

Examiners' Report

June 2025

Int GCSE English Literature 4ET1 02R

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_02R_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 perceptively respond 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

How does Rodolpho change in the play?

Most candidates were able to articulate clear understanding of the character's development from naïve émigré to mature defender of his own and his beloved's interests. The more skillful contrasted this transformation with the revelation of Eddie's more sinister and threatening characteristics. Language was often considered in detail, although some were rather too preoccupied with contextual factors which were not, of course, rewarded in their own right in questions from this section of the examination paper. Candidates knew the play well and were able to articulate how the character developed throughout the play, with close reference to the text. Structure was dealt with well, but more language analysis would have led to scripts being placed securely in Level 4 or above.

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 ☒

→ ~~His~~ Rodolpho first arrives.

→ his interest in Catherine.

→ his growth and maturity & helps Catherine

→ maturity at the end.

• In Arthur Miller's 'View from the Bridge' he introduces various themes and ideas through the development of Rodolpho's character. The ^{novel} play is set in 1950 Brooklyn in red hewn district that itself has prominent significance throughout.

• Rodolpho is first introduced in Act 1, he has migrated from ~~the~~ poverty-stricken Italy where there was excessive unemployment. ~~He~~ "He states" "This is the first house I ever walked into in America! Imagine! She said they have pools!" The use of exclamation indicates his bursting excitement upon arriving in America. It also gives a ~~an~~ broader aspect into his personality as him being

extraverted and lively. Though some can say it reflects ~~on~~ on his immaturity compared to his brother Marco who is quiet, observant and more focused on providing money to sustain his family in Italy. This was common in the Red Hook community as it consisted of Italian-Americans in a close knit ~~and~~ society, who had a unspoken law of aiding the Italians as well as hiding them from the immigration bureau. Adding on, Arthur Miller himself had immigrated to America from Sicily Italy that explains the ~~given~~ deep beliefs to Rodolpho's character. As the Rodolpho states: "She said they were poor," further epitomising the sheer poverty and desolated state Sicily, Italy was in. ~~It~~ It further ~~promotes~~ promotes the idea of how stricken and fascinated he is with America! It was a common belief ~~that~~ about the 'American dream' the land where dreams come true and where extensive dreams are fulfilled. Young Rodolpho highlights this mindset, though Miller tends to contrast this later on.

- Although Rodolpho came purely to be ~~American~~ and to better his means of lifestyle he and Catherine get along in Act 1 and fully

• Rodolpho is portrayed as ~~having~~ having a humorous and loving personality through out 1 that subsequently alters through the drastic tensions that take place.

Eddie mentions: "He sings, he cooks, sews"

"Papa don't know" call in him, canary". Rodolpho challenges the typical traditional set values of the 1950s by being distinct and obtaining more feminine qualities. This ~~also~~ also contrasts with Eddie's persistent masculinity at ~~that~~ the start of the play. ~~That~~ ~~the~~ Rodolpho, though different, brings much joy to everyone around him particularly Catherine, ~~and~~ ~~he~~ ~~is~~ This is unregotiable and comprehensible for Eddie, Lorraine and main tragic protagonist of the play. Furthermore, Eddie goes on to comment on ~~his~~ Rodolpho's sexuality, stating him as homophobic, without proper proof. This repeatedly takes the ~~most~~ deep ~~rooted~~ ^{ingra} mindsets of the society at that time. ~~That~~ Eddie's views illustrate what a true man 'should be', hardworking, ~~and~~ and honest etc. Though this is ~~complex~~ ~~perpetually~~ ironic as it is Eddie that breaks this sacred code. Milk armed. ~~to~~ ~~for~~ ~~the~~ ~~need~~ ~~to~~ ~~for~~ the society to change with times and to accept the divergent personalities even if it may not align with their limited school of thought. The

use of lighting and repetition of 'he' portrays Eddie's
- ~~deep~~ inner hate ~~and conflict~~ and dislike of
Rodolpho. Although this is not explicitly conveyed here.
it does foreshadow future events that maps the action
and structure of the play.

Moreover, ~~for~~ it is clear that Rodolpho and Catherine
has tensions between one another. This can be witnessed
through the stage direction: "Catherine moves close
~~to~~ to Rodolpho" This ~~rep~~ elucidates Catherine's
interest and by slowly moving from Eddie's
control to explore her greater opportunities, Rodolpho
staying with the Carabos conveniently provides her
that escape. ~~As~~ Adding on this direction gives the
audience a idea of Catherine and Rodolpho's relationship.
It is primarily significant as Eddie notices this
and gets jealous. He mentions "Her Hearing is from
me?" + once this acts as a catalyst for the play
that ultimately depicts the conflicts leading later
on. ~~Rodolpho is young and handsome + takes Cat.~~

Rodolpho, is young and even though it was
not his initial thought he seeks to make her
his wife. This is a wide change from the
beginning of the play where they had just
met.

- ~~Eddie~~ Furthermore, Rodolpho shows ~~more~~ more maturity than Eddie in many circumstances of the play. For instance, "He acknowledges Catherine's situation and aids her in achieving her independence from Eddie; who is rather displayed as immature, ~~considered immature~~ considering he controls and is possessive over Catherine. He states: "If I loved a bird so much would it be right for me not to let it go." Using this metaphor and personification he tells Catherine that even though it may seem hard it will be better for her to grow out her wings", it will give her peace and allow her to escape the horrendous atmosphere and actions of Eddie, who has a insatiable desire for Catherine". The metaphor makes it easier for the audience to acknowledge Miller's message, on how important it is to let go ~~no matter~~ even if you loved your children. It also comments on how ~~the~~ shapeful and malicious Eddie's intentions and resultant actions are. Therefore, Rodolpho shows how maturity he and how helps Catherine in ~~the~~ being independent ~~and more~~

• Lastly, ~~rodolph~~ 'Eddie' could not handle his ^{growing} ~~betting~~ ~~desire~~ over taking desire and jealousy for Catherine, due to Rodolpho who seemingly 'steals' her, that he wants to learn Rodolpho how to box.

