to Sheila. Eric, however, shows more of a genuine guilt for his actions towards Eva Smith / Daisy Renton. When he learns that the woman was pregnant, Eric becomes angry at both himself and his mother for not helping her. Later in the play, towards the end, Eric says "And I agree with Sheila. It frightens me too." Priestley uses Eric's regret to emphasise how even though what he did was horrific and many would say unforgivable, he is still salvageable, which mirrors the Priestley's beliefs on the society of 1912.

In conclusion, Priestley uses the running theme of regret to mirror the society of 1912, which he lived. With older generations lacking in empathy and responding selfishly, while the young Eric and Sheila highlight the hope Priestley holds for the future.

* And and Priestleys mouthpiece,



This is a developed personal response which shows a sound understanding of the theme of regret which is applied to a number of different characters: Sheila, Mr Birling, Eric and Gerald.

The response is supported by clearly relevant examples chosen from the text. The ending does mention the cyclical structure of the play, but there is very little other coverage of AO2 or analysis of language. There are a lot of relevant quotations taken from the play, but they are not analysed for effect. This prevents the response from achieving a mark in Level 4.

Level 3 - 18 marks



It may be better to include fewer quotations from the play and analyse the effect of those you choose.

Question 4

How is Mr Arthur Birling presented in the play?

This was as popular as Question 3 and candidates relished writing about Arthur Birling. Many explored his construction as a caricature with the best relating his own less aristocratic roots to the 'chip on his shoulder that leads to much of his poor treatment of his work force'. Some very good answers tracked his appearances through the three Acts, creating compelling arguments about his placement in key situations. His pontifications about the Titanic/War/strikes featured frequently alongside some convincing discussion on dramatic irony and schadenfreude. The juxtaposition of 'lower costs and higher prices' also featured with some candidates, again, linking their arguments to the play's context and Priestley's intent. Lots of very insightful points were made about Mr Birling and his view of Eva, his wife and his family. Good contrasts were made with the Inspector with obvious references to capitalism/socialism. Some perceptive analysis of the language Mr Birling uses (AO2) and how Edna brings in the Inspector to shatter his capitalist ideology. Less successful answers wrote character studies with varying levels of textual support and development, some of which tended to be narrative.

SECTION A

Modern Drama

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

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

Arthur Birling is one of the main characters in this play and the head of the family. At the start of the play, he is presented as a "rather portentous man in his middle fifties" from an upper social class. It can also be seen that he is wealthy from the description of his house.

When it comes to business, Arthur Birling has a rather capitalist view, shown when the Inspector asks him about Eva Smith and he replies by saying that it was the best decision for his business, which also shows that he had little to no sympathy for Eva.

From another point of view, Arthur Birling

appears to have less manners than his wife, Sybil Birling. This can be demonstrated when she corrects him when he talks informally about the food. Additionally, Priestley mentions at the start of the play in the stage directions that she is "her husband's social superior."

When the Inspector arrives, Arthur Birling presents himself as being more powerful than him by saying that he ruined the dinner they were having and even after he leaves, he still has his doubts about him. However, he becomes very confused at the end with the mysterious phone call from the police.



The candidate has produced a brief response showing sound knowledge of Mr Birling's character. There is some sound personal engagement. However, the response lacks textual support apart from the opening stage direction and there is no attempt to comment on language, form and structure. This means that the response is rather narrative. Its lack of development and AO2 means that it cannot be given a mark higher than in Level 2. Level 2 - 11 marks



You must remember to put in textual references to support your ideas.

SECTION A

Modern Drama

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

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

In An Inspector calls, JB priestly presents Mr. Arthur Birling as a symbol of arrogance, ~~not~~ toxic patriarchy, and a capitalist individual who doesn't care about anyone and preaches inequality. Priestly presents these themes using Mr Birling's classist and capitalist views and cold hearted, profit-driven actions. An Inspector call, is set during the Edwardian period, where social inequality and income inequality were prevalent.

Arthur Birling's infamous speech at the beginning of the play, underlines his ignorance, ~~and~~ when it comes to political and world matters. He states "The German don't want war" and ~~and~~ describes the Titanic as "Absolutely unsinkable". This is an irony as the play was written after World War II, so the readers know he is incorrect.

Early in the play, Birling is described as ~~a~~ "A heavy-looking, rather portentious man". The word

"partentian" convey that he is a serious man with no feeling. This is confirmed several times throughout the play.

Priently also uses Mr Birling, as a symbol of capitalism and how it negatively affects the working class by exploiting them. Where the rich get richer and the poor get poorer. Priently highlights that the upper class don't help the lower class. Birling conveys this here "well it's my duty to keep labour cost down".

J.B priently also proves ~~that~~ Mr Birling is being lower class than Gerald and Sybil. He does this by making Arthur have a regional accent. Due to this, Mr Birling only cares about his reputation and ~~not~~ a knighthood, and not about Eva or his horrible actions. Priently ~~is~~ shows this here: "I was almost certain for a knighthood in the next honours list".

Arthur Birling feels no remorse / regret, accountability or responsibility when it comes to his actions that ruined Eva Smith's life. This shows that he is a cold, heartless man with capitalist views. This contrasts with his children, Sheila and Eric.

When feel guilty and took accountability for their actions. If everyone all took responsibility for everything, it would be very awkward.

~~Pro conclusion~~

In conclusion, Arthur Birling is an ignorant and arrogant character, who symbolizes toxic patriarchy and evil capitalist view. He takes no responsibility when it came to the welfare of others and only cares about himself. The socio-historical context is relevant, because many men were like this in England, during the Edwardian era.



There is a sound understanding of Mr Birling's character here supported by clearly relevant examples from the text.

The candidate focuses on Mr Birling's role as a symbol of capitalism, showing a clear awareness of the way Priestley uses him to make a political point. However, the response lacks analysis of language and form, and the quotations are used merely to support the points being made rather than being analysed for effect. A mark towards the top of Level 3 recognises the relevant personal response, but it cannot progress further without more developed AO2.

Level 3 - 17 marks



Try to ensure that your comment on AO2 is as strong as AO1.

SECTION A

Modern Drama

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

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

Priestley presents Mr Birling as a capitalist professional who takes pride in his work, but refuses to own up when faced with situations he is involved with. This makes him one of the important characters in terms of authority rather than morality.

Mr Birling is originally presented as an arrogant businessman, who seems to know everything, being a "hard-headed, practical man of business. And I say there isn't a chance of war." This first person prediction reveals his over-confidence in certain aspects of life, due to his previous success, causing him to become complacent. He goes on to say "The Titanic [...] and unsinkable, absolutely unsinkable." The use of

repetition emphasises his apparent certainty that things will happen how he ~~expects~~ expects them to. ~~that~~ The dramatic irony in his words would astonish a 1945 audience, already knowing that his claims were wrong, foreshadowing his moral degeneration as the play goes on. Priestley uses Mr Birling to show the dangerous acquaintances of arrogance and egotism.

Secondly, Mr Birling reveals ~~this~~ the individualism that the higher class believe in during his time, ~~he~~ saying, "A man has to make his own way - has to look after himself." This highlights the personal dependence that Mr Birling relies on, contrasting with the younger generation that believes in social responsibility to a certain extent. The use of the word 'man' connotes that his idea ~~is~~ is general and fixed, as he believes that anyone and everyone should not put their reliance on people. Priestley uses this to shock a 1945 audience as they would believe that survival is supported by ~~community~~ close-knit communities.

Mr Birling ~~is~~ externally validates his statement by using general pronouns, not referring to anyone specifically.

~~Mr Birling~~ Furthermore, Mr Birling criticizes the inspector's message and management of the situation. He responds, "I've told you before, I don't like your tone nor the way you're ~~proport~~ handling this inquiry." This immediately suggests that Mr Birling has something to hide, due to his defensive attitude towards the inspector's interrogation. He refuses to admit to playing a part in the death of Eva Smith, dodging questions ~~and~~ every chance he gets. This shows the stubborn trait he possesses, and declaratively ~~is~~ attacks the inspector's statements. To a 1945 audience this would also suggest that he attempts to cover up and mark his wrongdoings, reflecting the attitudes of wealthy ~~and~~ businessmen in a capitalist society. ~~?~~ Priestley uses Mr Birling as an idea of what not to become in the society / community.

Arthur Birling ~~thinks~~ urgently attempts to clear his name from the suspect list throughout the play, as seen when Eric is ~~accused~~, accused, with Mr Birling claiming that "He's admitted he was responsible for this girl's condition," diverting attention from him to Eric. This demonstrates the self-centred lifestyles of the upper class society, as they would rather let themselves free than anyone else, not excluding close relatives. He then believes that "somebody put that fellow up to coming here and hoaxing us. There are people in this town who dislike me enough to do that." Lexically, the word 'somebody' reveals his belief that a person or group of people may be watching him and playing on his downfall, further indicating that he never let go of the refusal to take responsibility.

In conclusion, Mr Birling can be seen as Steinbeck's way of teaching that arrogance leads to the loss of reputation, as Mr Birling lost what he tried protecting

the most due to his inconsiderate mindset,
and belief that wealth or the only
representation of personality, neglecting moral
standards.



This is a thorough and knowledgeable response, which focuses on Mr Birling's role as a mouthpiece for Priestley and his capitalist views.

There is some perceptive comment on the way he diverts attention away from himself to Eric to avoid blame. Ideas are supported by integrated quotations which are analysed at word level e.g. the use of declaratives. There is also some consideration of form and dramatic techniques e.g. dramatic irony and foreshadowing. However, although AO1 is assured, the analysis of AO2 falls short of the cohesive evaluation needed for a stronger Level 5.

Level 5 - 25 marks



When you are considering AO2 make sure you cover language, form and structure and link it to the writer's intentions.

Question 5

Discuss the significance of Wellington's murder in *The Curious Incident of the Dog in the Night-time*

Few candidates attempted this question and those that did were seen to fall mainly into Levels 3 to 4. This question really lends itself to discussion of structure and there were some focused arguments related to the play's title, opening scene and the use of Wellington as a catalyst for the play's action, Christopher's development and his relationship with his mother and father. Some considered the murder of Wellington as the springboard to the revelation of secrets via Christopher's sleuthing. One candidate made an interesting point that 'the murder is like a tragedy in reverse'. Mostly these were well done and there was much evidence of enthusiastic personal engagement and analysis of dramatic effects. Candidates working at Levels 3 and below tended to move away from the discussion of Wellington and discuss the rest of the play.

SECTION A

Modern Drama

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

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

In Simon Stephens's post modern play 'The Curious Incident of the Dog in the Nighttime', Wellington's murder is especially significant as it acts as a catalyst for Christopher's journey to growth and independence, ultimately symbolising both change and discovery.

~~Wellington's murder is initially presented as~~ Through Wellington's murder, and Christopher's initial reaction to said murder we, as an audience, are introduced to Christopher's character and ergo allowed the opportunity to make judgements about his ~~trust~~. These judgements will, however, be challenged as we observe his character and ~~begin~~ sympathise with him. Early on in part one of the play we are introduced to a central theme through Wellington's murder: ~~trust~~ honesty and dishonesty. When Christopher is being ~~accused of murdering Wellington~~ questioned by the police officer he states ~~bluntly~~ bluntly that he 'always tells the truth'.



This is a very brief response which shows some understanding of the significance of Wellington's murder as a catalyst for Christopher's development (AO1).

However, the ideas are not developed and there is no textual reference apart from one brief quotation at the end. There is no attempt to comment on AO2. The response can only be considered for AO1 so a mark in Level 2 is appropriate.

Level 2 - 10 marks



Make sure you support your ideas with relevant quotations.

SECTION A

Modern Drama

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

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

Intro → Starts book → start story ✓

P1 → Caused everything, finding out truth ✓

P2 → caused by anger of separation ✓

P3 → Allows Christopher to grow and be confident ✓

Conclusion →

Play within play

More than 1 narrator ✓

~~Editor~~ chaotic - voices ✓

Like losing friend for Christopher ✓

Not chronologic order

Wellington's murder in 'The Curious Incident of the Dog in the Night-time' is very important because it is what starts the play, it's the start of the story, for Christopher it was very important because it encouraged him to look for the murderer and write a book.

"Wondered who had killed him, and why." shows that Christopher found it intriguing and wanted to know more.

Wellington's death lead to Christopher investigating and eventually finding out more than he was looking for. He found out that his mother wasn't dead: "I know."

"No, Christopher. I'm not sure that you do. I mean that they were very good friends. Very, very good friends." this quote shows that Christopher doesn't understand what people mean, they use metaphors and facial expressions that Christopher can't figure out, Stephens helps the audience see what Christopher thinks like and what he feels, which helps the audience empathise; Stephens also shows that Christopher is an unreliable narrator because he is not able to know everything that is going on, so this creates dramatic irony throughout the whole play. Eventhough we also see the story narrated by Siobhan which is a reliable narrator and she understands how Christopher feels.

Wellington's murder was caused by the anger and frustration that Ed Boone felt when her wife (Judy) left with Mr. Shears, and when Mrs. Shears didn't love him back. The same anger led to Ed lying to his son and therefore causing a distant relationship ~~bet~~ between dad and son. This along with the voices that narrate some of the story helps create tension and a chaotic environment that reflects Christopher's way of viewing the world.

For Christopher Wellington's death was like ~~losing~~ losing a friend, and it caused to lose trust with his father, ~~eventhough~~ even though at the end they start to rebuild it; it also caused Christopher to ~~tease~~ lose some of his fears and his childhood innocence that is shown throughout all the play. Specially with the use of first person, it shows that even though he is ~~is~~ smart, and he is still a child that hasn't had much experience in life.

Overall solving the murder allows Christopher to grow and be more confident: "And I know I can do this because I went to London on my own, and because I solved ~~the~~ the mystery of who killed Wellington? and I found my mother and I was brave and I wrote a book and that means I can do anything."



The candidate shows a clear understanding of the impact that Wellington's murder has on Christopher.

The response has sound personal engagement although ideas are not fully developed. There is sound comment on the playwright's use of dramatic techniques like dramatic irony/tension and first-person narrative, but there are few textual references for support. The response lacks analysis of language and AO1 is stronger than AO2.

Level 3 - 17 marks



When you have good ideas, make sure you give examples from the text.

SECTION A

Modern Drama

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

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

Plan: - Opens the Play.
- gives audience insight into C.'s mind and his aspergers as he works out who killed him, Part 1 = conventional murder mystery, where the Protagonist ~~the~~ C. works out → faced with dilemma, Shows C's Progression
- Opens the Play, Starts the Play off with instant tension, Title is based off of the event "at the dog in the nighttime"
- Ed, Judy and C.'s relationship, C. is given Golden retriever at end, Ed's way of saying sorry. C runs away as he finds out Ed killed W. + C's relation with animals, Pet rat Toby.

Wellington's murder is extremely significant in The curious incident, as it is the start and central problem of the Play written by Simon Stephens. For example, when Christopher finds the body of Wellington he is the victim of Mrs Shears' anger at the start of the Play. "Get away from my dog." The relation of this phrase portrays her anger to the audience and to Christopher. Simon Stephens uses stage directions to show Christopher's discomfort with the situation as he "puts his hand over his ears" and "He presses his forehead on to the grass. He

starts groaning." This gives the audience an insight into the hinted at aspergers Syndrome, which is also central to the Play as Christopher is the main character.

*Christopher's

Wellington's murder at the start of the Play gives ~~at a~~ the audience an insight into ~~his~~ mind and how he works, as Christopher uses his aspergers to his advantage to skillfully use logic ~~and~~ and deduction to find out who killed Wellington. Part 1 of the Play has a different genre to the second part. In Part one the Play is a conventional murder mystery where the Protagonist, in this case Christopher tries to solve the mystery of ~~how to~~ who killed Wellington. When Christopher does find out ~~about~~ that it was Ed ~~who~~ who did it, ~~at Ed says~~ Christopher breaks out, as Ed holds his hand for Christopher to touch, "Christopher screams." and "Pushes Ed backwards." Stephens uses these stage directions to convey Christopher's anger and confusion at the situation he is in, as he struggles to comprehend it. Christopher repeats the phrase "I had to get out of the house." ~~Five~~ Five times after Ed leaves, the repetition ~~it~~ illustrates further Christopher's anger and also is the turning point of the Play, as the genre changes to a Bildungsroman as Christopher travels to London on his own to escape Ed. Wellington's murder also ~~caused~~ leads to Christopher finding out about Judy and Mr Shears relationship, however Christopher is emotionally unphased by the

news as he is unable to process or feel most emotions that a person without aspergers would feel. Wellington's murder is also used to show Christopher's progression throughout the play as he grows in confidence while investigating, as he says "No I don't talk to strangers. But I'm doing detective work." ~~Stephen~~ Christopher shows that despite him not usually wanting to speak to strangers, he does so for the sake of his interests, showing more signs of aspergers as he is extremely invested in his interests like maths and astrology, he even takes his A-level maths early as he is so good at it.

Wellington's murder is the opening scene of the play, starting it with high tension levels and a gruesome start as Stephen uses stage directions "A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side." The centring of the dog shows its importance to the play. The fact that the play starts with ~~a dog and ends~~ the murder of a dog and ends with the gift of a dog ~~from~~ From Ed to Christopher gives the play a sense of return, this also helps to show Christopher's progression and display the novel's theme of a bildungsroman through him. ~~As~~ At the start of the play Christopher does not like the colour yellow however at the end of the play, the golden retriever Ed gifts him is yellow. Despite this Christopher still accepts it as Christopher does not struggle in his relationship with his pet rat Toby, as he cares for it saying "rats are

very clean." Christopher also explains that when Toby died that "He was ^{very} old for a rat." This shows how Christopher struggles with expressing of feeling regular emotion despite the strong relation with his pet rat, this may explain why Christopher is so invested and finds it very important to figure out who killed Wellington, as he feels sympathy more towards animals. The title of the play "The curious incident of the dog in the night time" illustrates the importance of Wellington's murder, as not only is it the opening scene but is also central throughout the play and in the title.

The murder of Wellington allows Christopher and Judy's relationship to be shown by Stephens, as Christopher finds Judy's letters he learns that she had left them and had in fact not died, after finding out Ed murdered Wellington the Christopher goes to London to find Judy. This is very challenging for Christopher as he has never travelled alone, Stephens uses stage directions to show the chaos and confusion of Christopher's mind "Closed" "Position Closed" "Lock Shop" and so on, the stage directions further say "As the chorus becomes more cacophonous, Christopher finds it more difficult to walk." Showing Christopher is completely overwhelmed by the size of the situation, caused by Ed killing Wellington. As Ed's relationship with Christopher is completely ruined, Judy and Christopher's relation improves, as Judy takes Christopher in to her flat in London,

despite this Judy cannot handle Christopher, "She breaks. She cries." This shows how Judy is similar to Ed and how they both struggle to parent Christopher. Despite trying to Christopher throughout the whole of Part One, Ed still ~~then~~ cares a lot about their relationship, as he explains his emotions to Christopher he struggles to get words out. * Stephens shows this through use of ellipsis "look maybe I should say this but..." shows pauses in Ed's speech and portrays how important Christopher is to Ed, as he deeply considers his words.

In conclusion, the murder of Wellington is significant all throughout the play, Stephens used many stage directions, like how the stage is organised into even grids to mirror how Christopher sees the world, organised. The murder also shows Christopher's progression as he learns and matures from the investigation and turning point of finding out Ed had killed Wellington, the growth in confidence is shown in the post-script as Christopher explains his math problem to the audience, a group of strangers, which he would not have been confident enough to do at the start, he also says "I can do anything." Further showing his increased confidence through repeating the phrase.