Rodolpho shows ~~an~~ adequate maturity and elegance not back out of respect. Edward seems childish & too, for doing so. Rodolpho also is the first one to apologise to Eddie after he 'caus on him' to the knee and mark spilt on his face. This ~~helps~~ ~~shows~~ ~~is~~ good - rationalised rationally and and

• To conclude, Milne made use of Rodolpho's character to display the a lexical ~~array~~ ~~of~~ them and deep meanings.



This is a thorough response which covers both AOs in a sustained manner.

The candidate starts by linking Rodolpho's ambitions to the American Dream and Red Hook in the 1950s. The contextual detail is not needed for this section, but is used here to enhance AO1. The rest of the response shows thorough personal engagement plus integrated analysis of language and form. References to the effects of exclamative and metaphor 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. It was felt, however, that AO2 was analysed rather than evaluated for effect and that the response was sustained rather than assured.

Level 4 - 24 marks



If you refer to context in section A, make sure you link it 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 ☒

In the book *A View From The Bridge*, Miller cleverly chooses the character Rodolpho, to act as a key figure in the play who challenges elements of masculinity, love and plays a key role in the ultimate course that the play takes.

At the beginning of the play, Rodolpho is a direct embodiment of the excitement and joy that comes from being an immigrant from ~~America~~ Italy. ~~seen~~ This is seen through the exclamatory sentence "This will be the first house I ever walked into in America!" showcasing his playful and excited nature which is emphasised by the exclamation mark and use of ~~exclamatory~~ exclamatory punctuation. In addition to this, Rodolpho engages in playful interactions with Eddie upon their meeting as Rodolpho ~~engages about~~ inquires about his work to Eddie and Eddie ~~reply~~ is shown by the stage directions to respond "laughing". The stage directions that are strategically placed here show Eddie's newfound playfulness with Rodolpho, perhaps

communicating to the reader that Rodolpho and Eddie may begin to have a more positive relationship. However, we learn ~~later~~ ~~this is later~~ later that this is almost the complete opposite from the dynamic that truly does form between the two. Despite this, we can see Rodolpho's playful nature and ~~positive~~ positive emotions towards being in America ~~with his friend~~ which illustrate the type of kind and pure person he is at the beginning of the play to the readers.

Rodolpho's presence in the play ~~becomes~~ becomes increasingly significant as he metamorphoses into a trigger for Eddie. Rodolpho's budding relationship with Cathleen allows us to see how Rodolpho's overall position in the play changes, especially behind the eyes of Eddie. A key shift in Rodolpho's character is seen in the boxing scene where he slowly understands Eddie's true intentions and retaliates in a differing way. In this scene, Miller carefully makes sure to maintain Rodolpho's playful ~~nature~~ nature whilst also creating a sinister atmosphere in light of Eddie's actions as he "feints with his left hand and rises with his right." This stage direction shows Rodolpho's position against Eddie as a trigger for Eddie's anger, where ~~he~~ Rodolpho is ~~her~~ attracted under the guise of a playful boxing lesson. Miller uses the ~~stage~~ stage directions of Rodolpho looking at Eddie ~~at~~ with a "certain gleam and a smile" to display Rodolpho's realisation of Eddie's

intentions which is just the beginning of Rodolpho's development and metamorphosis into a ~~key~~ character who ultimately ~~proves that he is stronger~~ takes a stand against Eddie in the protection of Catherine. Subsequently after his scene Rodolpho asks Catherine to "Dance". The ~~synonymous~~ short sentence and imperative verb "Come" denotes how simple Rodolpho sees it is to use his genuine relationship with Catherine as ~~leverage~~ leverage to retaliate against Eddie's violent actions towards him. The act of this essentially highlights to the character that Rodolpho has become a character who provokes Eddie and Eddie feels provoked him due to his standpoint between Eddie's ~~obsessed~~ and Catherine and Eddie's ~~in~~ incestuous feelings towards her. ~~Therefore~~

Rodolpho's character is further ~~as~~ utilized as a ~~representation~~ challenge towards stereotypical ^{masculinity} ~~gender roles~~ such as Eddie. Uses to the best of his ability to target Rodolpho and ~~for~~ emasculate him. Rodolpho's position as a counter to stereotypical masculinity infers his standpoint with Catherine and his transformation into a character who is more confident and later on becomes revered of his respect towards Eddie which only further emphasises how he changes throughout the course of the play. In Act one, Rodolpho can be seen as a ~~counter~~ ^{counter} ~~character~~ ~~to Eddie's obsession with~~ being a "real man" as he "sings, ^{he cooks} ~~cooks~~ ^{he} ~~he~~".

and he could make dresses." Eddie then subsequently denies that he ~~doesn't have~~ doesn't possess any of those skills in the dialogue "I can't cook, I can't sing, I can't make dresses" ~~and he~~ offering to Eddie as a foil to Rodolpho in his scene and poking at Rodolpho's stereotypically ~~gender~~ feminine qualities. This ultimately shows Rodolpho's ~~current~~ current position as a challenge to Eddie in masculinity with Rodolpho later acts on when Eddie kisses Catherine. Furthermore, the repetition of the first person pronoun "I" highlights the ~~from~~ ~~between~~ chasm between Eddie and Rodolpho and aids Miller in ~~on stage~~ how Rodolpho and Eddie transform and change simultaneously due to their separate feelings for Catherine. Rodolpho's final straw was ~~seen~~ seen by the provocative statement Eddie makes, ~~challenging~~ challenging Rodolpho's desire to marry Catherine as ~~Rodolpho~~ Eddie as "What're you gonna be?" This statement made can be seen as Eddie's final challenge ~~for~~ towards Rodolpho's position and masculinity before he ~~is~~ ~~is~~ ~~is~~ is gravely violated. This heated exchange causes Rodolpho to ~~the~~ attack Eddie as he "flies at him in attack". The verb "flies" depicts how Rodolpho lets go of all his respect for Eddie and propels him towards Eddie in a flight of anger. Furthermore, the violent noun "attack" depicts Rodolpho's ultimate retaliation until Eddie makes Rodolpho and

challenges ~~him~~ to his masculinity by kissing him. Eddie then responds by "laughing". The stage direction "laughing" ~~is used to indicate~~ is in parentheses, commencing as a parallel to the beginning - laughter-filled exchange between the two. This only highlights Rodolpho's overall metamorphosis into a character of challenge, playfulness and love, love and masculinity.

In conclusion, Rodolpho is a character who changes as he throughout the play as his experiences and interactions shape the person he becomes and the standpoint he employs throughout the scenes until the end.



The candidate has produced an assured and confident response with a perceptive critical style.

Rodolpho is viewed as a trigger for Eddie's reactions which leads to the tragic ending. Throughout, the candidate considers the performance aspect of the play and convincingly weaves into the response discriminating evaluation of the writer's techniques. The analysis of dialogue with reference to Miller's use of short sentences, imperative verbs and first-person pronouns all show that this candidate has a mature grasp of Miller's intentions. A mark at the top end of Level 5 is warranted.

Level 5 - 28 marks



You must cover both AO1 and AO2 in a balanced way to secure a mark in the top level.

Question 2

'Although Eddie agrees to take in Beatrice's cousins, he ultimately betrays them.'

Discuss the theme of betrayal in *A View from the Bridge*.

Few candidates misunderstood the meaning of the word 'betrayal'; indeed, many assumed a broad but accurate definition of it and profited by considering not only the tragic hero's 'betrayal' of the Sicilian community's code of honour, but also by looking at Eddie's betrayal of the two women in his life and his avuncular and spousal relationships with them. The most mature candidates were able to consider Eddie's inability to reconcile said code of honour with the requirements of the American legal system; in other words, his inability to 'settle for half' and thereby survive, not to say prosper, in America. Some candidates referred to the quotation and took a more narrative approach with less analysis of language, form and structure. Candidates were able to use well-selected references to the text, however.

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" is a Greek tragedy written by ~~Arthur~~ Arthur Miller. It discusses the illegal immigration of Beatrice's cousins Marco and Rodolpho and the betrayal they face when Eddie Carbone reports them to the immigration Bureau.

The community in America, particularly Red Hook, had always honoured their mutual respect for the illegal immigrants. It was totally against their rituals to report any illegal immigrants among their community even in the realistic America. ~~But, someone had broken these rules~~ However, the theme of betrayal follows as Eddie Carbone broke those laws.

~~As~~ As Eddie had reported the two brothers, Marco's dramatic dialogues show how important his stay in Red Hook was, "He degraded my brother... He robbed my children". This shows that it was a personal loss to him. These short sentences also mark his

desperation to get a final chance so, he could earn ~~this~~ money and send it back to his family. Hence, betrayal ~~shows~~ displays Marco's personal loss.

~~This~~ This event showed a shift in Marco's tone and dialogue. He was always very calm and would speak in a calculated manner. "I say. It was too loud." So, this dramatic shift shows that his inner aggression could only be triggered by this one act of betrayal and ~~de~~ this depicts his moral values.

This betrayal even caused the death of the tragic hero, Eddie Carbone. His stuttering voice in his last dialogue "Then why - Oh, B!" shows ~~his~~ that ~~ending~~ his reign of power and control ended just because of his own mistake. This shows the importance of betrayal as the whole community got ^{united} ~~one~~ against him and marked his downfall.

Another important aspect of ~~this~~ this theme is the end of Eddie's respect. He was a well respected longshoreman however, the readers witnessed a ~~quick~~ huge downfall. As Eddie said, "I want my name! ... he's gonna give it back to me in front of this neighborhood". This loss of name shows the ~~impo~~ importance of moral values in the neighbourhood and

how a single phone call to the ~~bureau~~ ^{bureau} caused Eddie's ~~hard~~ hard earned respect to vanish. This imperative language shows ~~not~~ Eddie's desperation to gain everything back that he lost due to this betrayal.

Eddie's repetition of his own name "Eddie Carbone. Eddie Carbone" ~~indicated~~ indicates that the betrayal was of great intensity as even after repeatedly taking his name, his name vanished forever with his death. And it was all caused due to that single act of betrayal.

This act of Betrayal was foreshadowed in the very beginning of the play by Eddie and Beatrice. They told Catherine about Vinny Bolzano who reported his own uncle to the Bureau. "he snitched to the Immigration." Eddie even said "He was crazy after... that boy." and "The whole neighborhood was cryin'". This complete scenario is the exact picture of Eddie's own future. The word 'crazy' shows the aftermath of betraying the neighborhood. This shows Miller's technique of establishing the ground so, the readers can clearly connect the dots through the plot."

~~This~~ Theme of ~~her~~ betrayal is also significant in this play because it shows ~~Edd~~ Eddie's selfishness towards his own family. His growing ~~jealousy~~ jealousy towards Catherine was the cause even though the transition of Catherine ~~to~~ was extremely positive. Her dialogues and personality gained more flow like "I know, but I think we would be happier there". This shows how she grew from a restricted household to a more open-minded one. In the beginning, Eddie was not satisfied with Catherine's dressing, "~~He~~ "I think it's too short." Here Eddie represents most of the Americans during that time when women were not allowed to enjoy the kind of freedom they have in present time.

As this betrayal marks the downfall of the tragic hero like a typical Greek tragedy, the climax ~~was~~ ^{had} brought about Eddie's start of his downfall at the end of act one. ~~It marks~~ the act of Marco being able to lift Eddie's chair shows the shift of power and control in Eddie's own household and it occurred only because of his own selfishness. This marks the dramatic irony and foreshadowing of the resolution of the play. "Marco raises the chair over his head".