This response is well-developed and assured in its knowledge of the play and the significance of Wellington's murder.

Throughout the response, the candidate shows a detailed awareness of the play as a performance, analysing the use of stage directions and the organisation of the stage. AO2 is also covered through the analysis of dialogue e.g. effective ellipsis and dramatic pauses to build up tension, and structure e.g. the idea that the play is a bildungsroman. In places the ideas could be developed further so a mark in the middle of Level 5 was considered appropriate.

Level 5 - 25 marks



Remember that a play is a performance with an audience, so you should comment on audience reaction.

Question 6

How is Judy's relationship with her son, Christopher, presented in the play?

This question was slightly more popular than Question 5. Candidates were mostly confident writing about Judy's relationship with Christopher. Most were able to write developed answers with textual support and at least sound knowledge about the impact of her absence, the central lie of her demise, the letters and their discovery and Christopher's ultimate reunion with her in London. One or two referred to the memories of her e.g. of the beach, as another facet of Christopher's externalisation of the past and Judy's place within that. Many candidates explored the development in Christopher's character following the discovery that his mother was alive and how this impacted his relationship with his father. Candidates also explored how it led to Christopher overcoming his anxieties and travelling to London alone. Some wrote about the ending of the play and its almost idyllic nature, with one questioning this as an ending that 'lacks credibility'. Elements of language, form and structure were very effectively covered by many responses to this question.

SECTION A
Modern Drama

Letters
Roger Ascham - does write
Bedsit + A-level

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

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

In Stephens play we see how the relationship with Judy and her son change from being non-existent to becoming ~~of~~ where they begin to live with each other again. We see how much Judy tries at the beginning but Christopher did not know she existed.

At the beginning of the play we see that Judy is seen as dead from Ed telling us about a heart attack. But once Christopher is told about her running off with Mr Shears, he then discovers the letters. We see that she is trying to still form a relationship after betraying both her husband and her son. We see the desperation from her in "I still love you. I hope you don't stay angry with me forever" this shows us the true pain that Judy feels about not seeing her son what helps show the relationship she once had with ~~her~~^{him} son. She then wrote that shed "love... write me a letter" this gives a sense of her missing his voice and the way he talks about everything, proving her true desire to restore ~~for~~ their relationship together.

When Christopher becomes scared of Ed and runs off

to London to find Judy and gets to her house we see her first reaction to seeing him was to hug him which he hates. This shows the reader that Judy is so overwhelmed with joy she forgets the small things that Christopher hates ~~so much~~. Later on in part two when Roger is drunk and comes into Christopher's room & we see him attack him but Judy comes in and saves him, this helps us see that she would do anything to protect him. Judy wakes Christopher up at 4am and steals Roger's car to take him home. This helps us see that Judy does what's best for Christopher and not what's best for her. This shows us the true compassion she has for her son, ~~that~~ which shows how the relationship never changed much when she left.

At the end of act 2 we see Judy had bought a bedsit for the two of them. When Christopher started explaining it to Siobhan we hear that "Mother has to clean the toilet before I can use it" this helps us see how kind Judy is to Christopher and the extremes she'll go to, to ensure that he's happy which shows us the shift in her attitude towards Christopher and how one-sided the relationship really is.

In conclusion, we see that the relationship at the start is not seen amazingly as she left because of him and his problems but over time realised her mistake and is now trying really hard to ~~to~~ make their relationship better and that she will

go to the extremes of even cleaning the bike every time he needs it.



The candidate shows sound personal engagement and knowledge of the play.

There is relevant understanding of Christopher's relationship with his mother and the feelings of regret Judy has about their separation. There are some supporting quotations, but these are not analysed, and the response lacks coverage of AO2. Ideas are well-focused but could be developed further.

Level 3 - 17 marks



Make sure you analyse the quotations you use for support.

SECTION A

Modern Drama

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

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

Judy's relationship with Christopher develops through the play from non-existent to a fully functioning mother-son relationship, which they both benefit from.

In 'Part One', the audience and Christopher believe Judy to be dead, and learn about her through Christopher's memories in a flashback. In this, Judy fantasizes about a life where she hadn't married Ed, living in "a little farmhouse in the South of France" and smoking "Gauloise cigarettes". Her idealised daydreams show Judy's want to get away from her life with Ed and Christopher, which Stephens highlights through ~~the~~ the juxtaposition of the luxurious "Gauloise cigarettes" and Christopher's description of his mother smoking the common "cigarettes called Consulate". This demonstrates the extent of Judy's unhappiness in her life with Christopher, because of her desire to change every, seemingly insignificant aspect of her life. As this is presented to the audience as Christopher's ~~memory~~ memory of his mother, ~~the~~ Stephens gives the impression that Judy's relationship with her family was difficult, seeing as her own 9-year-old son knew that she wanted something else, something better.

This is developed further by Stephens ~~when~~ at the end of Part I, when Judy's letters are revealed. ~~Beginning~~ ~~There~~ Judy is onstage reading aloud these letters in an uninterrupted monologue, and uses the declarative sentence "I was not a very good mother, Christopher," presenting her belief as the truth. This is particularly significant in the context of Christopher's neurodivergence, leading him to struggle to interpret nuance or lies. The use of direct address to Christopher mimics the way other characters, such as Siobhan, ~~who~~ who understand Christopher's processing methods, talk to Christopher, proving that Judy knows how he will interpret this, perhaps suggesting that she is trying to control the narrative that Christopher believes. Alternatively, she could be attempting to control the narrative in her own mind. As the letter continues, it becomes increasingly unclear who Judy is trying to justify her ~~leave~~ departure to: Christopher or herself. She then tries to blame everyone else, even Christopher, telling him that "maybe if you'd been different," she might have been a good mother. The direct address with the second person pronoun highlights the blame, and the wish for him to be "different" emphasises her earlier wishes for a romanticized life smoking "Gauloise cigarettes". ~~the lack of said life she was blaming on her marriage to~~ Judy's relationship with Christopher ~~was strained~~ is presented here as strained, which she blamed on Christopher, causing her to resent him for his Autism, causing further strain within the relationship.

Her need to blame this on Christopher, and then later compare herself to Ed, and ultimately blame Ed, ~~and~~ suggests to the audience a deeper insecurity that she wasn't a good mother or wife. This is

contrasted by a later scene, depicting an argument between Judy and Roger, with Christopher present. Christopher interrupts this argument to give directions to the others: "It was mother ~~ear~~ who gave me the milkshake." Stephens' use of metatheatricality here helps give the ~~audient~~ audience an insight into Christopher's brain as it blurs the lines between reality and the play within the actual play, mimicking Christopher's inability to decipher ~~the~~ lies, idioms, and tone of voice. Stephens has Christopher repeat this line, showing how important it is to him that his mother gave him the milkshake, ~~so~~ reflecting his need to show the ~~truth~~ absolute truth, but also suggesting that he wants people to know how ~~the~~ Judy was the one looking after him and caring for him, showing how their relationship had developed into a more traditional maternal bond. He then gives Judy the command "You need to shout more loudly at him," highlighted by the modal verb "need", ~~showing~~ She then does this, demonstrating to the audience how Christopher gives her the confidence that she earlier lacked to stand up for herself. Ultimately the relationship between Judy and her son is restored, her giving him the maternal love and care she was originally unable to give, and him giving her the confidence that she lacked at the start.



This is a well-focused and confident response which shows a thorough and sometimes assured understanding of the relationship between Christopher and his mother.

The candidate is well aware of the text as a play and comments on audience awareness and the use of metatheatre. AO2 is also covered by the analysis of dramatic techniques using accurate terminology such as flashbacks, direct address, juxtaposition and uninterrupted monologue. Some ideas could have been developed further, however, and the response lacks the discriminating use of supporting examples needed for a top Level 5.

Level 5 - 25 marks



It isn't just about using terminology: you have to explain the effect of the techniques used too.

SECTION A

Modern Drama

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

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

Judy Boone is one of the central characters in the play, *The Curious Incident of the Dog in the Night-time*. As Christopher's journey's goal, she is the cause of Christopher's loss of innocence and new-found bravery. Through the dramatic devices, language, and the overall structure of the play, Simon Stephens successfully portrays the bond between Judy and her son, Christopher, being growing into a strong relationship from a distant and cut-off ties.

At the beginning of the play, Judy Boone isn't actively present on stage, yet she is passively mentioned by the recounting of Christopher's memories from his book and then, partially present vocally when Christopher reads her letters. Christopher doesn't grieve over the new discovery of her affair with Mr. Shears since "Mother is dead" so he doesn't have to feel sad "about something that isn't real" — this dialogue is ironic and as Christopher Stephens incorporates dramatic irony here since it is later found out that Christopher's mother, ~~is in~~ is, in fact, not dead. Given how he finds it difficult to communicate his feelings, he relies on logic and facts — this quote of his, shows how he avoids feeling upset by convincing himself that the affair is no longer a fact, no longer a truth so he doesn't have to think about it.

Christopher's ~~memory~~ clear memory disrupts the linear flow of the play – as he recounts the "4th of July, 2006", the audience witnesses a side of the mother and son's relationship. Judy's efforts in calming Christopher down are ~~sh~~ depicted but so is her lack of patience, "Stop screaming. Touch my hand. Listen to me, Christopher." The use of short sentences, in contrast to Ed's use of actions over words in times of sensory overloads, 'Ed stares at him. Says nothing', ~~portrays~~ ~~Judy's struggles~~ highlights Judy's efforts as ~~a~~ ~~par~~ the parent of a neurodivergent child. As the flashback branches to ~~other times~~ the other times Christopher ~~spent~~ was in Judy's company, the audience watches as Judy says, "If I hadn't married your father I think I'd be living in a little farmhouse in the South of France with someone called Jean". This quote of hers not only shows the underlying regret of marrying Ed, but also portrays Judy's use of complex language with Christopher, who found people "using metaphors" confusing. As Christopher ~~does not~~ is incapable of imagination, ~~telling him "something"~~ ~~"something"~~ Judy was unintentionally telling him "something that isn't real", since she had married his father. Stephens is successful in using Judy as a mouthing device to ~~sprea~~ show the difficulties of parenting.

Christopher discovering the letters is a key turning point of the play. As the realization hits him, ~~"he lies do: 'He lies down. He curls himself up into a ball'";~~ ~~showing rather~~ implicitly depicting his mental breakdown and emotional turmoil. ~~he~~ As Judy narrates her letters, the play has its linear structure disrupted again, mirroring the play's content as Christopher's routined every-day life is disrupted. "Your father is really patient, but I'm not" is a quote that ~~shows the~~ highlights the key difference between Ed and Judy, ~~showing~~ making the audience sympathise with Judy as she narrates it herself,

making them aware of how parenting a neurodivergent child isn't easy for everyone.

As Christopher decides to begin his journey, Stephens uses proxemics to ~~at~~ portray Christopher's growing trust on his mother: 'Christopher looks at Judy' on stage as he ~~dec~~ chooses to travel to London. The eye contact and the way Judy is standing closer the actor playing Judy is standing closer on stage to the one of Christopher's, enunciate this new bond of trust.

Though Judy's ~~dialogues and monologues and her~~ letters showed a side of her that gave up on trying to parent her son, her actions on stage in Part Two once Christopher ~~lives~~ starts living with her, redeem her character — this time, Stephens focuses on her ~~words over~~ actions over her words. As her son rejects the proposal of holding her hand, Judy doesn't yell or ~~get~~ express frustration — "No. OK. That's OK", which shows her acceptance of her son's condition and ~~the~~ the realization that she cannot change him but accommodate to his needs. As arguments break out between her and Roger, Stephens ~~she~~ portrays Judy's care for her son through the actor's actions, "She puts the milkshake down. She's much angrier." As ~~Roger finally argues with~~ When a drunken Roger argues with Christopher, Judy's true redemption arc ~~at~~ is shown as 'she grabs Roger. She pulls him away from Christopher'. This action shows Judy's love for her son and how she's ready to make up for all the times she wasn't around.

With Christopher and Judy back in Swindon, Stephens gives the play a wholehearted and pleasant ending with Christopher having confidence in himself and Judy, a love for her son that fuels her to stay with him since he truly does see her as a significant person of significance in his life. As the play ends, Christopher concludes "I found my mother. I was brave." which goes leaves the audiences reassured of a broken family brought back together by solving a mystery.



This response is not over long but it is clear, confident and well-focused. From the outset the candidate shows assured knowledge of the text as a play, referring to dramatic techniques used by the playwright such as staging, proxemics and linear flow, and explaining the effect these have on the way the audience perceives Christopher and his mother's relationship. AO2 is integrated alongside AO1 and made relevant to the line of argument by the candidate analysing the effect of dramatic irony (form) and use of dialogue and short sentences (language). This response deserves top Level 5.

Level 5 - 30 marks



You do not have to write pages and pages to get full marks. You just have to cover the relevant AOs.

Question 7

Explore how childhood memories are significant in *Kindertransport*.

Very few candidates chose this question. Candidates referred to the play's non-linear structure and engaged with the different articulations of characters. Some wrote about the harshness of the memories and how they reflect unresolved trauma. The best answers considered the ways in which childhood memories shape the present for Eva/Evelyn and how they have contributed to her identity.

SECTION A

Modern Drama

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

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

Plan: 'The shadow of the Ratcatcher hovers'
- Use of Ratcatcher 'Ratcatcher music' ~~The Ratcatcher~~ ^{'his eyes are as sharp as knives'}
- Faith and Evelyn 'lying cow of a mother' ^{'I want to know about you'} ~~'let me have them'~~
- Helga 'show me that you can do it' 'What is Evelyn?'

Kindertransport, written by Diane Samuels unravels the experience of Evelyn moving to Britain to escape Nazi Germany, leaving behind her German identity. Childhood memories are significant in the play as it is prevalent through the Ratcatcher, Faith, and Helga.

Childhood memories are significant in the play from the use of the Ratcatcher. The Ratcatcher is an old German myth which symbolises Evelyn's childhood trauma. Pre-war when Helga tells the tale of the Ratcatcher to Eva, in the stage direction it says 'The shadow of the Ratcatcher hovers' this demonstrates how the Ratcatcher has appeared since her Evelyn's childhood and the use of 'shadow' suggests an eerie and dark atmosphere, which underlines how ~~Eva~~ Evelyn's

childhood was fearful and traumatic. The use of 'howers' allows the reader to envision the Ratcatcher looming above her and watching her precisely, which throughout her childhood. This careful watching of Eva is supported when ~~Eva is talking to~~ Evelyn is talking to Eva and supporting Eva from her fear, Eva ~~says the Ratcatcher~~ describes the Ratcatcher as 'his eyes are sharp as knives'. This suggests that Eva is aware the Ratcatcher has been watching her since childhood, and this simile as his eyes as 'knives' shows how & Eva fears his stare and how precise and sharply he eyes her. This could also suggest she feels hurt by his stare, and the 'knives' are cutting her as a reflection of her childhood memories. ~~th~~ The Ratcatchers presence make childhood memories significant in the play.

childhood memories are also significant from ~~the~~ Faith, Evelyn's daughter. Evelyn hides her German ~~a~~ from Faith, as she ~~does~~ doesn't want to be reminded of her tragic, didactic past trauma. When Faith is curious she rummages through Evelyn's ~~past~~ German notes. When 'Faith finds a trunk' ~~it~~ suggests how even though Evelyn has assimilated, she ~~can~~ keeps her German things, which suggests she believes her childhood memories are important to her and worth keeping. ~~After Faith says~~ During Faith confronting Evelyn about hiding her childhood, Faith says Evelyn is a 'lying cow of a mother' ~~th~~ this metaphor expresses Faith's deep emotional conflicted she feels from

not knowing her mother's childhood memories and 'lying cow' highlights her intense anger and resentment during the argument. Faith's curiosity makes childhood memories significant in the play.

Another way childhood memories are significant in the play is from Helga. Helga is Eva's biological mum, who sends Eva on the Kindertransport for safety. Helga makes Evelyn's childhood memories significant from the lessons she taught her. Helga says 'Show me that you can do it' This didactic command suggests how Helga wants Eva to be independent, and Evelyn later teaches Faith to be independent when she says 'I ~~exce~~ expect you to keep your word' this makes childhood memories significant as she uses her memories to raise Faith correctly and independently. The use of 'I expect' suggest Evelyn has taught Faith lessons for a long time, from the grappling of Helga's ways of how to raise herself. Lessons from her childhood make childhood memories significant.

To conclude, childhood memories are significant through the play from the Ruteckher, Faith, and Helga,



The candidate shows a well-focused and thorough knowledge of the play and the role played by the Ratcatcher in prolonging Eva/Evelyn's traumatic memories of the past.

AO2 is well-balanced with AO1, and the candidate focuses mainly on language analysis, commenting on word level usage such as simile, metaphor and didactic command. Although the response is knowledgeable, it was felt that some parts could be developed further to include other memories of her mother and her religion. Also, AO2 analysis could have been further developed to include form and structure.

Level 4 - 23 marks



Make sure you comment on form and structure as well as language for AO2.

Question 8

How does Samuels present the relationship between Lil and Eva/Evelyn in the play?

There were very few responses to this question. Most of those who answered it were very sympathetic to Lil and her difficult role in looking after Eva/Evelyn. Some, however, were quite critical of Lil and claimed that she did the wrong thing in letting her change her religion and throw away her old possessions. AO1 tended to be stronger than AO2 and some responses became quite narrative and descriptive, achieving no higher than Level 3.

SECTION A

Modern Drama

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

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

In the play Samuels presents every character with a different relationship to each other. This shows how some people grow closer to each other and further. Samuels presents Lil and Eva / Evelyns relationship in the play as unconditional, caring and patient.

Lil and Eva / Evelyns relationship ^{had} ~~was~~ unconditional love the whole way throughout the play. A good way that this unconditional love was shown when Lil caught Eva going around to houses trying to find jobs for her parents. When Eva says "Don't throw me out please" and Lil responds with "of course I'm not going to throw you out" shows that she has so much love for Eva that she doesn't show even though Eva is not her real child.

Their relationship is also presented as patient as since Eva is originally from Germany ^{her} ~~his~~ first language is German meaning when she first came to England it was difficult for her to understand English. So Lil had to be

very patient we can see in the play when Lil says "Not the German, Eva" as she wants to understand what Eva is trying to tell her. This language barrier made them both very patient as it took time for Eva to officially learn and understand Eva.

lastly, Their relationship is presented as caring. As when Faith was going through Evelyn's childhood things she figured out Evelyn had been lying to her about her past. This made Faith upset and she yelled at Evelyn. This caused Evelyn to lock herself in the attic. Lil then shows that their relationship is very caring as Lil doesn't leave the door asking Evelyn to open it so she can come in and comfort her. We can see this as Lil says "she didn't mean what she said" showing that she cares for Evelyn's emotions and how she feels as she trying to comfort her and get her mind off of what just happened.

In conclusion if Samuel doesn't present this mother daughter relationship in this way we would know that even if the daughter is not yours your relationship can still be good. Their relationship is presented as a healthy relationship even though it has ups and downs Lil is still there for Eva / Evelyn and they both have unconditional love towards each other.



This response shows sound understanding of the relationship between Lil and Eva/Evelyn, but ideas are not fully developed.