Overall, betrayal is significant as it brought the

resolution and downfall of the tragic hero, Eddie. It also showed the honour of moral values in the neighbourhood as ~~Italy~~ ^{as} illegal immigrants especially from ~~the~~ Italy were very common due to the poor economic conditions. Hence, the only gap between the two economic zones was marked by the Brooklyn Bridge which was the symbol of the huge gap between illegal immigrants and the Redhook City. Perhaps, this gap became the reason of Betrayal in the play.



This candidate adopts a confident, assured tone and offers perceptive views on the theme of betrayal, initially linking it to the idea of classic Greek tragedy.

There is a cohesive evaluation of language throughout with references to dramatic dialogue, short sentences, imperative language and tone. However, in places there are missed opportunities to comment on the effect of dramatic techniques on the audience, which prevents the candidate from achieving a mark at the very top of Level 5.

Level 5 - 27 marks



For a top-level mark, you need to consider the performance aspect of the play as part of AO2 - form.

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 ☒

Miller presents the theme of ~~betrayal~~ betrayal through the characters and their Marco, Rodolpho and Eddie as well as their conflicts.

Eddie Carbone is the uncle of Cathrine and at "although Eddie agrees to take in Beatrice's cousins, he ultimately betrays them". Eddie never like ~~red~~ Rodolpho because of his obsession with his niece Cathrine, and when Rodolpho and Cathrine build a deep and genuine relationship, Eddie does anything he can to stop it. Not only does Eddie betray Cathrine by kissing her "as she strives to free herself he kisses her on the mouth" these stage directions tell us ~~there was no~~ that Eddie didn't care about how Cathrine felt, he just did what made him happy. The climax of the play, and the biggest betrayal was when Eddie called the Immigration officers on Marco and Rodolpho. "Morally and legally you have no right" Alfieri tells us that ~~if~~ Eddie has no fair reason to call Immigration. "you won't have a friend in the world" Miller is telling us the consequences Eddie is going

to face when he calls immigration. "He called me a rat in front of the whole neighbourhood" Eddie ~~is~~ is now viewed as an animal to his community, his family and ~~ent~~ friends have lost respect for him after he broke ~~set~~ Sicilian street law. The word ~~rate~~ rat ^{presents} ~~shows~~ a degraded person that is no longer wanted in an environment, Miller uses this quote to show the impact this betrayal has had on everybody.

The next betrayal made in this play is between Rodolpho and Eddie, "I sang without a mistake" We are told that Rodolpho has feminine hobbies such as singing and dancing, Eddie constantly mocks Rodolpho's lack of masculinity that ~~E~~ Eddie tries so hard to uphold. Eddie even hits Rodolpho to try intimidate him. "He sings on the ships, didja know that" Miller uses "didja" to show sarcasm or a joke, the tone is very unserious which can show Eddie does not take Rodolpho seriously. "Hes like a chorus girl or Sump'em" Again Eddie is using unserious language showing a lack of respect for Rodolpho. Eddie's continuous disrespect of Rodolpho can be viewed as betrayal especially because Cathrine and him are in love. Eddie tries to convince Cathrine that Rodolpho only wants to marry her so he can be an American citizen. "Katie, hes only Bowin to his passport" Miller uses the word Bowin to make this untrue statement sound more ~~be~~

believable. Eddie's unfair treatment to Rodolpho truly based on his jealousy ~~can~~ is a betrayal that slowly progresses and worsens throughout the play.

Finally ~~Marco~~, Marco ~~is~~ came to America to support his family. "If I stay there they will never grow up, they eat the Sunshine" ~~that~~ The writer says "eat the Sunshine" as a ~~more~~ lighter way of saying they will starve. This tells us Marco truly wants a job so he can provide for his family, he has no intent for anything with Cathrine. Yet even though Marco's intentions are obvious Eddie still betrays him by snitching to immigration. "Animal! you go on your knees" Animal shows that Marco has lost all respect for Eddie and if Eddie goes on his knees it's a warning that Marco has more power, the exclamation points emphasises Marco's anger. Marco kills ~~ed~~ Eddie with a knife ~~at~~ which not only ends the play but it shows that how ~~mad~~ Furious Marco was. ~~How~~ Marco also spits on Eddie to show his hatred for him. Marco restores Justice so he can continue to help his family.

~~Miller presents the main theme of significance~~

~~Miller presents betrayal as significant through the conflict between Marco, Rodolpho and Eddie, as well as the strong language used.~~

Miller presents the significance of betrayal through language used by characters and their conflicts.



This is a clear and sound response with relevant personal engagement.

The candidate works through several different examples of betrayal and how Eddie's betrayal of the cousins causes his own downfall. However, although the candidate explains the quotations used, there is no developed analysis of language or form, which results in AO1 being stronger than AO2. Although a little narrative at times, this response shows a sound understanding of the importance of betrayal in the play, which is sufficient for an upper Level 3 mark.

Level 3 - 17 marks



Make sure you discuss the quotations you use and the effect they might have on the audience. Remember that this is a play.

Question 3

'The Inspector makes it clear that the Birlings and Gerald Croft have a duty to look after other people less fortunate than themselves.'

Discuss the theme of duty in *An Inspector Calls*.

An Inspector Calls was by far the most popular text chosen and this question yielded a massive range of answers in both quality and approach. The most straightforward responses tended to have a character-by-character structure, sometimes just concentrating on those figures, prompted by the leading quotation in the question, and itemised how each of the Birlings, Gerald and the Inspector did (or more likely, did not) do their duty by Eva Smith. The most sophisticated treated duty as a more abstract concept and were able to pick up on every nuance of each quotation from the play that mentioned it or its synonym 'responsibility'. Ultimately these answers widened their considerations out into the political sphere and the tension between those who take an 'every man for himself' (*-and his family, of course*) stance and those who see us all as the proverbial 'bees in a hive' and members of one body.