There is use of clearly relevant examples for support, but quotations are used merely to support the points being made rather than being analysed for effect. AO1 is stronger than AO2 and there is no sustained analysis of language, form and structure. The response therefore fits best in mid-Level 3.

Level 3 - 16 marks



Do not forget to consider the way the playwright uses language and form to put across her message.

Question 9

How is Elesin presented as a father in the play?

There were very few responses to this question. Candidates answered the question about Elesin more generally and tended to drift away from the idea of him as a father, focusing on him reneging on his duty as the King's Horseman. The responses marked tended to be quite narrative with very little use of confident evidence or embedded quotation. AO2 analysis was lacking in most answers which made them quite narrative and resulted in the awarding of mainly Level 3 marks.

SECTION A

Modern Drama

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

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

Wole Soyinka's "Death and The King's Horseman" reflects the importance of leadership and highlights the expected consequences of a society that lacks this attribute. This thematic ideology is seen in the lives of all the characters in the play, however in different but specific ways that promotes the central idea.

In the experiences of the ~~character~~ character 'Elesin-Oba', some ideas can be observed from the presented duality between the complexities of Elesin's roles and the tendencies of human nature. In this context, 'Elesin' is seen as the leader when relating to the gravity of his role this becomes

all the more important as Elesin is depended on to assist the 'Alapin' in reaching the "Land of the Ancestors" Elesin takes it upon himself: "I am the master of my fate. When the hours come, watch me dance along the narrowing path." Elesin. This presents the importance of Sacrifice in Leadership, in the course of the play.

The power that comes with dependency is a significant aspect of Leadership also. In this case, the Yoruba village presented in the play, have high hopes in 'Elesin-Oba' despite the fact that he cannot be presumed as the leader of the people, his role as the King's Horseman in assisting the King (who can be the general leader) to the after life obtains the greatest importance as his death by a ritual suicide is believed to maintain "the peace of the world" - 'Iyalaja'. His role is furthermore re-affirmed, by "The Praise Singer" who ~~he~~ reminds Elesin of his roles in assisting the King to "The Land of the ancestors".

Leadership encompasses a contrast however between the aspects of leadership with regards an assigned role, that is not just analysed in the life of 'Elesin' but also in the character of 'Iyalaja' and the idea of leadership being attained in ~~at~~ avoidance of subjection which is analysed in the character ~~that~~ 'Olunde'. 'Iyalaja' who is the "mother of the market" would be willing to go all lengths to protect not just the market by the people if it ^{means} ~~meant~~ giving her future daughter-in-law to Elesin to please him whilst Olunde challenges adversity showing leadership.

In conclusion leadership's significance can be conveyed from different ideas related to different situations from the play, ranging from the importance of leadership in standing for cultural beliefs in the face of adversity from other characters such as 'Tane and Simon Pilkings' and the idea of leadership being accompanied by great expectancy

represent in characters 'Iyaloja' and 'Olunde' which is downplayed by the action of 'Elesin' resulting to his failure. as 'Olunde' contrastfully stops any form of disrespect from this.



This response does not really focus on Elesin as a father but tends to explain ideas concerning leadership, sacrifice and Iyaloja as mother of the market.

Ideas are not always clear but there are some relevant supporting quotations. There is no real attempt to analyse language, form and structure, and AO1 tends to be stronger than AO2. However, the knowledge of the play is sound, so the response is best placed in the middle of Level 3 to reflect this.

Level 3 - 15 marks



Try to make sure you answer the question by repeating words from the question set.

Question 10

'There are many examples of leadership in the play, including through tradition and by holding positions of power.'

Discuss the significance of leadership in *Death and the King's Horseman*

Again, only a few candidates chose to answer on this text but there were some strong responses marked. This question led inevitably to the contrasts between the different forms of leadership. There was some coherent exploration of the expectations of western culture to leadership versus the Yoruba tribe. Some very sensitive answers explored the play's spiritual elements and dealt effectively with the role of the King's Horseman and his duty to the King. Often, though, AO1 was stronger than AO2 which led to a mark lower in the Level awarded.

Modern Drama

Chosen question number:

Question 1	☐	Question 2	☐	Question 3	☐
Question 4	☐	Question 5	☐	Question 6	☐
Question 7	☐	Question 8	☐	Question 9	☐
Question 10	☒				

104

way of speaking and the way he presents himself as a person gives many people around him a reason to follow and respect him giving him a huge influence in the Yoruba Community. Which is why when he failed to do his duty, many ~~where~~ felt more betrayed and angered than usual, since this not only concerns the Community but also the entire existence of the Cosmic World itself.

Additionally, that anger is mostly portrayed through Iyalaja. Iyalaja is a ~~man~~ woman with a strong influence within the Community, especially in the market place. ~~She~~ She ~~is~~ can be regarded as a person with equal standing with Elerin. So once she realised the ritual did not succeed, Elerin had to face Iyalaja's scorn. "You have betrayed us." and "We fed your sweetmeats such as we hoped awaited you on the other side. But you said, 'No, I must ~~eat~~ eat the world's left-overs'" Iyalaja's direct insults and feelings being told to Elerin at his most shameful state shows ~~that~~ she has a sense of leadership and power within the Community, so much so ~~that~~ though her words fully got to Elerin's

ears finally, after failing to heed her warnings, ~~be~~ it leads to be one of the ~~major~~ significant points ~~which~~ which led him to commit suicide out of shame. This shows Iyaloja's strength ~~and~~ power, ~~and~~ and leadership in the play.

Furthermore, Simon P. Pilkings also shows ~~a~~ a similar but contrasting way of presenting leadership. For example, Simon Pilkings is a character that presents the colonial interference of the Yoruba tradition - this suggests that Simon does in fact have the power to interfere with at his will, but for Simon he only does for duty - when commanded to or if anything would cause a problem for the future. The spiritual suicide is ~~something~~ one of the things that Simon regarded to be a problem ⁶⁶ "I'll have the man ~~arrested~~ arrested". This shows that Simon has no intention of looking further into the situation to understand it better and only staying in complete ~~and~~ ignorance. This shows the parallel scenes between the British world, that is presented with Pilkings and the Yoruba world, which is presented with Elesin. Also showing the contrast in language, portraying Pilkings with only

Standard and ~~and~~ is dismissive of English. The fact that Pilkings can order anything around, ~~as if~~ like ~~entering the~~ interfering with Elerin's ritual, ~~and~~ helps the audience to see him as a character with high influence and leadership skills.

Overall, Wole Soyinka portrays the significance of leadership in *Death and the King's Horseman* through characters like Elerin, Iyaloja, and Simon Pilkings. It also shows that every character with leadership traits in them, ~~as~~ gave the play significant turning points within the play, which suggests that each character played a major part in Elerin's tragic fall.



The candidate shows sustained knowledge of the play, and the response is well-focused on leadership, comparing the differences between the leadership of Iyaloja and Simon Pilkings and linking this to their dialogue to cover AO2.

There is also consideration of the play's structure in the references to parallel scenes and the use of proverbs to predict the future. However, ideas are not developed fully, and the textual references are not always analysed for effect. AO1 tends to be stronger than AO2. A mark in the middle of Level reflects the strength of the personal response.

Level 4 - 21 marks



When you quote from the play, make sure you analyse it for effect on the audience.

Question 11

Explore the theme of suffering in *Romeo and Juliet*.

This question attracted some very strong answers on the theme of suffering, covering most of the play. Some candidates focused more on Romeo's and Juliet's suffering as 'star-crossed lovers' and how it was predicted in the Prologue, while others dealt effectively with the suffering of Mercutio and Tybalt. Quotations were well used in the majority of answers. Some answers used context effectively to discuss the warring between families and how it led to suffering, reflecting the volatility of Italy and England alike. The suffering of Juliet led to the exploration of father-daughter relationships and the patriarchal system. Some candidates explored the rivalry with a focus on the dramatic tension created by their conflict and how it led to suffering within both families. There was a good deal of discussion of Romeo's suffering at the hands of Rosaline's rejection.

Some candidates struggled to draw AO4 into their arguments, but those who did wrote about the patriarchy and suffering caused by the 'fickle hand of fate' as one candidate put it. The suffering of Tybalt and Mercutio featured regularly but most focused on the suffering of the protagonists themselves and the web of hostility and 'ancient grudge' in which they are caught. Some candidates worked through the play character-by-character, considering their suffering. This was not a very successful approach in most cases, although one candidate produced an excellent response on the Friar's suffering and linked this to the Catholic church and confession. Some excellent language/form/structure points were made related to imagery, oxymoron, juxtaposition and tragedy. One candidate noted how 'the play accelerates remorselessly to its ultimate tragic denouement as suffering grows exponentially.'

Weaker responses fell into narrative, recounting events involving the characters.

SECTION B

Literary Heritage Texts

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

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

Suffering is arguably the most important theme within Romeo and Juliet as it is seen constantly through physical pain with constant street fights and brawls in 1590s Elizabethan era's of emotional pain where a love doesn't love one back and then causes the real illness of lovesickness.

Firstly, Shakespeare presents emotional suffering by demonstrating the character of Romeo. The exposition of the play opens with the brawl which Shakespeare deliberately schedules so early on to set up the audience with the unpredictable nature of the tragedy. Shakespeare then moves onto the scene where Romeo is shown to be stuck up on a girl that doesn't love him back. This girl Rosaline has a dramatic function to outline to the audience about Romeo's obvious self-glow (impulsiveness) and the opening scenes clearly illustrate it. Romeo exclaims "Tut, I have lost myself, I am not here, this is not Romeo, he's some other where" Shakespeare deliberately includes this to illustrate how in the Elizabethan era, lovesickness which is what Romeo is demonstrating was seen as a real illness and he doesn't feel like himself anymore after facing rejection. This common

teenage behaviour brings emotional suffering upon Romeo and it's very hard to get rid of. In the Elizabethan era lovesickness was very hard to cure and sometimes cures were how the victim could drink warm water that was brewed in the desired lover's underwear. Overall Shakespeare opens with this scene to clearly demonstrate to the audience how suffering, especially mental, plays a huge role within the magnificent tragedy of "Romeo and Juliet".

Moreover, Shakespeare presents suffering through physical ~~and~~ violence, brawls and street fights and includes many characters to almost act as catalyst to the inevitable violence. Romeo is shown to have a best friend by the name of Mercutio and before he has already stepped foot on stage the audience could depict as to what Mercutio is going to be like as his name comes from the word 'mercurial' meaning someone who is a very changing character and later on although Mercutio is not directly part of the feud he gets caught right up in the middle of it. Although Mercutio could be argued to have a sole purpose to relieve the audience of constant dramatic tension and disguise the climate known as Comedic relief due to his long mean length of utterance, Mercutio gets caught in the middle of the feud and dies causing many close to him to suffer. When Mercutio gets sword stabbed he hobbles and exclaims "I was a scratch" very shortly later he dies outlining how ~~there~~ even though others thought that the wound was nothing Mercutio was suffering a whole deal of physical pain in silence. Moreover, Shakespeare uses and moulds the character of Tybalt

to make the audience fearful whenever he is on stage due to his volatile and violence drilled personality. When Romeo and Mercutio interrupt the Capulet party where Romeo ends up meeting Tybalt spotting him and has to be restrained from fighting him as Tybalt so feels so

strongly about the feud the two households have he says "to strike him dead I hold not a sin." This deliberate ^{dialogue} speech given to Tybalt is clearly done to by Shakespeare to add to Tybalt's dramatic function illustrating how Elizabethan time was like. It was a time fueled by violence and brawl and especially amongst aristocracy, there was a desirable urge to have aristocratic brawls to present manly nature and almost be feared by everyone else. Although Queen Elizabeth tried to limit number of street fights and brawls which already were bound by unwritten rules, in her attempt of doing so, the number of violent fights increased and violence in 16th Elizabethan era seemed untamable. Overall Shakespeare further develops the theme of suffering by highlighting the physical suffering and violence felt and he does this through constant brawls and many characters including Tybalt and Mercutio.

Finally, Shakespeare includes Juliet's disobedience to suggest her father. When Juliet refuses to marry Paris and arrange a secret marriage with Romeo, the disobedience shown by Juliet was very rare for Elizabethan era where usually female figures were beaten into submission showing an immense amount of suffering, this disobedience also had to further suggest pride as a high profile (aristocratic) families the disobedience of a daughter would

Significantly hurt and damage Lord Capulet's authority and pride.
Moreover Shakespeare deliberately includes the secret marriage to show
how the 'secret marriage' system in Elizabethan era only caused
suffering and pain for many people and in this case
the father of Juliet.

Overall, suffering is a key theme in the tragedy of Romeo and Juliet and
Shakespeare shows it emotionally, physically and through damaging
of pride.



This is a well-focused and knowledgeable response which discusses several different types of suffering and characters who suffer emotionally and physically.

Ideas are supported by relevant examples and there is evidence of audience awareness. AO2 is covered by references to the structure of the play e.g. exposition and use of dialogue, and there is some relevant and integrated contextual detail. The response lacks a sustained analysis of language which prevents it from achieving a mark higher in Level 4.

Level 4 - 22 marks



Contextual comment is most effective if linked to the set question.

SECTION B

Literary Heritage Texts

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

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

suffering

Plan

Intro

needs thrust to the wall

Para 1 → women suffering → Juliet

Para 2 → suffering of men → Romeo, melancholy

Para 3 → Romeo + Juliet death.

'vile, dishonourable suicide'

11.

Shakespeare utilises the theme of suffering in Romeo and Juliet throughout, as this is a ^{the play} Shakespearean tragedy. The ~~writer~~ playwright explores the suffering of women through constant sexualisation and objectification, as well as the suffering of men to experience 'honour' and 'manliness' to reflect a traditional patriarchal society, and critique the main problems with it.

the suffering of women is an everpresent part of the play, and is first introduced in the very first scene. ~~The~~ ~~scene~~ Sampson, a servant, says 'I will push / Montague's men from the wall, and thrust his maids to the wall'. A joke about ^{violently} sexually assaulting women of the 'every' ~~is~~ ^{words} would have made the Elizabethan audience laugh, but ~~perhaps~~ ^{sexualised} Shakespeare subtly criticises this very first; that the suffering of women is a joking matter in a Petrarchan society. The use of the word 'thrust' could be part of the semantic field of fighting and battle, but is also inevitably sexual in meaning, closely linking violence and lust from the beginning of the play. As well as this, the opening scene of the play is set on a Sunday, which was widely regarded a 'Holy Day' by both the Catholic / Romanesque society preserved by Shakespeare, and by the Protestant Elizabethan audience. The ~~contrast~~ stark contrast of this with the phallic jokes such as 'My naked weapon is out' and 'taking the maids' 'maidenheads' or ~~Latin~~ or killing them really ~~is~~ ^{portrays} the irony presented by the suffering of women and the supposed ~~best~~ devout 'Christianity' that was supposed to be present in a Petrarchan society, further emphasising the suffering of the oversexualised and objectified women at the time.

As well as this, male suffering is also present in the play, but I believe it is for a very different purpose. Romeo's ill mental health is displayed from even before he appears on stage,

Juliet's suffering under the rage of her father also serves as a vessel for Shakespeare to explore different themes. For example, just because Juliet politely refused to marry Paris, ~~that~~ & giving 'thanks' to her father, Capulet & shouts 'Ow, you green-sickness carrion! ow, you baggage! You tallow-face!'. The anaphoric repetition of the ~~first~~ imperative 'Ow', as well as the command and stopping with exclamation marks emphasises Capulet's anger and rage ~~for~~ over Juliet, ~~and that contrast from~~ ~~previously when Capulet asks Paris to & furthermore,~~ comparing his own daughter to rotting meat and a burden emphasises the objectified ~~her~~ role that Juliet played in the family: an objection and she is ~~also~~ being threatened with a beating: 'My fingers itch'. Beating a child, especially over a matter such as this would not have been acceptable in Elizabethan England, and would have shocked the audience. However, this may reflect the role of children, ^{at the time} being viewed as their parents' property. // Capulet also says 'But pottle your five foins for Thursday next'. Using the term 'pottle', pottling being a technique used in pottery, suggests Juliet has to sculpt her body to be ^{like a vase} as sexually attractive to ~~for~~ Paris as possible, ~~showing~~ displaying the sexualisation and objectification of women, being traded through marriage for economical gain. This is reflected by the earlier words of another Capulet 'Let two more summers wither in their prime'.

'For we may think her ripe to be a bride'.

The use of the word 'ripe' implies Juliet is a fruit, and suggests a sensual, almost sexual tone in the sentence, reducing Juliet to something to be sold, as if at a market, for a man's pleasure. Again, through Juliet's suffering, Shakespeare reflects the traditional role of daughters in a Petrarchan society: to be married off by their fathers. Also, Shakespeare's choice to make Juliet 13, instead of 16 or 18 like the texts he got inspiration from, adds to ~~the extent~~ ^{the fact that} how extended sexualisation of women was in society. ~~that~~ a 13-year-old girl's father is talking about Juliet in this way not only would have shocked the audience, as 13, or even 15, was still considered too young to be married (although girls as young as ¹² could get married), but helps Shakespeare further point out the problems in the Elizabethan era, and display women's suffering.

Romeo and Juliet's suffering at the end of the play may be present themes such as true love ~~and~~ in the play.

Considering suicide was widely regarded as a sin in the society, the fact that both characters choose to take their lives, and endure eternal suffering just to be together may be a testament to their true love. Conversely, the opposite point may be argued, that their suicide ^{represents} the rashness and immaturity of their relationship. This is highlighted by Romeo's final words 'Here's to my love'

And 'Thus with a kiss I die'. Romeo choosing to die for love, and presenting a ~~lot~~ very elaborate and romanticised suicide may be a further attempt to ~~show~~ his devotion, or represent the warped views upon romance implied upon love in ~~Elizabethan~~ ^{or} Petrarchan society. Also, Juliet saying 'O happy dagger, / This is thy sheath;'; a line that is enhanced by end stopping and the vocative 'O' to express high emotion may be taken as pathetic imagery, ~~the~~ sexualising Juliet, ~~but~~ even in her death. As well as this, it is ironic that Juliet dies at the hand of a dagger, a symbol of power for men at the time, taking into account her desire to be ~~free~~ freed from the shackles of a male dominant society. Thus, in Romeo and Juliet's final suffering Shakespeare is able to present and explore ~~the~~ ^{some} one of the problems of his time, suffering a theme of high importance in the play.



The candidate shows a confident and assured knowledge of the text and makes some perceptive comments about the suffering of different characters.

Contextual comment is well-integrated and there is consideration of the way an Elizabethan audience would react to events compared with today's audience. There is some sustained word level analysis such as anaphoric repetition and symbolism, but the coverage of structure and form could have been further developed. There are some missed opportunities for AO2 analysis which would be needed for a top Level 5 mark.

Level 5 - 27 marks



Remember that there are now three AOs in Section B: AO1, AO2 and AO4 which are all equally weighted.

SECTION B

Literary Heritage Texts

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

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

In Romeo & Juliet, suffering is a key theme of the play which is represented through many events and foreshadows the dark violent conclusion that the play draws to.

~~For~~ For example, the first interaction with the Montague family presents Romeo as a sorrowful, melancholy young man. When his parents Lord & Lady Montague question the cause for his sorrowful attitude to Benvolio, it is revealed when Benvolio asks him that he suffers from an unattainable & unrequited love from Rosaline. This foreshadows ^{the} key ~~event~~ in the play of tragedy whilst also signifying the theme of suffering.

We also can see this theme of suffering resurfaced through foreshadowing in the Capulet party scene. After Benvolio convinces Romeo to

attend the Capulet party as ~~the~~ Rosaline is going, the concluding tragedy of the play - the love between Romeo and Juliet is first introduced. ~~the~~ ~~the~~ when they later find out who each other is, "My only spring from my only hate" the theme of suffering is prevalent, as they're aware that their love is not sustainable because of the conflict between their houses.

~~the~~ ~~the~~ ~~the~~ the theme of suffering is also a large underlying idea during the fight scene between Tybalt and Mercutio. when Mercutio starts being provoking during when the Capulets are ~~at~~ out in fair Verona, a swordfight conflict breaks out between the houses. This results in the death of Mercutio which embodies the theme of suffering in the play. ~~the~~ ~~the~~ He also dies leaving the quote "a plague on both your houses" which also suggests and implies a further suffering throughout the play, which we later find out is very prominent.

Another way we can see the theme of suffering throughout the play is through Romeo's altercation with Tybalt. After Romeo kills Tybalt, ~~the~~ the Prince announces him banished from

his city. Romeo's reaction to this enveloped his melancholy & sorrowful nature by comparing it to death and claiming it worse. This event further draws towards the eventual conclusion of the story. We also find out that many members of both houses are either sorrowful or in mourning like the Capulets for their ~~deceased~~ family member Tybalt, which also further heightens & adds to the ~~the~~ crescendo of the theme of suffering.

Finally we can see the concluding event of the play which is the ultimate tragedy - the death of Romeo & Juliet. When Romeo drinks the poison next to what he thought was a ~~dead~~ Juliet, moments after, Juliet stabs herself with a knife in her tomb. This concluding event symbolises the theme of suffering which had been foreshadowed throughout the story.

In conclusion, we know that suffering is an integral theme in the play Romeo & Juliet which concludes the play.



The candidate shows a sound knowledge of the text and relevant personal engagement with the theme of suffering.

Several different examples of characters suffering are given with some relevant supporting references, but ideas could be developed further at times. There are some references to AO2 such as the knife symbolism and the foreshadowing of events in Tybalt's death, but the analysis of language and form is not sustained enough for this response to be given a mark in Level 4. There is also a lack of reference to context (AO4).

Level 3 - 16 marks



Remember that this section requires you to include comment on context (AO4).

Question 12

'The main role of the Nurse is to provide humour in the play'.

How far do you agree with this view of the Nurse?

Although this was still a popular text, there were fewer answers on the Nurse. Some candidates found it difficult to analyse her humour, but most responses were at least sound and there were a couple of very good ones that seemed to genuinely find her a source of comedy or as one put it, 'tragicomedy'. Most candidates commented on word play, bawdy humour and what some called the 'embarrassment factor' of the Nurse to Juliet. The concept of how the Nurse and Mercutio were both used for contrasting forms of humour was also discussed in the more assured responses.

Points were related well to the play's context by many candidates, some of whom used the literary tradition of using humour in tragedy to diffuse the intensity of the play. There were frequent discussions of the role of the wet nurse in Shakespearean England. The nurse provoked strong feelings of affection in some candidates - she was clearly seen as a woman and not simply dismissed as a bawdy character, although her detrimental influence in the plot was recognised. Some weaker responses only cited context as historical background to the play and Shakespeare himself, without linking it to the Nurse and their knowledge of the play.

SECTION B

Literary Heritage Texts

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

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

In Shakespeare's 'Romeo and Juliet', the Nurse is a ~~motherly~~ nursing yet comic character who is pivotal for the story. ~~As~~ While the Nurse is a ~~comedic~~ character she also acts as a motherly figure to Juliet ~~and~~ and nurtures the relationship between Romeo and Juliet. The play ~~is~~ is derived from Arthur Brooke's poem 'The Tragical History of Romeo and Juliet'. Although the Nurse was present in the source poem, Shakespeare develops her ~~a~~ character in his play. Although Shakespeare never explicitly names the Nurse, ~~the~~ Lord Capulet ~~calls~~ calls her 'Angelica' ~~which may~~ potentially be her true name. Angelica is a Greek word for messenger which also hints at how she acts as the bridge and messenger between Romeo and Juliet.

Firstly, Shakespeare presents her as a very humorous character ~~both~~ both physically and through her personality. ~~When she~~ ~~see~~ ~~finds~~ Romeo tries to deliver a message to Romeo, Mercutio mocks her saying 'A sail! A sail!' and 'a fawn the fairer face'. The hickory alliteration here emphasizes his humor and how he uses

Sophisticated language ~~to~~ which appeals to the upper class audience. However, she herself ^{provides humor} ~~is also a very humorous~~ ~~character which is seen~~ when she says to Romeo 'I desire confidence with you'. Here ~~the~~ Shakespeare uses a malapropism to once again appeal to ~~a~~ the upper class who would have enjoyed the ~~refined~~ ~~word~~ play. ~~Through this~~ ~~malapropism~~ Further he appeals to them by mocking the Nurse who is a lower class character. However, the Nurse herself is ~~very~~ very bawdy and makes many sexual jokes such as when she says 'dost thou fall upon thy face? Thou wilt fall backward when thou hast more ~~with~~ wit'. Here ~~the~~ ~~she~~ ~~the~~ makes sexual jokes which would be ^{appealing} ~~speaking~~ to ~~a~~ ~~the~~ the lower class audience who may not understand the more refined jokes. Thus, Shakespeare writes for a ~~the~~ cross class audience through his characterization of the Nurse'. Further, the Nurse is humorous upon returning from speaking to Romeo as she delays her speech by completing 'Tie, how my bones ache' and 'Lord how my head aches'. She reveals her gossipy ~~attitude~~ personality when she continues to talk saying 'Romeo? no not he; though his face be better than any man's, yet his leg excels all men'. Through this, Shakespeare builds comedic tension ~~as~~ as the audience waits to see Juliet's reaction to the news.

However, the Nurse is also presented to be a motherly figure when she ~~just~~ calls Juliet 'lamb' and 'lilybird'. This ~~also~~ shows her affection for Juliet while also freshening up ~~the~~ ~~idea~~

scenes. ² Lambs were often seen as scabrid animals so through this, Shakespeare the Nurse foreshadows how Juliet will have to sacrifice herself for the greater good. ~~Also~~ Additionally, 'ladybirds' are often a symbol of luck and through this, the Nurse may be suggesting that ~~that~~ she feels lucky to ~~be able to~~ take care of Juliet. Further, when Lady Capulet comes to talk to Juliet, she initially tells the Nurse to leave before saying 'Nurse come back again'. This shows how ~~she~~ she feels more comfortable to speak with Juliet alone and requires the Nurse's presence. ~~even in Juliet's~~ ~~language with her nurse it is very formal which is seen through her~~ ~~she calls her Madam~~ Further, the Nurse's ~~close~~ closeness with Juliet is shown when she says 'I can tell her age into an hour'. This suggests that the Nurse has been alongside Juliet from her birth and cares deeply about her. During Elizabethan times, ~~many with wealthy families had a~~ ~~wet nurse~~ it was common for ~~rich~~ wealthy families to have wet nurses however, usually ~~they~~ they leave after the baby is weaned. Therefore, it is unusual for the Nurse to remain ~~as~~ even once Juliet is a ~~teenage~~ teenager. ~~However this may~~

Further, through Shakespeare's ^{use of} language, he presents the Nurse as very important. When the audience ~~for~~ first meets the nurse she speaks in blank verse, ~~as~~ a form of language often used by ~~the~~ the upper class. ~~This would have been unusual for Shakespeare does this~~ to emphasise her importance ~~and~~ and encourages the audience to

fully positive.

~~Further, the nurse is shown to~~ At the end of the play, the Nurse suggests ~~to Juliet~~ that Juliet should marry ~~Paris~~ Paris saying 'I think you are happy in that second match'. This shows how the Nurse is ~~not~~ uneducated as this would be ~~the~~ blasphemy and would be widely disapproved by the very religious audience of the time. This would have been seen as a sin ~~by the~~ Thus Shakespeare shows how the Nurse is uneducated.

★

In conclusion, the Nurse is presented as a motherly figure and important catalyst for the relationship between the 'star crossed lovers' and thus represents far more than just humour.

★

The nurse also stands up for Juliet saying to Lord Capulet 'I ~~blame you my lord~~ You are to blame my lord, to make her so'. This shows how the Nurse deeply cares about Juliet and she breaks the patriarchy and goes against someone of a higher class to fight for Juliet.



This is a confident and assured response which balances the coverage of all three AOs successfully.

The candidate shows assured personal engagement with the text and adopts a perceptive critical style throughout. AO4 context is effectively integrated to make it relevant to the points made and there is a consideration of the reactions to the Nurse's character from Shakespeare's audiences. There is a cohesive evaluation of AO2 with analysis of comedic tension, foreshadowing and blank verse to denote the Nurse's elevated status. Linguistic terminology is used accurately to comment on the use of language devices such as malapropism and fricative alliteration. This response has been given full marks which is well-deserved.

Level 5 - 30 marks



You do not have to be perfect to be awarded full marks. You just need to integrate all required AOs and give a well-considered personal response.

SECTION B

Literary Heritage Texts

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

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

Atta. Nurse

- Gamuluous - lives Juls
- Superlat [^] 'pruikioh'
- Age p. bread fed - wet nurse
- Needed for marriage pursuit

- Rome, - accept
- he has seen happy days to happy now
- Fast's per r.
- delays news of per from her bones ask.
- Made 1/2
- sexual innuendo

'Romeo and Juliet' is a tragic play by William Shakespeare which is ~~initiated~~ modelled by Arthur Broke's famous poem 'The tragicall historie of Romeus and Juliet' in 1562.

The Nurse is an important character of the play who serves the Capulet house and is a confidante and maternal figure to Juliet Capulet. She provides comic relief. In the play's tumultuous setting but also provides acts as a pillar of strength and caution in her ^{supper} relationship. ~~She is a~~ ~~secret~~ secret relationship.

of Romeo and Juliet.

The Nurse is portrayed as a motherly figure whose she has looked after Juliet since she was small as wet nurses were employed to look after the children of rich couples.

The Nurse can tell Juliet's age to the hour and describes Juliet using the superlative "prettiest" to show her pride in looking after her. The

Nurse is important to talk about sensitive topics like marriage where she is dismissed and summoned again: "Nurse leave a while / Nurse come back again". The Nurse produces

a sense of She is not given an identity other than the "Nurse" which shows how the

working class were silenced which contrasts

to the Nurse's garrulous and convivial

demeanour. ^{New paragraph} Compared with Lady Capulet the

Nurse has a much more intimate and close relationship with Juliet as she uses

uses sexual innuendo and jokes of getting pregnant when she is introduced to Romeo. This helps her adopt the title of prancing humour

as she says: "I am drudge and tell in your delight / But you shall bear the burden soon at night". The fact that

the Nurse can make jokes about such sensitive topics enhances how close some of the servants are with their charges. To ~~provide~~ Another part of the play, is captured by the Nurse's humour, is when she deliberately delays Romeo's message to Juliet, aware how eager she is to hear from him: "Fie, how my bones ache!" "Lord how my head aches".

~~Des~~ The Nurse is also contributes as a genuine maternal figure. Despite losing her own daughter "Susan" to look after Juliet - because wet nurses were employed to look after other children of wealthy families where their own children suffered or died due to the high rate of infant mortality - she never takes any vengeance or rancour on Juliet as she calls her the "prettiest babe that e'er was nursed" and ~~wishes~~ wishes "in to see thee married once". In addition, the Nurse warns Romeo to not lead Juliet in a "fool's paradise" by using powerful imagery to delineate her genuine love and care for her. ~~Despite~~ The Nurse may be objective of Romeo and Juliet's relationship as she ~~for~~ curses ~~Romeo~~ him for killing Tybalt,

"Shame come to Romeo" but, yet, she ~~understands~~ understands Juliet's position as she is wrenched from authority of obligations and love and ~~as with~~ ^{as} with ~~can~~ as a true mother and ^{loyal} friend. She shows empathy as she ~~she~~ helps to ~~find~~ find Romeo for her: "Hie to your chamber. ~~++~~ I'll find Romeo". In addition, she allows Juliet to choose her own path of marriage as she approvingly says: ~~"Go girls"~~ "Go Girl seek happy days to happy nights".

In the ~~end~~ end of the play where the humour and love of the initial part of the play ~~metamorphosis~~ ~~metamorphosis~~ metamorphosis to anger and violence, the Nurse contributes to the downfall of the play: by her unloyalty. Initially she was as ferocious to ~~++~~ protest against Capulet ~~himself~~ ^{himself for Juliet} ~~self~~ with the ~~first~~ ~~per~~ ^{direct} address of "you" but now ~~falls~~ falls to support and care for Juliet as she tells her to commit bigamy - ~~a mortal~~ ~~sin~~ ~~considered~~ which was considered a mortal sin in the Elizabethan era - as Lord Capulet ~~tells~~ coerces her to marry Paris. Paris: "I think you are happy in this second match". This fragments their close relationship

and cause Juliet to turn to the Friar
to help & which leads to the spirally
downfall of events.

In conclusion, the Nurse isn't just considered
a source of humour: She is kind, as she
~~looks after~~ ^{preserves} Juliet when ~~she~~ her individuality
is dictated by others: loyal, initially despite her
change of characters ^{at the end}; and a protective, with
her language to Romeo. The Nurse is a catalyst
where her pragmatic nature ^{glues} the play
together ~~where~~ ^{at} the moment she discovers
Juliet's faked death, leading to the tragic
turn of events in the play.



The candidate begins with a contextual comment about the source of the play but then later integrates comments on wet nurses and bigamy into points made about the Nurse's role.

The response is knowledgeable and well-sustained, showing a good understanding of the Nurse's role in 'glueing' the events of the play together. At times it is not focused on the Nurse's humour, and there are missed opportunities to analyse language and form. AO1 and AO4 are stronger than AO2, which makes the response a little uneven. A mark towards the top of Level 4 reflects the sustained coverage of two out of three AOs.

Level 4 - 23 marks



Make sure you cover all AOs equally. Don't let one dominate the others.

SECTION B

Literary Heritage Texts

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

Chosen question number: Question 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 play "Romeo and Juliet" is based on a old love story from the Arthur Brooke's 1562 poem ^(The Tragical History of Romeo and Juliet). At this time, In Elizabethan Society love marriages were ~~shocket~~ Shocking and only Arranged marriages occurred. Also In the Elizabethan era, Father was dominant in the Society which is called as patriarchal. The friars ~~so~~ was important and respected those days. As they were the ones who ~~married~~ marry the people. Also In the Elizabethan ~~so~~ era, the high class people's children were taken care by wet nurses. So the distance between the daughters and mothers were far those days. The number of death of babies also increased as there is not time for the wet nurse to take care of her son.

This is one of the oldest and best loved stories in the world: two young lovers, little more than children, cannot understand the hatred of an older generation that keeps

~~apart~~ them apart and choose to die together rather than living without each other. Shakespeare adapted the poem of Arthur Brooke's for his ~~the~~ own audiences, making Brooke's sixteen-year-old Juliet much younger and more dependent on ~~the~~ her Nurse whose role and character are richly extended.

~~The~~ Shakespeare clearly presents in the play that the main role of nurse is to provide humour in the play. Nurse is the person who look after Juliet. The relationship between the nurse and Juliet is very strong.

Nurse, is the person who helped Romeo and Juliet's love. She acted as a messenger between Romeo and Juliet. While helping to them, she also brings humour to the play.

In Act 2, Scene 5, Juliet says for the Nurse to go and bring a message from Romeo. Then when Nurse arrived, Juliet asked what happened as she was ~~eg~~ eagerly waiting. Instead of telling what happened, the Nurse start to complain that "I am a-weary, give me leave a while" — ~~what a~~ "fie, how my bones ache!

What a saunce" which creates humour. Also In Act 2, Scene 4, Nurse acts as a source of humour in the play. When Mercutio teased the Nurse: "And 'a speak any thing against me, I'll take him down.... I am none of his stains mates."

Shakespeare also presents the nurse as she creates humour in Act 3, Scene 2. When Tybalt and Mercutio died. Nurse came to Juliet and said that "Ah weraday, 'he ~~de~~'s dead, he's dead..." Creating humour as she ~~says~~ doesn't deliver the message properly.

Shakespeare also shows how the nurse changes as the play progresses. At first, she talked good about Romeo and helped him but now she says to Juliet to marry Paris and Paris is better than Romeo: "I think it best you married with the county". The ~~spe~~ rhythms of Nurse's speeches also bring humour in the play.

~~The~~ She creates humour also by her clothes as she is apparently wearing some flowing dress and perhaps she is a rather large woman and she looks like a ship which creates

humour.

In Conclusion, Shakespeare uses the Nurse mainly to provide humour in the play by the various ways specially by ~~her~~ the way she talks.



This response begins with quite a lengthy contextual point about the source of the play before it focuses on the role of the Nurse.

Then there are several sound examples given of the Nurse's role in creating humour, which are supported by clearly relevant references from the play. However, the quotations are used only for supporting the points made and the response lacks AO2 analysis. A mark towards the top end of Level 3 reflects the developed relevant personal response to the question.

Level 3 - 17 marks



Try to refer to context throughout, not just at the beginning.

Question 13

In what ways does Shakespeare present Macbeth's conscience in the play?

This was one of the two most popular choices on the paper. Most candidates were able to write about Macbeth's conscience, focusing on his treatment of Banquo and the Macduffs, as well as his murder of Duncan. There were some impressive answers to this question with perceptively crafted arguments and accomplished integration of AO4 and AO2. References to 'Machiavellian' tendencies, religion, kingship and brotherhood/camaraderie all featured. One candidate explored the idea of Lady Macbeth as an extension of Macbeth's conscience, arguing that her suicide is symbolic of the beginning of the end for the tyrant. Another candidate wrote articulately about the psychological impacts of killing on Macbeth's conscience, considering proto-Cartesian dualism with some assurance. There were many strong overall responses, and the question lent itself to a discussion of contemporary attitudes to religion/regicide/witchcraft/the Gunpowder Plot although context did take over too much for many weaker candidates.

On the other hand, some candidates struggled with the concept. The actual word 'conscience' was not always understood, with candidates referring to 'consciousness' or 'conscientiousness' instead, or interchangeably. It was sometimes used as a synonym for guilt, or just for 'mind', 'character' or the character's behaviour in general. For example, candidates referred to Macbeth's conscience starting off as brave and loyal and ending up as evil. Unfortunately, many candidates spent a long time discussing Lady Macbeth's conscience without linking ideas to Macbeth. Some candidates were confined to blunt AO2 discussions, referring to words and dramatic effects rather than drilling down into the specifics. Soliloquies featured widely in many answers with candidates using these as a structure on which to hang their arguments. Candidates were able to explore effectively the political conflict alongside the conflict enacted in Macbeth's own conscience.