The best answers saw Mr Birling's point – that his duty to his company was to keep labour costs as low as possible but at the same time deplored his refusal to meet Eva Smith halfway. These answers often went on to link this refusal with a second refusal – that of taking any responsibility for anything that happened to Eva Smith after he sacked her. This was often linked back to his bombastic dismissals of the whole notion of community. Mrs Birling received similar disdain: the notion that the awarding of subsistence charity should depend on whether applicants fit some sort of notion of being 'deserving' was considered nasty as well as ignorant. Gerald was discussed in depth: his initial impulse may have been dutiful towards a terrified young woman being mauled by an aggressive drunk, but his subsequent actions betrayed his duty of fidelity to Sheila. A few candidates also noted that the effrontery of his second offering to Sheila of the engagement ring showed that, like Mr and Mrs Birling, he had learnt nothing about duty. Inspector Goole was often used as a spine for better answers with quotations from his various pertinent sayings throughout the play used to link the characters references, as well as his peroration near the end. Eva Smith, too, was used as a connecting link in many good answers.

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. Priestley, the theme of duty is shaped and explored deeply through the way the characters have conflicts about ~~how~~ to the responsibilities of individuals.

~~The~~ 'Duty' is regarded differently in different characters' perspectives. From Mr. Birling's point of view, the range of everyone's responsibility ~~is~~ only extends over themselves and their family: 'a man has to make his own way - has to look after himself'. In his opinion, the duty of each person is only to take care of things closely related to him and ~~do it~~ does not have to consider for others. The people that claim 'everybody has to look after everybody else' are even called 'cranks' by him. The ideas of capitalism ~~and~~ in him makes him unable to understand why people should take care of others, which is a socialism idea. According to Mr Birling, ^{who represents} ~~representing~~ almost all upper class merchants, their actions should only serve for their own benefit.

Another example of ignoring ~~the~~ ^{the} duty to consider for others ~~is~~ is found on Gerald, who ~~had~~ ~~has~~ ~~er~~ has Eric Smithy as his mistress (Daisy Renton).

and then abandoned her. His behaviour hurt Eva Smith ^{both} psychologically and economically. As an upper class person, he does not realize how he pushed the ~~girl~~ poor girl ~~to~~ further towards despair and death, because as soon as she leaves his life, he ~~is~~ will not be affected at all. From Gerald's perspective, the destiny of people from the lower class does not worth him to consider, and he never thought to help ~~the~~ the girl he has a relationship with.

By contrast, the young characters in the play ~~is~~ accept their ~~mistake~~ dirty and mistakes more easily. Using the family's status and reputation, Sheila makes Eva Smith fired from the Milward's, which is destructive for Eva Smith, ~~to~~ After hearing about the girl's suicide, Sheila feels strongly guilty and admits her mistake: 'if I could help her now, I would -' Compared to the ~~old and~~ coldness of her parents, she is way more compassionate and ~~is~~ is able to accept that she is responsible for other people's lives.



This response shows a sound understanding of the theme of duty and gives clear points about the way different characters show a lack of duty to others.

Comments are closely linked to responsibility and the way some people in the play are let down and poorly treated. However, although there are one or two relevant examples from the play, there is no real attempt to analyse language and form, and ideas are left underdeveloped and unsupported. AO1 is stronger than AO2, and the response moves into Level 3 because of its relevant personal engagement with the theme.

Level 3 - 13 marks



Remember that AO2 is worth half of the marks and includes language, form and structure

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: responsibility Mrs Birling
Birling
Gerald

In the play *An Inspector Calls*, Priestley presents the story of an Inspector coming to a upper-class family, the Birlings, to inform them about a girl, Eva Smith, death caused by the Birlings. Throughout the play, the theme of duty is a crucial element, as it contrasts different character's personality and perspectives, conveying the audience the idea of responsibility.

Mr. Birling is presented as someone who never accepts and extra duty. In their family celebration before the Inspector comes, Mr. Birling educates Gerald "as if we were all mixed up together like bees in a hive — community and all that nonsense". He does not ~~believe~~ think people should help each other in the society. He ~~compares~~ metaphors people in the society as bees in a hive, which is then being described as nonsense. Thus, it reveals Mr. Birling's unwillingness to take up responsibility and

duty, fulfilling him a selfish capitalist portrayal. In addition, he says the Titanic is "unsinkable, absolutely unsinkable". The repetition of "unsinkable" ~~re~~ highlights his firm and confidence about his perspective, which the audience knows the ~~the~~ Titanic actually sunk in the real world. The dramatic irony informs the audience ~~the~~ his hilarious perspective, implies that ~~the~~ his opinion about community is also wrong. Therefore ^{through} Mr. Birling ~~conveys~~, it conveys the playwright that everyone take up duties in the society instead of being selfish and just caring about themselves.

The theme of duty is also presented ~~the~~ through the change of Sheila. At the beginning, Sheila is presented as a innocent and carefree character. She says "Look - Mummy - isn't it a beauty" The ~~was~~ ~~the~~ selection of naive and childish word "Mummy" instead of "Mum" reflects her innocent nature and ~~the~~ lack of experience in the society. ~~The~~ Also, the child tone of the rhetorical question implies she does not know how to take up duty and the importance of duty. However, at the end, Sheila says "So nothing really happened. So there's nothing to be sorry for, nothing to learn." The anaphora of "nothing" highlights ^{her} ~~the~~ ironic tone, ~~reflecting~~ reflecting her perspective of they should learn to be responsible for things they have done. The change of Sheila from an innocent child to a mature individual who ~~is~~ is conscious of the importance of duty and responsibility ~~conveys~~ conveys the playwright of communism, appealing the ~~the~~ audience to treat social duty as an important thing.