SECTION B

Literary Heritage Texts

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

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

Shakespeare's 1605 Greek tragedy, ^{"Macbeth"} derived from the Holinshed's Chronicles experiences a great catharsis at the hands of the eponymous "Macbeth's" unchecked "vaulting ambition." ~~Macbeth~~ The play follows the detailed story of Macbeth's hamartia taking control of his weak ^{conscience} ~~consciousness~~ resulting in the regicidal ^{murder} of King Duncan. Shakespeare uses this to mirror the attempted Gun powder plot to ~~act~~ as a deterrence for ~~any~~ the Christian Jacobean society to protect King James 1st from ^{further} ~~potential~~ regicides.

firstly, in the opening stages of the play Macbeth's ^{conscience} ~~character~~ is presented as uncorrupted by the supernatural displaying him as a pure character untamed by evil. This ~~can be~~ is first illustrated in Duncan's praise of Macbeth where he repeatedly uses epithets such as "brave Macbeth" and "valiant Macbeth" to characterise him as ~~a~~ Scotland's war hero. Furthermore, this pure ^{conscience} ~~character~~ can be seen where Macbeth calls the witches "black and midnight hags" This highlights the Jacobean distaste for witches emphasised by King James 1st book "Daemonologie" which highlights how

the supernatural is treated in a heavily Christian society. Furthermore, ~~this~~ the rejection of the supernatural can be showcased where Macbeth calls the witches "you imperfect speakers" indicating his hatred for the supernatural and the betrayal of the Divine Right of Kings which must be honoured in Jacobean society.

As the play progresses, Shakespeare presents Macbeth's ~~consciousness~~ ^{conscience} as corrupted by evil and the supernatural. This is clearly illustrated when Lady Macbeth confronts her husband of the prophecies saying she would trade her "milk" for "gall" and ~~demonstrates~~ pleading for the "spirits" to "unsex" her. Here, it is evident that ~~at~~ the inversion of the natural order has taken place highlighting due to Lady Macbeth ~~subverting~~ rejecting her femininity to adopt a masculine persona much like the witches. This clearly highlights how the witches have invaded his ~~consciousness~~ ^{conscience} as Lady Macbeth has become a human extension to the witches. Furthermore, in Jacobean society Lady Macbeth was characterised as the "4th witch". Additionally, Macbeth's corrupt ~~consciousness~~ ^{conscience} can be seen by his personified haemorrhage, "vaulting ambition" invading his mind in the form of a hallucination that resembles a "dagger of the mind". Here, Shakespeare presents Macbeth as a tyrant, ~~overrun~~ ^{ruled} by ambition resulting in a diminishing (weak) conscience. This inevitably caused a rupture in the Great Chain of Being and the Divine Right

of King as Duncan was murdered in his sleep. ^{Additionally,} Contrastingly, Macbeth's weak, corrupted conscience can be viewed through the exploitation of the ~~as~~ duplicitous Lady Macbeth where she invades his mind by emasculating him. "When you durst do it, then you were a man." This clearly indicates how the inversion of the natural order stemming from "Foul is fair, and fair is foul" has reached his weak conscience. Finally, Macbeth's ~~a~~ oppressed conscience is depicted as he pleads "If we should fail?" only to be met with his wife's vaulting ambition and power hungry conscience "We fail?" This rhetorical question emphasises the crippled state of mind that Macbeth has developed showcasing his weak conscience.

Finally, Macbeth's conscience is presented as crazed in the dying stages of the play by Shakespeare, as a result of his growing guilt. This ~~can~~ is depicted as Macbeth pleads for "all great Neptune's oceans" to "wash this blood clean from my hands." This desperate plea signifies the growth of Macbeth's conscience at the point of climax (regicide) as he falls into a spiral of guilt. Contextually, this acts as a deterrence for society to protect ~~the~~ King James the 1st from attempted regicide by demonstrating the guilt ridden consequences. Furthermore, this quote symbolises the end of the "untitled tyrant" as he and his duplicitous wife cripple under their growing consciences.

This is clearly illustrated when Macbeth sees the ghost of Banquo, ~~who is~~ and declares "don't shake thy gory locks at me," highlighting how the witches have left Macbeth in a state of peril due to God's power. Similarly, Lady Macbeth experiences a similar state shouting, "Out damned spot - out I say!" The exclamatory sentence symbolises the end to her manipulation as her conscience has taken back control resulting in suicidal guilt. Therefore, it can be seen that in the final stages of the play that Shakespeare has presented Macbeth's conscience as a death inducing force. This aims to ~~sig~~ symbolise how the ~~God~~ Divine Right of Kings will always be restored as Macduff, Macbeth's ironic double, hands the crown to the ~~right~~ heir to the throne "Hail the King of Scotland!" Therefore, attempting to highlight to the Jacobean audience that God's power will always prevail protecting King James 1st.

⊕, who is King James 1st relative,

In conclusion, Macbeth's conscience takes three main stages from pure, to corrupted by his unchecked ambition at the hands of the supernatural catalysts, the witches and guilt ridden. This causes a rise to power and an even more significant fall as Macbeth cannot cope with the uncontrollable guilt his conscience poses after his great sin, regicide.



The candidate shows a confident and mature critical style from the outset when AO4 context about Greek tragedy is linked to the downfall of Macbeth through his conscience.

In each section of the response, the candidate links ideas to AO2 and AO4 so that all three AOs are covered in a relevant and effective manner. Although there is not an extensive use of terminology, the candidate shows a perceptive awareness of Shakespeare's use of catharsis and explains how Macbeth shows his changing state of mind through soliloquies which contain rhetorical questions and exclamatory sentences. The effective manner in which the AOs are covered, coupled with the assured personal response, merits full marks.

Level 5 - 30 marks



You do not have to use complicated terminology to gain full marks. You just need to cover the AOs in an integrated way.

SECTION B

Literary Heritage Texts

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

Chosen question number: Question 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 Macbeth's conscience as the defining element of his character. Representing not just what it means to be a king, but also acting as a median for societal expectations to be flipped, and a way for the audience to relate to a more ruthless protagonist.

Shakespeare's ~~entire~~ preliminary presentation of Macbeth's conscience, ^{through} is the representation of it being his true hubris. The societal expectations in ^{the} Jacobean period, surrounded the ideas of men being strong and fearless people. With Macbeth being a subversion of these stereotypes of men. His inability to accept security in his dishonest throne, after murdering king Duncan is ultimately the reason for his downfall. He struggles in this way via the paranoia, and vision he experiences. While hosting a banquet he envisions the ghost of previously murdered Banquo: "I stand here, I saw him". This vision represents the guilt plaguing Macbeth's conscience, and for the audience marks the downfall of his sanity.

Another way Shakespeare presents Macbeth's conscience is through the heavily submissive nature of his decisions made as king. Namely, his tendency to become influenced by Lady Macbeth. 17th Century times were marked by the understanding of gender inequality. With women seen to be the more virtuous members of society. Again, Shakespeare subverts these stereotypes and represents Macbeth's hard-wearing conscience in the process. It is clear that Macbeth feels unfulfilled by his kingship - "referencing a 'hollow crown' and 'sceptre'". This unfulfillment leads to a clear lack of motivation for Macbeth, and a lack of willingness to make the influential decisions expected from a king. Shakespeare takes this opportunity to push the submissive gender role to the audience. In a way, Macbeth's conscience isn't just a demotivator but an indicator of his weakness. The audience is left wondering how much of "a man" Macbeth really is and what feeling is what Shakespeare is looking to invoke.

In conclusion, Shakespeare presents Macbeth's conscience through his paranoia and submissive decision making as king. Sure, his conscience, something that is celebrated by modern standards, is ultimately his downfall. Shakespeare uses it to subvert gender expectations in Jacobean society and point out the flaws associated with the male role.



The candidate shows a sound personal response which is expressed maturely.

Some relevant quotations are used to support arguments about Macbeth's conscience but the response lacks AO2 analysis. There are some references to the Jacobean audiences as context but, again, these ideas are not developed. AO1 is much stronger than the other two AOs and, because of this imbalance, the response is restricted to a mid-Level 3 mark.

Level 3 - 16 marks



It is good to create a good line of argument but you must consider AO2 and AO4 as well.

SECTION B

Literary Heritage Texts

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

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

In Shakespeare's 'Macbeth' Macbeth's conscience deteriorates throughout the play.

In the beginning of the play Macbeth is represented as noble, loyal and ambitious, he is the reason why they won the war and Macbeth's conscience is clean, free of any misdeeds, he is trusted and loved by many. After visiting the witches, his profanity started the downward spiral of Macbeth's conscience that lead him to the decisions he ended up doing.

In 1606 Shakespeare wrote this play as a cautionary tale, in order to warn his audience on the disastrous consequences to treason, the biggest one being regicide, the murder of a King (monarch), he wrote this play to appease and show respect to King James I, who had multiple plots out against him, most famous one being 'the gunpowder plot'.

in which an attempt was made to kill King James I, and Shakespeare set out to flatter ~~and~~ the new king. The more the play progressed after the regicide of King Duncan, the more nature and the world around Macbeth started deteriorating. This may be a metaphor for Macbeth's conscience deteriorating with the nature around him, because he defied the divine right of kings, in which it was believed that kings were chosen by god and to unrightfully take a king's place would be disastrous.

In Macbeth's Soliloquy we see that he is battling his conscience to decide whether or not he could kill King Duncan, "is this a dagger which I see before me" ~~and~~ could be interpreted as Macbeth's conscience wavering. ~~and~~ "He thought I heard a voice cry 'Macbeth does murder sleep' the graving of what he had done clings on him but by then it had been too late, he had committed regicide and it was time to suffer the consequences.

Macbeth disrupted the great chain of being by killing King Duncan and then succeeding him, this shift in roles also causes a shift in natural order, highlighting the gravity of what Macbeth had done.

Macbeth's conscience has fully wavered after him being crowned as king, with him killing his dear friend Banquo, who is presented as a noble and righteous man (and descendant of King James I), this further adds to Macbeth's growing list of treasons. He is then haunted by the ghost of Banquo, attending Macbeth's speech, only Macbeth is able to see Banquo, meaning that Banquo's presence may be Macbeth's ~~conscience~~ conscience manifesting another of his wrongdoings.

Once Macbeth is killed by MacDuff, natural order is once again back in place, this is evident in the nature going back to normal.

Shakespeare's representation of the witches in the context of Macbeth's conscience and how it is represented stems from King James I's interest in spirituality and Shakespeare took inspiration from King James I's book about witches called *Daemonologie* and used it to represent the characters of the witches, they served as a warning to Macbeth to set things right and return things to natural order but by then Macbeth, our tragic hero, fully embodies the tyrannical, overpowered, ruler.

and by the end of the play, Macbeth dies in what was seen at that time period as a noble death because he did not run away from Mac Duff, but faced him head-on showing that while his conscience was gone, his nobility remained.



This is a well-focused response with integrated AO4. The candidate shows good understanding as to why Shakespeare might have written the play and there are references to the Great Chain of Being which are linked to Macbeth's conscience.

Well-chosen references are used to support ideas, but these are not analysed for effect or made relevant to the line of argument. This results in an imbalanced response with AO1 and AO4 being stronger than AO2. This imbalance results in the response being placed in the middle of Level 4 instead of at the top.

Level 4 - 21 marks



Remember to analyse your quotations for their effect on the audience.

Question 14

'Much of the play centres on cruel deeds, such as the murder of the Macduff family'.

Discuss the significance of cruelty in *Macbeth*.

This question was as popular as Question 13 and candidates of all abilities were able to write about cruelty. Many included the Macduffs in their argument, considering the loss of the family and 'performative cruelty' of the murderers for whom 'killing women and children was something to be relished'. Many answers featured the cruelty of the Witches with one or two good answers citing the early reference to the revenge on the sailor's wife who denied them chestnuts. Lady Macbeth's cruel language in stating how she would be prepared to dash her baby's brains out as it fed from her was frequently used.

Some answers considered aspects of Scottish tribalism as an AO4 point which showed insight. The cruel treatment of Banquo and Fleance was covered, and some commented on the betrayal of Banquo by his closest friend, referring to the courtyard scene as an example of Macbeth's cruel disloyalty to his once friend. AO4 was also confidently integrated across many of the responses seen and included mention of the Gunpowder Plot and James' paranoia over perceived assassination attempts.

Some responses were underdeveloped and overly focused on plot. Weaker answers described different cruel events instead of offering a broader discussion of cruelty throughout the play. This narrow focus limited the effectiveness of many responses. On the other hand, some candidates showed insight by looking at the ironic way Macbeth's cruelty on the battlefield at the start of the play is perceived as 'heroic', whilst his slaughter of Duncan and the Macduff family the 'cruelty of a tyrant'.

SECTION B

Literary Heritage Texts

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

Chosen question number: Question 11 ☒

Question 12 ☒

Question 13 ☒

Question 14 ☒

Question 15 ☒

Question 16 ☒

Question 17 ☒

Question 18 ☒

Question 19 ☒

Question 20 ☒

Question 21 ☒

Question 22 ☒

Cruelty in Macbeth is presented as the price of power, ^{and sanity} ~~ambition~~ ~~and a cycle of wickedness~~ ~~the ambition~~ but also that, ~~as~~ much like desire for power, it is also uncontrollable, ~~an innate part of humanity~~ and an innate part of humanity.

For my ~~task~~ ~~idea~~ Shakespeare presents cruelty as such an ~~innate~~ ~~powerful~~ uncontrollable aspect of our existence is through the structure of the play. Macbeth follows a cyclic structure, the first act is ^{started} ~~marked~~ by the scene of a gruesome and ~~horrible~~ war described by the captain who has just returned from a war battle against ~~norwegian~~ Norway. He specifically highlights the gruesome actions of Macbeth, stating that he 'unseam'd him from the nave to the chaps.' This ~~gives~~ ~~graphic~~ ~~and~~ ~~vivid~~ description of such a blunt act of pure violence so early on in the play ~~shows~~ ~~how~~ sets the scene for a series of cruel acts, ~~for~~ for this act of a cruelly honourer, Macbeth is rewarded with the throne of Cawdor, immediately rewarding him for his cruelty with power. This mirrors the end of the play, ~~when~~ ~~Macbeth~~ ~~loses~~ when Macbeth loses Macbeth and power is again reinstated to the rightful

Leir - Malcolm ~~Macbeth~~: In the following scene, Macduff walks in with Malcolm's head, this gruesome image resembles that of the ~~then~~ second scene, and both ~~to~~ bear striking resemblance - honorable throne commits ~~a~~ horrific act of cruelty for the sake of allegiance to a ruler instead is then rewarded with power, in Macduff's case, becoming more or less. By starting and ending ~~that~~ Macbeth so similarly, ~~the~~ Shakespeare presents cruelty as ~~an~~ cyclical through the use of a cyclic structure presenting cruelty as a cyclic, natural order that is almost always the price we must pay for power. This also goes to serve as a cautionary tale, by Shakespeare to a Jacobean audience that cruelty will almost always lead to more cruelty and showcasing such grotesque examples of it, this serves as a lesson to the audience to not engage in acts of cruelty, especially against rightful rulers, which is especially relevant due to the gunpowder plot (a plot to kill King James I took place a year before ~~the~~ Macbeth first premiered, further showcasing how ~~the~~ ~~the~~ ~~Shakespeare~~ Shakespeare aimed to convey coming the message that cruelty is endless and that going after another power through the use of cruelty will ~~at~~ always result in some form of ~~inevitable~~^{natural} divine punishment.

Another way cruelty is presented in Macbeth is through a price ~~at~~^{for} power is through the character of Lady Macbeth, being, using the character of Lady Macbeth. Shakespeare examines cruelty from the lens of gender, he presents it as a ~~unisex~~^{male} trait that women must strip themselves of their

termining to obtain on the conquest for power, Lady Macbeth says "Unseal me here, and fill me topful of direct cruelty... Come to my woman's breast and take my milk for gall," she calls upon this higher, ~~manly~~ spiritual power to strip her of all that is womanly and nurturing and make her capable of cruelty, this further presents how cruelty is depicted as innate, and in the hands of higher, loomg, omnipresent forces. Lady Macbeth does not only pay the price of cruelty for power, but also her womanhood, showing how in cruelty is presented innately through the ~~sex~~ association of a higher power and of the desire for power.

Another way cruelty is presented as the price for power is through the murder of Macduff's family. Here, Macbeth sends murderers to kill Macduff's wife and children, this is done to further solidify ~~then~~ Macbeth's ~~charge~~ claim to the throne. This act of cruelty ~~cannot~~ ^{could} be deemed unnecessary, however, it showcases how Macbeth's initial cruel act of regicide resulted in a domino effect of continuous acts of via cruelty, all done to maintain power, such as the killing of Banquo to stop his sons from becoming kings. These acts of cruelty show how one ~~cruelty has led to another~~ act of cruelty has led to ~~canon~~ continuous waves of it and ~~and~~ ^{and} have all influenced in the thirst for power or to secure it, further ~~showing~~ ^{presenting} how it is a part of the normal order.

In conclusion, cruelty in Macbeth is presented as the ~~cost~~ price for power and subsequently, innoently, needing to exist continually and maintain it.



This is a well-focused and confident response which concentrates on analysing the play's cyclical structure to show how Macbeth's cruelty becomes uncontrollable as he descends into evil but is then recognised by Macbeth at the end of the play.

Relevant AO4 comment is integrated into the response as well as references to the reactions of the Jacobean audience. The personal response is sustained but there is very little attempt to analyse language which prevents the response from achieving a mark at the top of Level 4.

Level 4 - 23 marks



Shakespeare spent a lot of time making sure that he used linguistic devices effectively so it is important to analyse them for the effect on the audience.

SECTION B

Literary Heritage Texts

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

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

Plan:

- kills macduffs family.
- kills banquo - witches prophecy
- kills ~~the~~ Duncan

Cruelty in Macbeth is very significant and shown through the character of Macbeth, when he tries to become king.

Firstly Cruelty is shown through the witches when talking to Macbeth. When the witches say "All hail Macbeth, that shalt be king hereafter" Therefore revealing to Macbeth how he will become king. This thought and prophecy gets into his mind and then makes him go on a killing spree. This prophecy from the witches ~~area~~ turned Macbeth in a cruel and nasty person, who turned on his friend and

king.

Cruelty is also shown in the character of lady Macbeth when she says "fill me from the crown to the toe topfull of direst Cruelty" showing how lady Macbeth can't kill someone without becoming cruel from her head to her toes. It's the idea of being full of evil to commit murder. This also links to Lady Macbeth again when she says "unsex me here" which shows how she needs to change gender in order to ~~commit~~ ~~commit~~ commit a cruel act. This is because women were ~~not~~ never evil or angry and never got involved with blood or war. This was only for men to do. Lady Macbeth was so ~~evil~~ ~~she~~ cruel she wanted to become a man in order to ~~be~~ kill.

Cruelty is also shown in Macbeth when he kills ~~the~~ Macduff's family ~~for~~ because the witches told ^{Macbeth} ~~him~~ he would become king if ~~he~~ ~~if~~ you didn't kill them. This shows Macbeth's ambition in becoming king. It also shows ~~how~~ the lengths he will go to, to have some sort of power. This also shows his cruelty towards a family with children and having no ~~any~~ mercy.

This can be shown by the quotation "I laid their daggers ready" showing that Macbeth is cruel all the time which therefore represents his ~~of~~ ~~psychotic~~ psychotic behaviour.

✿

Cruelty is shown in Macbeth again when he kills Banquo. ~~as~~ ~~to~~ Banquo is almost a friend to ~~at~~ Macbeth which makes it even more cruel. Macduff ~~is~~ ~~shown when he~~ says "pull your hat upon your brows" which suggests that Macduff is trying to hide his grief. When Macduff is speaking to Ross ~~about~~ about the killing of his family Ross says "wife, children, servants, ~~all~~" which shows how cruel this ~~a~~ mass murder was. This also demonstrates how ambitious Macbeth is.

In conclusion ~~Macbeth~~ in Macbeth cruelty is very significant as it is one of the main parts of the story.