The theme of duty is also presented through the character of the Inspector. Throughout the play, the Inspector is a representative of ~~the~~ integrity and responsibility. When he first appears on the stage, the stage direction "he creates at once an impression of a massiveness, a solidity and purposefulness." This stage direction highlights ~~to~~ his first impression to the audience, ~~not~~ portraying him as a man with integrity. Also, at the end of the play, he says "there are millions and millions and millions of Eva Smiths ... left with us." The polysyndeton of repeated "million" ~~highlight~~ highlight his anger ~~and~~ towards the Birlings' attitude. It also emphasizes the bad situation and low social status of the working class women, appealing ~~to~~ the Birlings to take up duty and responsibility to help others. Therefore, the theme of duty is well presented.



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

Ideas are clearly expressed and supported by comments on language and structure: rhetorical questions, repetition, metaphors and polysyndeton, showing an awareness of Priestley's methods. The response focuses mainly on Mr Birling and the difference between his attitude to duty and Sheila's which changes as the play progresses. In places, ideas needed to be developed further, and there was little consideration of the play as a performance and the effect on the audience of the devices identified, which keeps the response at the lower end of Level 4.

Level 4 - 19 marks



This is a play so make sure you think about how the audience would react to the characters on stage.

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 ☒

"as if we were all mixed up together like bees in a hive - community and all that nonsense."

(with heavy appraisal): "that fellow was a fraud
"and we've been hooked"

"Well, it's my duty to keep labour costs down"

(dryly) "I don't play golf"

"We are members of one body. We are responsible for each other."

S - "and if I could help her now, I would"

"It's the only time I've ever done anything

like that and I'll never, never do it again"

(passionately) you're pretending everything's just as it was before.

J.B. Priestley's ~~and~~ 'An Inspector Calls' was written in post-war 1945 and ~~is~~ is set in 1912. The theme of duty in An Inspector Calls is presented in several ways through different characters. Mr. Birling represents capitalism's denial of duty, the Inspector presents socialist ideas for social duty, whereas Sheila Birling presents the understanding of duty.

Priestley uses the character of Mr. Birling to present Capitalism's denial of duty and its intensely negative effects. From the beginning in the exposition we are told that Mr. Birling is 'portentious' showing his ~~not~~ longing to appear high class. The actor would be dressed in fine evening dress of the time showing his wealth as a factory owner. ~~then~~ Priestley undermines Birling's societal opinions ~~for~~ as Birling says the RMS Titanic is "unsinkable, absolutely unsinkable" and that "Capital versus Labour agitations and (these) silly little war scares" would soon be forgotten. Priestley uses dramatic irony in which we as an audience know more than the audience ~~and hence~~ The audience at the time and now know that the Titanic did sink and war did break out. His opinions now seem devoid of fact to us so we ignore his ideas on duty. He ~~and~~ discredits those who promote community and social responsibility, "as if we were all mixed up together like bees in a hive" in Act 1. ~~But~~ The simile of bees living in an equal world with shared

goals and gains reflects socialist ideas, and his dismissal of these show he is a capitalist. His ideas are admonished by Priestley as he then goes on to ~~to~~ play a part in Eva's death, making him and his ideas unfavourable to the audience. When the Inspector asks him why he fired Eva, he says, "Well, it's my duty to keep labour costs down," dismissing his action that ruined someone's life and put her out of work as being necessary for his profit. ~~At~~ In Act 3 once Gerald claims all of the women were different girls, ~~to~~ the actor is directed to speak with 'heartily approval' "that fellow was a fraud, and we've been hoaxed." The stage directions would show by the actor that Mr. Birling has easily let go of his own responsibility in Eva's death, choosing instead to believe that it was a 'hoax'. Calling the Inspector a 'fraud' tells the audience how little he thinks of the severity of his actions but instead focuses on the Inspector's. Priestley's intention is to undermine the capitalist belief that one's duty is only to themselves by painting Birling in a negative light and denouncing his resistance ~~to~~ to ^{social} duty.

Priestley uses ~~the~~ Inspector Goole to promote the idea that people have a duty to look after people less fortunate than themselves. The Inspector is described as having "an impression of massiveness, solidity and purposefulness" in the play's directions. The Inspector is introduced as

someone who we are meant to trust and agree with on his views and Priestley does this intentionally so that we too accept his views on duty. In Act 1 ~~he says~~ he says "I don't play golf." when Mr. Birling tries to threaten him with the fact that he ~~is~~ plays golf with the Inspector's boss. The actor is instructed to deliver this line dryly & which shows his serious nature towards his word. The line essentially shows a defiance against capitalism as he refuses to let a threat or material thing stop him from carrying out his duty. He continues to grill the other characters for answers and once the whole ~~the~~ truth about each of their involvements in Eva Smith's life and death is revealed ~~at~~ by Act 3, he says, "We are members of one body. We are responsible for each other." The metaphor shows ~~how~~ he sees humanity as one, that we all need to treat others like ~~they are a part of one~~ they are family because it is our duty - ~~humanity~~ humans owe each other. Priestley wants us to agree with this and that's why he sets the Inspector up as a great character. He wants ~~the~~ the audience to recognise their duty to others.

Priestley uses Sheila to present the understanding of duty and how our views about it can shift and grow. At first ~~in Act 1~~ she is ~~celebrated~~ described in the exposition as "very pleased with life" and in Act 1, celebrates her engagement. She does not think of or

seem to care about her privilege or duties as someone of a higher class. In Act 1 once the Inspector reveals ~~what~~ that she got Eva fired at Millwards she expresses instant regret. She says, "It's the only time I've ever done anything like that and I'll never, never do it again." Here ~~saying~~ repeating the word 'never' shows how ~~truly~~ truly apologetic she is. She is very upset at her own actions and throughout the rest of the play, is on the side of the Inspector. In Act 3 after Gerald explains away the evening she says passionately, "You're pretending everything's just as it was before." The word 'pretending' shows she knows it's a pretence and her eyes have been opened to the truth. The fact that the actress delivers this line passionately shows her true feelings behind this. Priestley wants to show that people can change and learn their duty to others as Sheila realises through the Inspector's words. He wants us to recognise this and change ourselves, and be like Sheila and feel remorse.

Duty is important in the play and is presented through Mr. B, the Inspector and Sheila.



The candidate has produced an assured and perceptive response which shows clear understanding of Miller's intentions.

The idea of duty is linked to capitalism and Mr Birling's and Gerald's views on duty compared with Sheila's. The candidate shows an awareness of the play as a performance by referring to stage directions and the 'audience of the time'. However, it was considered that the analysis of AO2 fell short of a cohesive evaluation, which resulted in the response being given a mark at the lower end of Level 5.

Level 5 - 25 marks



Remember only to include comment on context in Section A if it is relevant to the question.

Question 4

In what ways does Priestley present Eric Birling in the play?

Candidates who chose to write about Eric Birling recognised his complex 'half shy-half-assertive' character and how his character develops from the socially awkward overgrown adolescent we see at the very beginning of the play to the more assertive, politicised young man who is present after the Inspector's departure. Nearly all answers were well-grounded in the text with abundant use of quotations, but it was less common to see answers that considered the character as a dramatic construction of the author's deliberate intent, carrying symbolic value. References to Eric's speeches and the stage directions led to good analysis of language, form and structure and the responses to this question showed good personal engagement and a critical style. Completely linear, narrative answers that merely told the story from Eric's point of view were comparatively rare.

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 book *An Inspector Calls* written by J.B. Priestley, Eric Birling was presented as a kind, irresponsible and ~~sign~~ ^{strong} weak character.

To begin with, at the beginning of the play, ~~At~~ Mrs Birling shouted his name "Eric". The short sentence shows ~~he was a weak at home and not important~~. The strong emotion of Mrs Birling and her impatience, shows he's ~~weak~~ ^{weakness} power at home and foreshadowed his irresponsible behavior towards ~~the~~ Eva Smith because he was not brave enough. ~~And in Act 1~~ his words were pretty short e.g. "~~What about war~~". The ~~question~~ ^{uncompleted word sentence} shows Mr Birling disturbs him at any time, also ~~create~~ ^{can} a fast pace to show the ~~is~~ the family isolates Eric, ~~and make~~ because he was young and weak make the audience ~~feel~~ also ~~is~~ ignored him and ~~set~~ ^{the} contrast to the thing he have done which hurt the ~~girl~~ ^{like} to show ~~even~~ an isolated character, he can hurt others, ^{he was} impressed the audience further.

Moreover, he was irresponsible. In ~~act~~ ~~fact~~ ~~three~~ when he is standing just inside the room and the others are staring at him, he uses rhetorical question to ensure others know the ~~that~~ he have hurt the girl "You know, don't you?" at that moment he didn't want to take the ~~respons~~ responsibility and tried to escape from them. Additionally, "I wasn't in love with her or anything - but I liked her - she was pretty and a good sport" The adjectives "pretty" "good" shows the girl's ~~was~~ beauty ~~and~~, ~~ss~~ and the ~~verb~~ verb "love" and "like" ^{made} ~~makes~~ contrast, "love" needs responsibility however, "like" doesn't ~~the~~ two words shows he wants to ~~take~~ ~~take~~ be responsible, however he wants to ^{didn't} enjoy the benefit the girl brings. make readers felt angry about ^{him} Last but not least, ~~there are~~ ~~is some~~ ~~of~~ ~~kindness~~ he was particularly kind. He knew Eric "hadn't a job" and need money, so he "insisted on giving her enough money to keep her going" the adjective "enough" shows Eric did care about the girl and wanted her to survive, so he stole the money from his father's office and shows his last kindness to ~~take~~ ~~the~~ ~~help~~ the girl and ^{he} ~~was~~ sympathised the girl, so he gave her money "until she refuse" shows ~~his~~ he respected the girl and ~~gave~~ ~~the~~ ~~impression~~ make the audience ~~sympathise~~ and show he was a complex ~~and~~ person, make find the positive ~~pos~~ characteristics it more reliable



The candidate has produced a fairly brief response showing sound knowledge of Eric's character and his treatment of Eva Smith/Daisy Renton.

There is some sound personal engagement and some attempt to comment on use of language. However, ideas are left underdeveloped and in places lack clarity. At times, the response is rather narrative. A mark just into Level 3 reflects the sound understanding of the way Eric's character is presented as complex to the audience.

Level 3 - 13 marks



Do not forget to support the points you make with relevant quotations taken from 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 ☒

Eric Birling is first introduced in the play at the dining table where he teases Sheila. "What's the joke" Sheila says, "I don't know - really. Suddenly I felt I just had to laugh" Eric replies. ~~Eric~~ Briefly portraying an average sibling quarrel.

Eric character is someone who comes of generational wealth, doesn't care about people lower than him. He is quite a spoiled son who is the son of Mr. Birling a manufacturer. The Birling family falls in middle upper-middle class. Eric is very quiet for most parts of the play he only interjects when he needs to. ~~Eric~~

Eric is a terrible man as he sleeps with people for fun and one of his victims just so happens to be Eva Smith or

in his case Daisy Renton. One of the scenes before Arthur Birling found out that Eric was the one who got Ava ~~him~~ ^{her} ~~himself~~ pregnant was that she said "the man of that child should take care of it" she meant that the ~~poor~~ father should take responsibility of the child. 1

But the turn of events when she found out it was her son, wasn't surprising. She was disappointed in Eric but still chose to defend him over the girl.

~~Eric now needed~~

Birling presents Eric with the use of language, form and structure.

Eric's character was one that presented upper middle class as well as the ~~not to~~ ^{not to} ride not seen by people of these rich men one that could cause a scandal and would leave a stain on his reputation forever.

Eric Birling had the audacity to ~~sit there on the dining~~ walk out of the room when it came to him. ~~being~~

questioned Eric was a ~~spoiled~~ spoiled brat who didn't work hard for anything. Eric wanted to 'help' Ava Smith and he had offered which was stolen from his father. Ava Smith refused as she wouldn't give her child one money that was ~~Eric wasn't exactly into~~ stolen.