Several different examples of cruelty in the play are picked out: the actions of the Witches and Lady Macbeth, the murders of King Duncan, Banquo and the Macduffs.

The ideas are sound and supported by clearly relevant examples but the response lacks AO2 analysis and AO4 contextual comment. This makes the coverage of AOs imbalanced. A mark in the middle of Level 3 reflects the relevant personal response.

Level 3 - 15 marks



In a play based on historical events, it is important to comment on how these may have affected the way Shakespeare presents his characters.

SECTION B

Literary Heritage Texts

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

Chosen question number: Question 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 play Macbeth, cruelty is presented through the characters: Macbeth, Lady Macbeth, and Banquo. In the play, Shakespeare creates the strong image of cruelty in these characters through the different factors back in their time. Including the Divine Right of Kings, Chivalry of knights, the Daemonologie and the significance of the Regicide in the time of the Gunpowder Plot. Macbeth was based in the ~~time~~ reign of James 1st with the punishments of belief in witchcraft and the supernatural. This becomes a significant role in how cruelty is presented due to these characters.

Firstly, the character Macbeth, plays a significant role for cruelty ~~#~~ due to the killing of Duncan caused by his 'vaulting ambition'. Macbeth's ambition in the play helps to highlight cruelty, as it all leads to the tragic ending, presenting him as a valiant hero. The quote "I know I am thane

of ~~Cambel~~ Glamis, but how of Candor?" suggest how Macbeth creates loyalty to Duncan but shows a contrast from loyalty at the start to manipulation and cruelty at the end. At the start of the play, Macbeth creates the image of being king in his head. For example, "If chance will have me king" helps emphasise the significance the thought of being king has on Macbeth leading to his tragic downfall. The Divine Right of Kings links to how the Reign of Kings are in order by God which links to the supernatural. The quote "I have no spur to prick the sides of my intent, but only vaulting ambition which o'erleaps itself" helps to signify how Macbeth's ambition throughout the play takes control of himself which led to the killing of Duncan. This links to cruelty as the lies Macbeth continues in the play show cruelty in the killing of Duncan. Additionally, the quote "Will all great Neptune's ocean wash this blood clean from my hand?" helps convey how even the largest amount of water will not be enough to clear a little blood which emphasises the power Duncan had and the betrayal Macbeth shows in the play linking to cruelty in Macbeth. During the end of the play, Macbeth imagines the dagger used before killing Duncan ("The

dagger before me") which emphasises cruelty, as Macbeth has only care in being king, than the loyalty he has ever shown.

Secondly, Shakespeare presents Lady Macbeth in the play as 'power hungry' leading to the absence of her and to her tragic downfall. The quote "unsex me here" helps convey the need Lady Macbeth wants to have the power to kill Duncan based from her gender. This presents a strong image of Masculinity being dominant in these times helping Lady Macbeth with her ambition to kill Duncan. As she wishes upon the spirits, the image of the supernatural becomes significant in the role of cruelty in Lady Macbeth which presents the weak side to her during the end of the play. Additionally, the quote "When you do it, then you are a man" emphasises ~~the~~ the strong belief of a masculinity at this time overpowering moral rights. This overcomes Lady Macbeth due to the quote "what's done cannot be undone" suggest the guilt ~~that~~ Lady Macbeth experiences at the end of the play which helps to show the sense of cruelty where regret is being shown. This contrasts to the start of the play where no guilt was shown and the image of 'power hungry' in Lady Macbeth becomes

turned into guilt and cruelty for the killing of Duncan. Additionally, the quote "here the smell of the blood still" also creates the image of regret and cruelty as the spirits overcome Lady Macbeth. The quote "a little water will clear us of this deed" helps to contrast the belief Lady Macbeth experiences during the play where she thinks the death of Duncan will not have as big an impact as it did. Additionally, the quote "wash your hands" as Lady Macbeth sleep-walks emphasises the continuous invasion of the thought of killing Duncan has on Lady Macbeth, leading to her tragic downfall at the end of the play.

Finally, Banquo shows a sense of cruelty in Macbeth as the death of him haunts Macbeth and Lady Macbeth where he puts his loyalty first. The quote "Fly, fly, fly" creates the image of his spirit haunting Macbeth in this scene. This leads to his tragic downfall where Banquo's ghost plays a role in the supernatural overcoming Macbeth and Lady Macbeth in the play.

At the start of the play, Banquo shows loyalty to Macbeth through the quote "You shall be king" which helps suggest Banquo supporting Macbeth for future winning to cruelty at the end where

Banquo dies. Additionally, the quote "My noble Partner You greet with present grace and great prediction" links to Banquo's loyalty to Macbeth leading to his death. Further on, the quote "If you can look into the seeds of time" emphasises the prediction Banquo has for Macbeth and the lies he is experiencing. This shows a significant image of cruelty in Macbeth, as all the loyalty Banquo showed to Macbeth meant nothing - and the tragic death of Banquo was for nothing. In Macbeth, we can see ~~the~~ how Banquo is portrayed as loyal due to the quote "True, worthy Banquo, he's full so valiant" links to the strong representation he has in the text as Duncan describes him as 'worthy'. This links to cruelty as it shows how true Banquo was in Macbeth.

In conclusion, the play Macbeth represents cruelty through these characters continuously throughout the play which links to the power and belief of the Divine Right of kings held over the characters and how the Dramatic device clearly shows how the representation of a true king may be chosen by God and not through power. The theme of Cruelty is shown through the drive of power in Macbeth and Lady Macbeth and the ambition they had.

to kill duncan which leads to their tragic
downfall. The character of Banquo presents great
loyalty throughout the play which links to
cruelty through the lack of evil Banquo held in
him. As his death was not necessary but for
only the killing of Duncan in Macbeth + solely
Macbeth's role.



This candidate refers to AO4 context right from the start of the response, linking cruel events to the political atmosphere and turmoil of the time.

The response shows assured personal engagement and develops ideas by exploring language and structure, using discriminating examples for support. Although there is little use of terminology, the candidate shows a thorough understanding of the way Shakespeare uses dialogue and imagery to expose cruelty. There are occasional lapses in critical style, but these do not detract from the overall effectiveness of the response.

Level 5 - 26 marks



The most important thing is to show that you have engaged with the text and have your own ideas, not just those you have read about.

Question 15

'Some relationships are clearly founded on trust in the play, whilst others are not.'

Explore the theme of trust in *The Merchant of Venice*.

Although rather less popular than questions on the other Shakespeare plays, this question produced a number of successful responses in which candidates showed different interpretations of the idea of trust. The character of Antonio proved a popular focus with arguments put forward that he put his trust in his ships to deliver and how Bassanio put his trust in Antonio to raise money to enable Bassanio to win the hand of Portia. Some candidates commented on the idea that Portia tested her faith and trust in her new husband by teasing Bassanio about her ring at the end of the play. A number of candidates considered the relationship between Portia and Nerissa and how they trusted one another. Weaker answers were seen offering narrative and, in some cases, a sound view of the theme of trust but lacking in AO2 and AO4 support, which restricted them to Level 3.

SECTION B

Literary Heritage Texts

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

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

We see the theme of trust across ~~th~~ The merchant of Venice. One of the times we witness this is through the relationship of Antonio and Bassanio. Antonio lent money to Bassanio even though all his fortune was on a ship. "Neither I have money nor commodity". Antonio trusting that Bassanio will pay him back before Shylock asks for his pound of flesh show ~~th~~ how strong their friendship was and how much trust had in Bassanio.

~~th~~ Furthermore in this scene we see how much trust

Antonio has in his ships. : : °

We see the theme of trust once again when it comes to ~~Ant~~ Bassanio's turn to choose one of the boxes. Even though Portia gives him the chance to think about it longer he declines the opportunity and decides to pick the third casket ~~which~~ which later ends up to be the correct one.

Another character who falls into this theme is Shylock. He puts his trust in the law that he would get his ~~justice~~ justice "I crave the law", ~~Shy~~ This quotation shows how Shylock believed he would finally be able to get his justice but was later on derived from it hence leading to him not getting his justice but rather becoming a

victim. Which further showed how the jews were treated in at the time, and how they were treated unjustly. Because not only did he not get his justice but he was stripped from his identity.

The play book has many instances where the theme of trust is presented ~~but~~ some instances ~~the trust~~ it works out other it doesn't. This ~~sums~~ shows the readers how trust is leap of faith and like a human nature. Shakespear does this to show how similar we are to one another and even though the book has ~~me~~ discrimination it show at the end of it all we are the same.



This is a clear, but underdeveloped, response to the question with some use of relevant examples for support and some comment on context for AO4.

Much of the response is narrative and focuses on Portia and Bassanio, but the candidate does try to comment on Shakespeare's purpose in presenting the theme of trust. There is some evidence of personal engagement, and the candidate has covered all AOs at a basic level which warrants a mark at the top of Level 2.

Level 2 - 12 marks



Make sure you support your ideas in this section by referring to the time when the text was written and how this might have affected the characters and their views.

SECTION B

Literary Heritage Texts

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

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

The theme of trust is explored by many characters in the text - However some trust is broken throughout the play.

~~In the play~~ In the time the text was set Venice was the trading capital of the world with all transport by boat and the trading between the two religions that populated the city, Jews and Catholics, we also see the segregation between the two religions and a strong form of hatred and discontent between each other.

The biggest theme of trust is shown between Antonio and Bassanio, when Antonio trusts Bassanio to lend him money to try his luck with a girl from Belmont. We also see a huge amount of trust between the

two characters as they talk in prose showing a strong friendship and trust between them both.

When Antonio ~~and~~ is put on the chair in court for him to repay his debts, Bassanio shows his love towards him telling him he would get rid of anything to save him, even with his wife standing in the room, which shows how much Antonio means to him and his trust is valued between their friendship.

However in the play some themes of trust are broken when Bassanio and Gratiano break the trust between their wives by handing over their rings in the court, this shows the lack of trust they show against their wives, their main priorities over ~~the~~ their best friend that is on trial.

There is also a lack of trust between Shylock and Antonio. Even with a bad past and their two religions not liking each other, they form a sense of trust

as Shylock can lend money as back then only Jews could, so a trust between the two characters instantly gets destroyed after Shylock receives no payment from Antonio. This is shown when ~~Shylock~~ Shylock says "I need my bond" showing anger in his voice with money and business the only thing that he lives for.

There is also another case of ~~the~~ trust that is destroyed after Jessica runs away with a Catholic man betraying her religion and father's wellbeing and reputation, to get married in Belmont.

In the court another theme of trusts is the justice system is destroyed when even after the bond shows that Shylock has all right to do what he wants, he is overruled by the Catholic community by discrimination. The Venetians see him as a alien, like he's from a different world and his beliefs mean nothing and are seen as wrong, this leads to his name and reputation being lost not only by the Catholic

community but his own religion, this ~~as~~ affects him and puts him in a shadow with no business, no family and no where to live.

A small theme of trust is shown in Antonio in his boats to get the Venetians on time to pay back Shylock back for the bond he owes.

Trust is also shown a lot in the characters Portia and Nerissa with also having a very strong friendship with both trusting each other to not tell Bassanio and Gratiano that they are the ~~de~~ speakers in court.

In conclusion the theme of trust is explored by many characters but also broken between characters.



The candidate has produced a sustained and well-supported personal response.

From the beginning, the distinction between trust and broken trust is made and the candidate then goes on to explore several different types of trust between Antonio, Bassanio, Portia and Nerissa. The contrast between Antonio's trusting relationship with Bassanio and his distrustful relationship with Shylock is discussed effectively. Links to context are made throughout which strengthens AO1. However, although references are fully relevant, there is a lack of AO2 analysis which prevents the response from receiving a mark at the top of Level 4.

Level 4 - 21 marks



It is important that all three AOs are covered equally in this section.

Question 16

Discuss the presentation of one character you respect in the play.

This question attracted a range of answers, covering many of the characters in the play. Antonio proved an accessible character to most candidates who attempted the question, and there were also some very secure high-level responses discussing the character of Shylock as a character who was respected because of the way he was treated – this led to some interesting contextual discussion. Responses on Shylock were particularly sensitively handled and enjoyable to read as they often incorporated a modern and contemporary perspective. Portia was a favourite, although some candidates were preoccupied with the homosexual relationship between Antonio and Bassiano, to which they claimed Portia turned a blind eye. A couple of candidates chose Jessica which was quite interesting, but they struggled to draw on relevant AO4 and referred to patriarchy and religion with little sustained commitment. Weaker responses found it difficult to engage with the idea of respect often claiming that no one was really respectful in the play as they all lied to each other in some way or showed prejudice.

SECTION B

Literary Heritage Texts

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

Chosen question number: Question 11 ☒

Question 12 ☒

Question 13 ☒

Question 14 ☒

Question 15 ☒

Question 16 ☒

Question 17 ☒

Question 18 ☒

Question 19 ☒

Question 20 ☒

Question 21 ☒

Question 22 ☒

Presentation of Antonio - (respected^{why})

Merchant of ~~the~~ Venice by Shakespeare is a novel that follows the life of a wealthy merchant, Antonio and the actions impact ~~the~~ the actions those around him carry out have on his life. We learn of his prosperous businesses, his dear friend who lives in squalor and his hatred for the usurer. The novel has many relevant characters that play a major role in how the play pans out. They all have their quirks that make them loved and their flaws that diminish their value. In my opinion, the character

who deserves the greatest respect is Antonio. His presentation makes him appear of the greatest value in the novel. Firstly, we learn about Antonio's wealth through the semantic field of prosperity and businesses 'ventures' 'merchandise' 'estate' this helped gain my respect as we learn he works hard in order to prosper. This makes Antonio rather inspirational as his wealth is reminiscent of the business men in sixteenth century Venice. He appears to be a pinnacle in the novel. Furthermore, we realise that Antonio is grateful for his wealth and does not have an ego 'I thank my fortune for it.' This presents him as a good man who does not act in a frivolous manner. The language used to praise Antonio and the efforts of his friends to make him happy shows that he is valued by those around him. 'I would have staid till I had made you merry.' This boosts my respect for him as I realise he has aided those around him to the point of gathering their trust.

Moreover, the kind tone he uses to respond to those he values makes him more respectable. 'Your worth is very dear in my regard.' This makes him appear kind due to his treatment of those around him.

We learn of Antonio's love for Bassanio. 'my love with circumstance' 'You know me well' This builds emphasis on his character as we learn of how caring he is and the love he holds in his heart. We further learn of how he would strive to any measures to help his loved ones.

This is shown by the use of rule of three 'My purse, my person, my extremes means' which shows he is willing to help people. My respect grows for him as we realise he is human and would go to the furthest measures to guarantee the happiness of his people.

The writer also utilises ~~two~~ ^{constant} reference to the theme of friendship. 'friends' 'friendship' which shows he is respectable as he holds good ideals close to his heart.

We learn that Antonio agrees to sacrifice a pound of his flesh in order to ~~prove~~ help Bassanio through the line 'Yes, Shylock, I will seal unto this bond.' He is respectable and trusted enough to form deals that will help his people thrive.

The final ways in which he is respectable are how he did not back out or run after failing to pay Shylock. 'I'll pay it instantly' this shows his bravery and resilience thus making him appear strong and earning more respect.

Antonio is also seen as generous when he gives half of his wealth to Shylock's daughter and helps her. He also seems kind as he forgives Shylock despite not being obliged to.

The novel was set in a time in which Jews were hated due to their role in crucifixion so we can't really blame Antonio for hating Shylock but rather we should commend him as he was kind despite the

hate and cruelty he faced from
the Jew and he says 'touch kindness
in the Jew.' In my opinion his personal
growth overshadows his hate discrimination
which had only been influenced by
his upbringing. He has the greatest
portion of my respect.



This is a well-developed personal response which shows a sound understanding of the character of Antonio and gives several different examples of ways in which he could be viewed as admirable.

There is relevant comment on 16th century Venice and the role of businessmen which covers AO4. There are some clearly relevant quotations used to support ideas, but the response is lacking in the sustained AO2 analysis required for Level 4.

Level 3 - 18 marks



AO2 is made up of two strands: using examples from the text and analysing language, form and structure. Both strands need to be covered to get Level 4 or 5.

SECTION B

Literary Heritage Texts

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

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

~~One character you respect in the play~~

~~Bassanio whilst we initially don't respect him we learn to~~

~~understand him as a renaissance lover~~ ☒ find a modern value for his character

Shakespeare's comedy play 'The Merchant of Venice' utilises the setting of Venice to explore themes and issues faced by a contemporary Elizabethan audience such as prejudice, trade and the roles of women in society. Whilst Shakespeare presents many characters as respectable in the play arguably the most respectable is Bassanio, who despite his initial materialistic view of both Portia and Antonio, he transitions into the epitome of the renaissance lover and through the ring plot, Portia engineers his value for the people around him. This shift in outlook and character renders him a character I respect in 'The Merchant of Venice'.

In the initial stages of the play Bassanio is presented by Shakespeare as a typical young man of Venice, however through his objectifying and materialistic pursuit of

Petal

Portia as well as his exploitation of Antonio's 'love' for him, whether homosocial or homosexual, Bassanio is not initially presented as a character we respect in *The Merchant of Venice*. Bassanio and Shakespeare establish Bassanio as frequently using their relationship for monetary gain ~~because~~ and leaving Antonio worse off since ~~Bassanio owes him~~ Antonio 'owes him most in money & not love'. The emphasis on verb 'owe' suggests their relationship is one-sided and that Bassanio doesn't reciprocate this love ~~and~~ doesn't pay Antonio back. Through the juxtaposition of ^{any relationship} 'owe' and 'love' Shakespeare emphasises the un-naturalness of Antonio and Bassanio's relationship due to Bassanio's exploitation of his ^{compassion} which presents him as unrespectable. Furthermore his initial description of Portia as 'fair' and 'a lady richly left' ~~is seen as~~ presents Bassanio as materialistic and objectifying in his pursuit of Portia, ~~even~~ viewing her as a way to 'get clear of all his debts'. He ~~owns~~ instead of seeing her as a human or someone he loves which presents him as exploitative of those around him for his own personal and usually financial gain instead of reciprocating an equal relationship, ^{portraying} ~~presenting~~ him as un-respectable and immature.

However as the play develops Shakespeare presents Bassanio as an archetypal Renaissance lover, his mythological allusions and grand complimentary descriptions

are a stark contrast to his initial presentation as unrepentant. Bassanio's ability to inject venetian mercantile humor but also mythological allusion presents him as charming and intelligent. Bassanio's description of gold as 'hard food' for Mides not only displays clear intellect through his understanding of Mides' story but also his shift from a materialistic view point ^(which would lead him to choosing gold) into a focus on his love for Portia which causes him to pick the right casket. Contrasting with his intellect his pun of 'confess and love' not only presents him as a charming, Renaissance lover but also as a witty character ~~contrasting~~ with his initial infantile ~~as~~ illustration. Through his description of Portia as a 'semi-god' and again as 'fair' Shakespeare shows the audience Bassanio's shift from exploiting Portia to a genuine love for her which renders him respectable in the play as he has shown clear development into a character who serves as an exemplar lover for this section of the play and for a contemporary Elizabethan audience.

Finally, through Bassanio's discarding of the ring, his ~~character~~ is displayed by Shakespeare as still not appreciating those around him and their value. During the trial scene, Antonio's ~~elaborate~~ Bassanio's profusion of love whether romantic or homosocial presents him as still not valuing Portia's value, reflective of the roles of women in Elizabethan society. Through his proclamation 'I would lose all ... sacrifice myself'

Whilst Bassanio is displayed as unrespectable as through the repetition of the ~~same~~ ~~own~~ ~~ill~~ ~~the~~ ~~Bass~~ Shakespeare emphasising Bassanio's lack of preparation for Portia. However, this profession does display an end to his exploitative relationship with Antonio, and through Portia's restoration of the natural order, a quintessential part of a Shakespearean comedy Bassanio finally appreciates Portia's value through his promise ~~with~~ ~~the~~ 'nevermore will break word with thee' which especially through the emphasis on 'nevermore' due to its proximity to promise 'I' and its reversal of order within the verb, displays Bassanio as having learnt the value of both Antonio and Portia which ~~then~~ presents him as by the end of the play as respectable as he displays a capacity for change as well as an ideal ~~renaissance~~ man of Elizabethan era through his romance, wit, intellect and new found compassion.

In conclusion, whilst Bassanio through his exploit both emotional and financial of Portia and Antonio initially presents him as a dislikeable character, his development into ~~a~~ the epitome of a renaissance lover who discovers the value of those closest to him renders us respecting him as an exemplary character.



The candidate shows thorough, and sometimes assured, knowledge of the play and the character of Bassanio.

There is convincing argument about the way Bassanio changes his attitude towards women once he meets and falls in love with Portia, which makes him more admirable. There is use of fully relevant examples for support and close analysis of language when the candidate explores the use of verbs and juxtaposition to create a positive impression of Portia and Bassanio. There is reference to context in the discussion of Bassanio as the stereotypical Renaissance lover, but AO4 could have been developed further. AO1 was considered to be stronger than AO4 and AO2, and the candidate's confident style warrants a mark just into Level 5.

Level 5 - 25 marks



To get a top Level 5, you need to support your points with analysis of AO2 as well as integrated AO4.

Question 17

'In Regency England, society held strong opinions based on rank, social standing and wealth'.

Explore how these strong opinions are expressed in *Pride and Prejudice*.

There were not many responses to this question but those produced were often impressive. Some excellent teaching had produced thoroughly perceptive comments on characters especially Mr Collins, Lady Catherine and Mrs Bennet, and the society they inhabit. The focus on strong opinions was not always securely rooted in the responses and how it related to 'rank, social standing and wealth'. Many candidates just explored the concept of wealth, which limited the marks, and some candidates relied on narration, using one or two key quotations to illustrate their points about why social class was important. The better responses considered the judgemental opinions of Darcy at the beginning of the novel compared to his more favourable presentation later in the novel.

SECTION B

Literary Heritage Texts

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

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

~~The~~ Pride and Prejudice is a novel written by Austen to satirise the material peerage system within Regency England, and to show how ~~off~~ one's level of economic influences prejudice towards others. Wealth was responsible for one's social standing, and often led to misconceptions regarding others.

The opening of 'Pride and Prejudice' is initiated by the short simple sentence: "It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife." The adverb "universally" portrays how common the notion of marriage leading to financial security is ~~at~~ within Regency England. Austen uses this to show the limited rights of women, and how marriage ~~established~~ security, and was used as a tool to establish security and stability. This is ironic as marriage should be based on love, and not on finance. Austen includes this to show the hidden realities of living within this era, and the surface level attributes

focused on by many. Consequently, this leads to prejudice, and moreover, we can hinder many characters' perspectives. Austen contrasts Charlotte's values to Elizabeth Bennet regarding marriage, and ultimately their sources of financial stability and rank. The two characters — Elizabeth is the antithesis to Charlotte's values. For instance: Charlotte believes marriage was the only honourable provision for well-educated young women of small fortunes. The use of the verb only portrays the how the society marriage is regarded as a source of safety for women, however, Elizabeth Bennet rejects Mr Collins' proposal. Austen does this to sympathise Elizabeth as progressive and anomaly within society. She rejects the to marry Mr Collins as she believes marriage should be based on love. She states "it is impossible for me to do otherwise than decline them!" ~~con~~ regarding Mr Collins' proposal. The noun "impossible" highlights how strongly she feels regarding marriage based on love.

Austen also uses characters such as Lady Catherine De Bourgh to portray the snobbish attitudes, and sense of self-importance the landed gentry possess within Regency England. Austen does this to critique the upper class, and to portray how they are through an external perspective. Lady Catherine De Bourgh overwhelms Elizabeth with questions:

→ "Who are your ~~uncles~~ uncles and aunts?"

→ But who was your mother?

The repetition of questions regarding Elizabeth's connections implies how highly Lady Catherine de Bourgh places reputation, and wealth. However, Elizabeth remains resistant to ^{the} her ~~see~~ pressure. She attempts to apply an Elizabeth through the use of exploited power ~~by~~ acquired by her aristocratic status. Her obsession for a social class, and the purity of bloodlines is shown by: "Her fortune on both sides is splendid." Austen uses Mrs. Wicks in a condescending speech regarding Darcy and his niece. The long speech ~~is the~~ filled with short, and complex sentences convey Austen's Lady Catherine de Bourgh's irrational thought, and furthermore ridicules her, and amplifies the flaws within the hierarchical system. However, Elizabeth stands her ground, and states: "He is a gentleman; I am a gentleman's daughter; so far we are equal." Elizabeth draws social parity, and serves as a literary construct to resist the overwhelming presence of hierarchical systems within Regency England. She endows morality by portraying, administering, an unjust system within a place.

Austen, additionally, uses Mr. Collins to demonstrate those with a lack of power, and the intent to grasp at it: Social climbers. Mr. Collins addresses Lady Catherine de Bourgh numerous times within his letter to Mr. Bennet which implies the immense satisfaction he has with wealth. He also uses flowery language, and long complex

sentences which is better. Austen does this to portray
the 8 social climbers (e.g. Wickham, and Mr Collins).
Mr Collins is symbolic of many people Austen would
encounter within her life as a middle-upper class
member. She criticises those who value social class standing
over meaningful attributes. Money is a source of power to
those easily influenced - such as Mr Collins.



The candidate displays assured knowledge of the text and engages well with the question, using several different examples of characters who use their wealth and social status to allow them to express strong opinions e.g. Lady de Bourgh and Mr Collins.

Differences between the attitudes of Elizabeth and Charlotte to wealth are explored, and there is a strong focus on the analysis of language and dialogue to show how different characters use language to gain power. All three AOs are equally balanced and there is enough perceptive insight shown to warrant full marks.

Level 5 - 30 marks



When you are given a quotation to consider, make sure you read the question carefully as well so that you understand the main focus of the question set.

SECTION B

Literary Heritage Texts

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

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

PLANNING:

The strong opinions based on

Wickham & Collins seen as nice, humble well-spoken men, dramatic irony as they are not (like)

1) RANK / STATUS / LEVEL

↳ Catherine Bough > marriage based on this things.

↳ Authority, Gender.

e.g Mr Collins inheriting the Bennet's home instead of any of the Bennets due to Rank (gender based)

e.g. Males in charge rather than a female. Survival was based of husband's rank???

2) SOCIAL STANDING / STATUES

↳ determined who you could be friend with. if you weren't of the same social standing.

↳ marriages

3) WEALTH

↳ determined how comfortable your life would be

↳ marriage, relationships, how people looked at you

e.g everyone was eager to meet Mr Bingley.

↗ marriage opportunities.

PARAGRAPH: PARAGRAPH 1: Introduction ✓

2: Rank = Darcy ✓

3: Mr Collins ✓

4: Social standing: Mr Bingley

Idk

5: Social standing: Charlotte & Mr Collins Darcy

the
In ~~the~~ Regency Era, they were strong opinions based on rank, social standing and wealth, this opinion affected your relationships, friendships you had, and the marriages you would have.

Society held strong opinions based off rank. Your rank would determine the friends you'd have, and also marriages and the way people looked at you. Your rank could also determine the way you'd look at others. For example Catherine Bough who was of high ranking strongly believed that her daughter should marry Mr. Darcy, who was also of high ranks. Your status determined your authority and the way you would see things. For example when Mr. Darcy first saw the ball being held, he said it was 'nothing compared' to the parties ~~had~~ he'd been to. This is contrasting to someone with lower ranks like Elizabeth or Jane who see the ball party as very lavish.

Furthermore, your rank determined your authority. For example, Mr. Collins who was ~~cousins~~ ^{the} to the Bennets was a male and because of that inherited the Bennet property despite not being ^{the closer} related to Mr. Bennet. Additionally your rank would also determine the view others had of you. For example Mr. Collins and Wickham were seen as kind, charming and well spoken by those around them. This can be said to be dramatic irony as Mr. Collins was very talkative, and unaware, while Wickham was extremely worried and in want of money and status. This shows that your rank would automatically make others see you in a certain way, despite getting to know you as a person. Your rank determined the treatment you received from those around you.

Moreover, society also had strong opinions on social standing, the higher you were in social standing, the easier your life seemed to be. Your social standing would determine your relationships and marriages. For example when Charlotte explained that she was 'not a romantic ... of a comfortable home' but in

need of financial security and status if she wanted to survive. So she married Mr Collins, despite Elizabeth's warnings. This illustrates that social standing came before someone's happiness, especially if those of women who depended on men for survival. The higher your social standing, the more comfortable society would think you were. Additionally, your social standing determined the treatment you could receive from those around you. For example Mr Bingley, who was of high social standing had many people eager to be introduced to him. Many people like the Bennets wanted to meet him, as to get a chance to marry to him. His character contrasted that of Jane who had a much lower social standing and was judged and ridiculed by Mr Bingley's family. Another example is Catherine and Elizabeth. Where Catherine is shocked and angered by the thought of Elizabeth marrying Darcy due to her status.

In addition, they were strong opinions on wealth. Wealth in the Regency England was seen as one of the most important things. Your wealth determined your relationships, marriages and the friendships you could have. It also determined the comfortability of your life. In the beginning of the novel, Austen says that 'It is a truth universally acknowledged that a man in possession of a good fortune must be in want of a wife.' This showed us that a man's wants were determined by his wealth, and the wealthier you were, the more opportunities and options you would have. This can be said to be contrast, as this view and opinion is different to the relationships seen in the book. For example the relationship between Darcy and Elizabeth isn't built on Darcy's wealth but on the feeling they have for each other, their relationship contrast...



This is a well-developed and well-focused response which shows a clear understanding of the way that strong views are affected by one's wealth and social standing.

The ideas are supported by relevant quotations but there is a lack of analysis of AO2, language, form and structure, which weakens the response. Contextual knowledge is hinted at through a description of expectations of wealthy people in the Regency era, but this could have been developed further. The second half of the response starts to become a little narrative. AO1 is a lot stronger than AO2 and AO4. There is a detailed plan at the top which has helped the candidate to focus and structure ideas clearly.

Level 4 - 19 marks



Making a clear plan of your ideas before you start will help you to focus on the question.

Question 18

How is Jane Bennet presented as a character that does not change in the novel?

There were very few responses to this question but again those who chose it often did well. Candidates argued that Jane Bennet's character remains largely consistent throughout the novel and that she is known for her kindness, gentleness, and tendency to see the best in others. Some said she provides a foil for Elizabeth who is very quick to judge a situation and speak her mind e.g. Jane is the only person in the household to not see Mr. Darcy in a bad light when they first meet him at the ball, while Elizabeth has already set her mind to not liking him. Responses were deeply rooted in context and the role of women in the Regency era, and AO2 analysis focused on the use of dialogue and irony.

SECTION B

Literary Heritage Texts

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

Chosen question number: Question 11 ☒

Question 12 ☒

Question 13 ☒

Question 14 ☒

Question 15 ☒

Question 16 ~~☒~~

Question 17 ☒

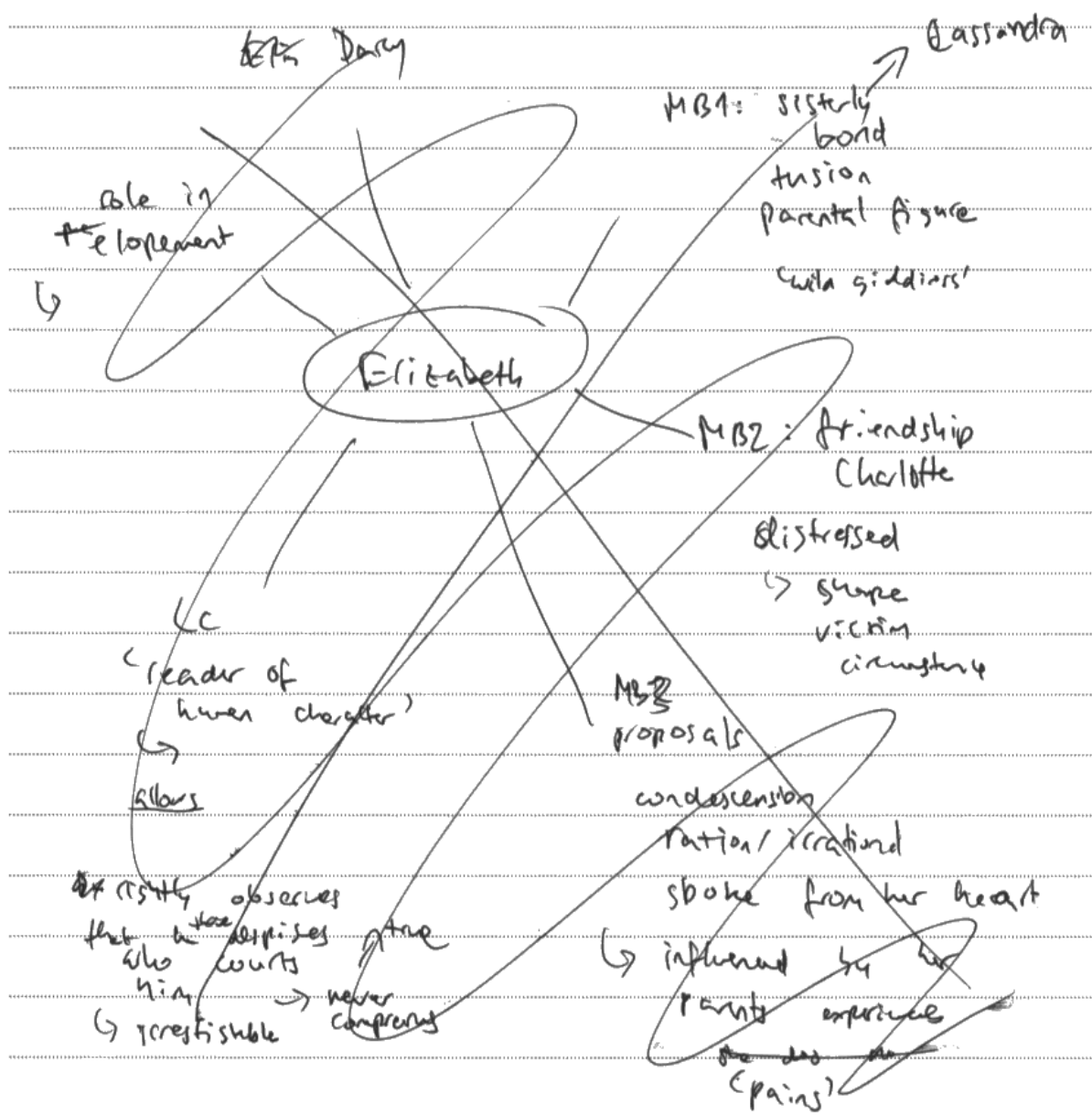
Question 18 ☒

Question 19 ☒

Question 20 ☒

Question 21 ☒

Question 22 ☒



Letters

Jane

Lapse
Form
Structure
Context

MB1: Jane slightly bored → her character revealed

Cassandra

despite
their differences,
her character does
not change

never see a fault
in anybody

MB2: naive → or conscious? → ideal
not idealistic

she continues to see him

↳ Bigley sisters → to not both a treacherous
elopement

refuses to judge Charlotte → Anne finds
more respect

she is
married

↳ free pride and prejudice
↳ does not need to change, in contrast
to Elizabeth

perfect too?

MB3: ~~she that loves her~~ → eldest
see

they do not die

most beautiful
creature

their romance almost comes apart

↳ personal growth X

↳ intervention

stoic
&
passive

her love for him
does not change.

this couple
is the only
one that does not
so they do

resolution in her (laugh me out) of her op

Jane Bennet, the eldest Bennet daughter, is presented as a stoic, rather naïve character that undergoes no change throughout the novel. Jane Austen reveals her character through dialogues and letters exchanged with other characters, and it is evident that Jane Bennet remains a supportive ~~unit~~ of others until the end.

Jane is part of several relationships that do not undergo change throughout the novel. Most notably, her deep sisterly bond with ~~Jane~~ Elizabeth. Their relationship is loving, yet also ~~set~~ realistic, as they do disagree on certain topics. The realism of their bond may come from Jane Austen's own life, as it is known that she also had a deep sisterly bond with her ~~five~~ older sister, Cassandra. ~~Elizabeth~~ In many instances in the novel, Jane and Elizabeth's differences ~~is~~ are highlighted - particularly in Jane's reaction to Mr. Bingley's attention. Jane tells Elizabeth that she was 'flattered' by his attention, ~~and~~ Elizabeth responds that 'compliments' 'never' take her by 'surprise'. ~~Her~~ Elizabeth's reaction does not change Jane's attitude to Bingley however, ~~and still~~ showing that although Jane is sensitive to other people's opinion of her, ~~and~~ Jane herself is resolute in her views and judgements of people. ~~She~~ Jane warns Elizabeth that she cannot ~~hang~~ 'laugh' Jane 'out' of her opinion.

Jane is presented as an idealised regency woman: beautiful, kind-hearted and passive. As for ~~Bingley~~ Mr. Bingley, the wealthy bachelor that eventually marries her, he is ^{presented} her ~~real~~ perfect match; ~~and fits her~~ for her ~~own~~ character. It is almost as if their romance is ~~at~~ too perfect. Mr. Bingley proves to be easily swayed by family and friends, who persuade him to ~~to~~ abruptly leave Netherfield, breaking off his relationship with Jane. Their romance therefore almost comes apart, if it were not for the intervention of Elizabeth and eventually Darcy. They do not come back together due to personal growth - ~~Elizabeth's~~ ^{Jane's} character remains unchanged, ^{as} ~~for~~ ~~too~~ ~~love~~ and Jane's love for Mr. Bingley also does not waver, despite their sudden separation. ~~She~~ Jane does not change in her womanly passivity, despite ~~having~~ ~~being~~ pressured to marry soon, as Lydia tellingly says during the novel that Jane is close to being an 'old maid'. Additionally, ~~to~~ ~~As~~ in Austen's time, the oldest daughters were expected to marry first.

~~As~~ Jane's character is also presented as being naive, and her naivety does not change, although a question raised is whether or not she ~~chooses~~ chooses to only see the good in others, ~~or~~ if ~~the~~ her character just happens to be so exceedingly innocent. Other characters in the novel are aware of Jane's naivety - ~~Jane~~ ~~comments~~ Elizabeth comments that Jane Jane 'never sees a fault in anybody'. The hyperbole

of 'never' and the indefinite pronoun 'everybody' highlights the extent of Jane's kind view of others. A few examples of her unchanging character in terms of ~~and~~ her positive almost excessive positive view of others is her opinion of the Bingley sisters, ~~her forgiveness of Lydia's elopement, and at the end,~~ and her refusal to judge Charlotte for marrying Mr. Collins, a clergyman, for financial security. Although the Bingley sisters are mean to her, and her family, she still holds no grudge towards ~~to~~ them by the end of the novel, despite knowing that they played a role in ~~separating~~ separating her and Mr. Bingley. In contrast, ~~Elizabeth~~ ^{Jane} sees them for what they are; selfish, proud and conceited. When Lydia, ~~elopes with her~~ younger sister, elopes with Wickham, ~~Elizabeth~~ ^{Jane} also refuses to believe that both Mr. Wickham and Lydia were reckless. This is surprising, as in Austen's times, elopement and living together, ~~like~~ like Lydia and Wickham were ~~to some~~ scandalous. Even more so, ~~even~~ if Lydia's reputation was not saved by Mr. Darcy, ^{Lydia} ~~she~~ would have tainted the reputation of her sister by association. It is very clear from the way Lydia acts ~~so~~ shamelessly about her elopement, that she was indeed, reckless. ~~Again~~ Again, Jane's opinion ^{on this} does not change, however it can be argued that she ^{was} ~~was~~ mortified by Lydia's behaviour, indicating a ~~to~~ change in this aspect of Lydia and Wickham's elopement.

Jane's character does not change throughout the novel —

this is evident in ~~the~~ her unchanging love and respect for ~~people~~ ^{Jane} around characters surrounding her, despite their ~~mutual~~ possible mutual differences. She is also not a catalyst for any of the character's changes - Jane seems to merely observe her surroundings. She ~~relates~~ ^{does} many of her thoughts and observations to her beloved sister Elizabeth, ~~providing~~ constantly providing a more positive angle to Elizabeth's ~~otherwise~~ otherwise overly critical character views. Jane's ~~character~~ ^{character} does not change, however she is ~~vital~~ essential to the novel's plot, providing a ~~static~~ and unchanging backbone as well as a successful and perfect marriage with Mr. Bingley.



This is a confident and assured response which has been carefully planned to ensure focus on the question.

The character of Jane is contrasted with other characters who do change in the novel and ideas are supported by fully relevant examples and quotations. AO4 context is fully integrated and shows an understanding of how Jane is presented as a typical woman of the time who does not complain even when she is shunned by Mr Bingley, and how she is a contrast to Elizabeth in her patience and optimism. It was felt that AO2 analysis was not as strong as AO1 and AO4 which prevented the response from gaining a top Level 5 mark despite its perceptive understanding.

Level 5 - 26 marks



When you are writing about a novel, make sure you analyse the literary techniques used by

the writer to make the characters and events more effective.

Question 19

'Feelings of affection, such as Joe's caring for Pip, are often shown through different types of relationships in the novel.'

Explore the theme of affection in *Great Expectations*.

There were very few responses to this question but those who chose it showed an empathy with several characters in the novel such as Biddy, Joe and Magwitch, who all show affection in different ways. Some spoke about the lack of affection from Estella and Miss Havisham, and some concentrated on the change in Pip who comes to learn the value of love and affection during his journey through life. Some found it difficult to find relevant context apart from the strict moral code of the Victorian society which did not allow much room for showing open affection, exemplified in the character of Mrs Joe who finds it hard to show her true feelings.

SECTION B

Literary Heritage Texts

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

Chosen question number: Question 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 bildungsroman written by Charles Dickens in which he presents the growth of an orphan named Pip and his journey and understandings of different characters throughout the novel. Dickens uses language, structure and form to present the theme of affection.

Initially, the theme of affection is deeply portrayed through Pip's relationship with Joe Gargery, the blacksmith. Joe is a humble man who is the husband of Pip's ~~sister~~ sister. Joe nurtures Pip and guides him. The quote: "We are ever friends the best of friends, Pip old chap" portrays how Mr. Joe Gargery addresses Pip as a "friend" rather than a family member. This ~~signif~~ ~~signif~~ signifies the internal affectionate

bond they ~~share~~ share. The use of colloquial language ~~success~~ successfully demonstrates how Joe addresses to Pip in a very friendly and affectionate manner. This neatly brings out the theme of affection and some other themes like love which ~~go~~ support this theme. The word "ol' chap" is a very colloquial and informal. This presents ~~the~~ the strong bond between the two. Joe ~~calls~~ ~~ca~~ always addresses Pip by saying "Chap" this highlights ~~their~~ friendly tone in the novel and adds to their ~~affo~~ affection.

Moreover, the theme of affection is further exploited & when Pip feels terribly guilty for lying, specially to Joe, whom Pip had never lied to. The line "there were surely flags? right Pip? sure certainly that wasn't a lie, age?" This presents how Joe is uncomfortable after Pip confesses all the lies he told about Miss Havisham and the satis house. This presents how terrible guilt falls ~~also~~ upon, even on the

~~smallest~~ ^{smallest} of minds when they feel a deep affection towards someone. The repeated use of rhetorical question presents how Joe does not believe and ~~deny~~ denies that Pip lied. This adds to the structure and also presents the theme of affection coherently.

Furthermore, the affection between Biddy and Pip also help reinforce the theme of affection. Biddy helps Pip in education and she's very kind. The "address" "Can you teach me Biddy? Can you teach me everything?" presents how Pip asks Biddy to teach him "everything". This acts as a hyperbole as Pip wants to be as educated as possible, which reflects on the themes of social class and ambition. Biddy is interested in helping Pip in his studies and does her best. "This letter is I", this portrays how Biddy puts her time and effort into teaching Pip for the best of her ability. This neatly brings out the theme of affection in an interesting manner. The readers feel interested and

engaged to learn more.

To state more, the feeling of theme of affection is deeply portrayed through Pip's longing for Estella. The line: "Come, Estella" presents the use of ellipsis ~~for~~ to deeply present Pip's love and affection towards Estella. The use of the short sentence builds up suspense. Estella does not have feelings of affection ~~to~~ towards anyone, including Pip. This is because Miss Havisham had "stole her heart and put ice in its place". This is further reflected through Estella when she tells Pip that she has "a heart that could be stabbed at or shot at, but not a heart that is ~~affectionate~~ affectionate". This presents how Estella also is acknowledged about the fact that she cannot love, nor have any ~~affectionate~~ affectionate feelings towards Pip or any other man. Miss Havisham had molded her and corrupted her on the motive of unweakened revenge on all the male sex. This successfully ~~demonstrates~~ demonstrates ~~how~~

how Estella ~~who~~ was corrupted. ~~The~~ This neatly portrays the theme of affection as Pip loves and has affectionate feelings for Estella. ~~A mix of~~ A melancholic tone has been used to portray how Estella does not have the capability to love or show any form of affectionate feelings for Pip. ~~too~~ As per my opinion, ~~the~~ Dicken's use of language and structure made my ~~to~~ feel sympathy for Estella.

To ~~proceed~~ proceed with, Abel Magwitch also ~~plays~~ plays a pivotal role in the theme of affection. He has been Pip's benefactor and helped him become a gentleman. The quote "I know ~~ex~~ Jagers, I ~~know every~~ know how much and ~~what~~ what you spend my money on", ~~I~~ conveys how ~~Mr~~ Abel Magwitch was Pip's benefactor after all. This shocks Pip as he wonders how a convict ~~to~~ who looked ^sdull and evil on the outside, can have a soft and affectionate heart. Abel Magwitch's rise to wealth ~~is~~ perfectly describes the context of the novel. This was set ~~is~~ during the industrial

revolution and I too was a time when anyone ~~can~~ could be anything. Pip's rise to nobility presents how even poorer families can rise up the ranks of nobility. However, it was also a time when social class mattered and it was kept strict ^(this is) depicted through characters like ~~B~~ Bentley Drummle who was born to nobility.

In conclusion "Great Expectations" presents the growing up of Pip and his ~~journeys~~ ~~through~~ ~~to~~ which he learns ~~his~~ ~~after~~ relationships with certain characters throughout the novel. Dickens uses ~~language~~ language, structure and ~~form~~ ^{form} to present the theme of ~~affection~~ affection.



The candidate engages well with the question and shows an assured knowledge and understanding of the theme of affection.

Several different characters are explored and their importance to Pip on his developing self-awareness e.g. Joe, Biddy, Estella and Magwitch. AO4 is covered by comments on social class and how important it was for Pip to shun his upbringing and those he loved to lead a gentleman's life which lacked affection. AO2 analysis of language was shown through comments on the use of dialogue and the way this differed from character to character e.g. colloquial language used by Joe, aggressive tone and mood used by Estella and Miss Havisham. However, it was felt that both AO2 and AO4 needed to be developed further to achieve a higher mark in Level 5.

Level 5 - 26 marks



When you are discussing AO2 in a novel, make sure you comment on form and structure as well as language e.g. genre, narrative voice, pace and foreshadowing.

Question 20

How is Miss Havisham presented in the novel?

Again, there were very few responses to this question, but candidates found it accessible and often wrote knowledgeably about Miss Havisham showing empathy with her being jilted on her wedding day and how that affected her view of the world and her treatment of Pip for revenge.

Some candidates found it difficult to find relevant contextual comment to include and there was a lack of AO2 analysis apart from comment on language. Therefore, a lot of responses were restricted to a mark in Level 3 because of an imbalance in coverage of AOs.

SECTION B

Literary Heritage Texts

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

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

The novel 'Great Expectations' is about a young boy named Pip becoming a gentleman. Miss Havisham is the character to first trigger the need in Pip to become a gentleman by inviting him to her house to play with Estella, a girl Miss Havisham raised.

When Miss Havisham is first introduced she is shown as an eccentric woman who is severely heartbroken, shown as always wearing her old wedding dress which turned yellow over the years. She is also shown to care for Estella as her own daughter as she gives Estella her old jewelry just as a mother would. She is a person who likes children. ~~This~~ This is presented by her investment in Pip and Estella's board game when Pip first comes to her house.

Later on in the book Miss Havisham goes through no change in character despite all of the other characters becoming more mature, setting up the theme for the second part of the novel. This shows how much Miss Havisham is affected by the past when she was left at the altar on her wedding day which is what triggered her hatred for men.

Her hatred for men is shown by her desire for Estella to break men's hearts, this could be for her taking revenge on men after what just one of them did to her. This is a big part of her character as she does not have many scenes but still affecting the story just by her presence. This is the ~~sign~~ significance of a character like Miss Havisham to a novel.

After Miss Havisham's death Estella becomes a different person, symbolising the effect Miss Havisham had on her life after having raised Estella for many years.

In conclusion, despite being a secondary

character in the novel, Miss Havisham played an important role of shaping the characters of both Pip and Estella. Pip, who thought Miss Havisham was his secret benefactor believed it was for him to end up marrying Estella, and Estella, who ~~was~~ was raised as a perfect lady who breaks men's ~~test~~ ~~test~~ hearts. ~~was~~ This ~~was~~ was all thanks to Miss Havisham's presence in the novel.



This is a narrative response which shows clear understanding of Miss Havisham's role, but lacks relevant examples and textual support.

The candidate shows empathy with Miss Havisham's plight and her hatred of men, but this is not linked to context and ideas are not developed beyond description. This response shows some personal engagement with the text and the question but because of the lack of AO2 and AO4 coverage the mark cannot progress beyond Level 2.

Level 2 - 11 marks



To get a higher mark you need to say more than what happened in the novel. You must support your ideas with analysis of AO2 and references to context.

Question 21

In what ways does Hawthorne present the character of Arthur Dimmesdale in the novel?

There were only a handful of responses to this text and this particular question. Candidates engaged well with the question and showed a good understanding of the suffering and torment shown by Arthur Dimmesdale because of his secret adultery. Context was woven in successfully explaining how the Puritan community he lives in makes the situation worse for him by its application of a strict moral code. Most were sympathetic towards him, but some criticised him for being too weak to stand up to Roger Chillingworth and support Hester. AO2 analysis was weaker in most responses than AO1 and AO4.

SECTION B

Literary Heritage Texts

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

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

Nathaniel explores the theme of identity in a powerful story through sin, guilt and redemption. Set against the backdrop of 17-century Puritan society, the novel follows through complex characters and examines themes of shame, hypocrisy and persona, in New England. The novel ultimately challenges the idea of harsh moral codes and reveals the strength of human spirit when faced with judgement and ~~isolation~~ isolation. Within the novel Arthur Dimmesdale is presented as admired, tormented and weakened as the novel progresses.

At the ~~beginning~~ beginning of the novel, Arthur is demonstrated as admired. This is key as he is ^{the} pastor of the town and seen as a very religious person which is very highly respected by his followers. This is shown

in the quote "which duly mingled with a fair proportion of doctrinal ingredient, constitutes a highly respectable, efficacious and unamiable variety of the clerical species ~~the~~". The use of the phrase 'highly respectable' is directly connected with the idea of admirable. This shows that he is upwardly looked upon, honoured and an idol to many people within the town. Not only was he their minister, ~~he~~ but a symbol of faith as someone they aspire to be. This is significant as during these times of which trials, religious people held power and were thought to be 'the good people'. Overall, Arthur is presented as admirable at the beginning of the novel, which is significant to educate readers on circumstances of the times.

Secondly, Arthur is presented as tormented in the middle of the novel. As the novel progresses, Nathaniel reveals Arthur's inner suffer and pain he experiences.

In the ~~the~~ quote 'The secret that may be buried in the human heart', ~~the~~ expresses ~~a~~ Arthur's personal fears and ~~the~~ struggles. Through the use of the word 'buried', connotes to deep hidden secrets beyond Arthur's heart, waiting to be revealed. It conveys the idea of sheltering truths, not wished to be resurfaced or confronted. Overall, as the novel progresses, Dimmesdale is revealed as tormented by his own inner guilt and sin, which is a main theme within the novel. Additionally, his torment reveals the harsh truth of the puritan society and imperfections within the community.

Finally, Arthur Dimmesdale is portrayed as ~~weakened~~ weakened towards the end of the novel. This is key to highlight the toll of carrying his hidden secret, that has taken a toll on his body. As the novel progresses ~~it~~ it is important we appreciate the order in which Hawthorne has structured the

the novel to portray the key idea of Arthur's downfall. ~~Arthur is a~~
~~the novel is a~~ The quote 'while suffering ~~his~~
under bodily disease, and gnawed and
tormented by some black trouble of soul; the
word suffering highlights his internal
pain which has come upon his body
showing that it has made him weak.
As well, the use of the word 'gnawed'
conveys an idea of a repetitive motion
of eating away at him causing him
to lose strength. Overall, this is key
when presenting the character of
Dimmesdale as it reveals the true
harm and struggle ~~that~~ even taken on
a 'good' man due to the harsh
reality of Puritan society.

To conclude, Arthur is presented as
admirable, tormented and weakened as
the novel progresses, which is significant
to educate readers of the ~~the~~
17th-century condition in Boston and the
effects of its harsh reality which
has effected many. Overall, through

the structure, language and form,
Hawthorne is able to demonstrate
sin, guilt and human strength
against judgement and isolation.



The candidate has produced a confident and knowledgeable response which is well-supported by fully relevant examples.

Different aspects of Dimmesdale are considered: 'admired, tormented and weakened', with AO4 context integrated and made relevant to the way the puritanical Boston community places more pressure on Dimmesdale to keep his reputation as an admired religious and moral guide. The candidate then contrasts this with Dimmesdale's mental decline. AO2 is covered by word level analysis but this could have been developed further and falls short of cohesive evaluation. To reflect this, a mark at the lower end of Level 5 has been awarded.

Level 5 - 25 marks



Remember to include comment on language, form and structure to cover AO2.

Question 22

'Roger Chillingworth is desperate to uncover the truth regarding the identity of Pearl's father.'

Explore the importance of truth in *The Scarlet Letter*.

Again, only a handful of candidates chose this question. The responses showed a sound knowledge of the text and engaged well with the different ways in which truth is hidden by many of the characters, especially Hester, Dimmesdale and Chillingworth. Some of the responses tended to be narrative with AO1 being stronger than AO2 and AO4. AO2 tended to be covered by using supporting quotations rather than analysing other literary techniques such as symbolism and foreshadowing.

SECTION B

Literary Heritage Texts

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

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

Truth: Plan
Intro

P1: Sin ~~and punishment~~ and guilt

P2: punishment

P3: Relief

Conclusion.

From a young age we are told to tell the truth. Told to not keep secrets. Told to never tell a lie. In Nathaniel Hawthorne's novel 'The Scarlet ~~A~~ Letter' the importance of truth is displayed through every character and every paragraph.

To commence, the lack of truth. A major theme in the play is secrets and can be seen ^{through} many characters.

First, Arthur Dimmesdale. He ~~keeps~~ holds the secret of committing adultery with Hester Prynne. Rather than being truthful, he keeps it between him and Hester; by doing this, he can ~~keep~~ maintain his role and respect in the Puritan society but he is faced with more internal mental repercussions. Reverend Dimmesdale feels extremely guilty so he resorts to punishing himself on the scaffold in the night. Mr Dimmesdale was overcome with a great horror of mind, as if the universe were gazing at a scarlet token on his ~~his~~ naked breast, clearly showing that his self ~~conscious~~ conscious was starting to get the better of him. This clearly shows that not living the truth can lead to internal suffering.

*The consequences

Next, ~~in the novel~~ Hester's punishment for living her truth. It is very ironic that in the Puritan society lies are not condoned and is considered a sin yet when Hester lives her life truthfully, she is punished and shamed. *Should have the handling of such malefactresses as this Hester Prynne, and 'At the very least, they should have put ~~a~~ ^{the} brand of a hot iron on Hester's Prynne's forehead' both highlight the consequences of ~~the~~ being truthful at the time even though it is considered to be a good thing. Also, Hester's ~~gender~~ being a female contributed to her repercussions. Because she is a female, her body tells the truth for ~~her~~ her (she gets pregnant) whereas

Dimmesdale, a man, has no proof of committing a sin/crime so automatically, Hester gets it worse.

Lastly, truth is important because it can be used as a revelation. In the end of the novel, Dimmesdale finally reveals his part in Hester Prynne's crime in ~~the~~ the name of him... come hither now... Support me up yonder scaffold... After his shocking statement, the minister almost instantly dies, almost to think that his guilt was the only thing keeping him alive.

To end, it is clear that ~~the~~ the truth is very important in Nathaniel Hawthorne's novel ~~the~~ 'The Scarlet Letter'. It shows the consequences of lies, the consequences of the truth, and the relief and release of stress/guilt when the truth is revealed.



This response shows a sound knowledge of the text and relevant personal engagement.

Ideas are supported by clearly relevant textual support but there is no attempt made to analyse narrative techniques used by the writer. There are missed opportunities to comment on context and make it relevant to the question. A mark at the top end of Level 3 has been given to reflect the candidate's sound engagement with the text and question.

Level 3 - 18 marks



When the novel has a historical setting, make sure you explain how this has affected the way the writer presents his characters.

Paper Summary

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

- Make sure that time is split equally between the two questions – 45 minutes for each.
- A brief plan at the start could help candidates to think about the range of points they are able to make on their chosen question and maintain focus.
- Make sure that the relevant Assessment Objectives are equally covered in each section, especially AO2 analysis.
- Find examples from across the text to support a point to show that the whole of the text has been considered.
- The use of literary terminology can help to ensure focus on AO2, but the candidate needs to show that they understand how and why the technique has been used by the writer.
- Remember to make relevant points in relation to context in Section B and try to integrate this into the response to support the main line of argument.
- Remember it is the understanding in relation to the Assessment Objectives that is assessed, not grammar and spelling.

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:
<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