Eric wasn't really loved by his father as he basically had no interest in anything and didn't work all he ever did was spend his father's money. Eric was neglected by his father, but loved dearly by his mother which happened to be too much for him. Which explains why he did most things by himself when he was sad.

Brierty presents Eric in a way in the scene where he is being ~~presented~~ confronted about his actions with Ava Smith, as being lost and careless about what he was doing at the time with her. Eric didn't necessarily like Ava, he is a man after all, he also used her as an object and only helped because she was

pretty. Briefly shows that Eric had some ~~gentle~~ affection towards Eva Smith and cared about her a little bit. "my child - your grandmother's own grandchild - you killed them both damn you, damn you". He had some remorse for Eva and the death of his child.

As the play progresses, ~~it~~ briefly shows how Eric truly feels about his father.

Eric sees of him as ~~as~~ a man that ~~to~~ "has to make his own way". Eric sees his father as someone who doesn't care about anything but himself as all he ever cared about was the success of his business. And what is the next party he'll attend.

An overview of ~~to~~ the way Eric Birling was portrayed by Britty. Eric's character is one that represents the bad side or the unknown side of upper class men, which isn't shown to the media. Eric is the ~~poor~~ ~~poor~~ child who is often neglected by his parents as he is seen nothing but a burden. which ~~to~~ tells the audience why Eric does most things alone.

Eric would now have to face the truth and be questioned about what he'd actually done with Eva Smith. Eric had felt some remorse for Eva, but mainly ~~didn't care~~ also only after Eva Smith being brought and who would've been his wife and child, he felt like he finally had someone and belonged somewhere since his parents always neglected him. After the Inspector had left, he felt guilty about what he had done to Eva Smith which could have affected his mental health and led to suicide.

In conclusion, Eric's character is someone who was imperfect and didn't know what to do with his life, he did most things for fun and didn't think much about it. His character only showed emotion when it came to Eva Smith, otherwise he barely spoke. His worst enemy was Gerald, who he was the son of his father had always wanted and he was finally getting him.

Eric's character was one that was criticized

as men never take responsibility for their actions and always leave the Eric was one of them and only cared about her when she did and cared about the child more than Smith.

Eric Birling's character was one that showed many sides of a neglected rich child who was spoilt but also cared about the person he liked to some extent.



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

The candidate focuses on Eric's relationship with his father and how he changes his views as he matures during the play. 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 and developed personal response but it cannot progress further without more developed AO2.

Level 3 - 17 marks



When you are answering a character based question, try to consider how the character develops during 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 the morality play of a 'An Inspector Calls', Eric is ~~used~~ a character used to represent the younger generation and their capacity for change. Priestley uses Eric's character to illustrate that ~~the~~ humans ~~are~~ are flawed but can still have the possibility for change within them.

Initially, Eric is presented as a character with a lack of confidence who tries to speak up against his father's ~~own~~ capitalistic views, but is shut down quickly. We are first introduced to the character of Eric as 'half shy, half assertive'. This sense of duality between 'shy' and 'assertive' reveals the dual nature ~~of~~ of Eric, foreshadowing his future actions. Involving Eva, he is described as 'shy' ~~to~~ possibly indicating his lack of confidence in the environment in which he grew up in. Alternatively, ~~and~~ this shyness could be perceived as ~~the~~ the distant nature of the Birling family and how he is unable to express his opinions & consequently resorting to ~~being~~ ~~very~~ shying away from most things. ~~The~~ Eric's lack of confidence ~~was~~ results from his family's unwillingness to listen to him. As Mr Birling is talking about ~~near~~ his prominent views on ~~own~~ individualism and ~~the~~ the benefits that they bring to him, Eric speaks up against his father ~~that~~ ~~about~~ ~~was~~ 'Yes, I know-but still -' until he is quickly

shut down by his father 'Just let me finish, Eric'. This reveals Eric's initial stance against his father's capitalistic views even before the Inspector arrives. Signifying how the younger generation seem to have a better insight and understanding of the world. Priestley uses this ~~change~~ to hint at the ~~in change~~ capacity for change that ~~you~~ the younger generation holds, that can enable society to work together as a collective to ~~avoid~~ ultimately prevent war. Furthermore, ~~Mr Birling's~~ Mr Birling's reaction to Eric shows the ~~old~~ uncaring and intransigent mindset that the older generation has in contrast to Eric's ability to debate and question the moralities of ~~this~~ the capitalistic views, ~~thereby~~ again revealing that the younger generation is society's only hope for change.

~~Later in the play~~ Later in the play, Eric's assault against Eva Smith presents Eric ~~as~~ as a irresponsible and aggressive person as a result of his upbringing. ~~It is~~ It is revealed later in the play that Eric sexually assaulted Eva Smith ~~for~~ for his own pleasure. He ~~states~~ reveals that 'she didn't want me to go on' but ~~excuses~~ excuses his behaviour as he 'was in that state where a chap easily turns nasty' ^{and alcoholism} Eric's aggressive behaviour is ~~perpetrated~~ fully exhibited ~~in the scene~~ however he attempts to downplay the gravity of his actions as he calls himself a 'chap' ~~as~~, ~~making it seem~~ creating a casual and light-hearted tone, ~~the~~ ~~showing~~ illustrating his immaturity ~~as~~ as he doesn't understand the seriousness of his actions. ~~The use of the phrase 'that state' gives~~ The use of the phrase 'that state' gives an impression as though this is a common behaviour ~~in men in the 1910s~~ in men in the 1910s. Priestley subtly criticises ~~the~~ the patriarchal society where men ^{so} often take advantage of women that it is not seen as a surprising situation when a man is in 'that

Mr & Mrs Birling & Eric and Sheila illustrates a generational divide that Priestley intends to guide to the audience that the younger generation is the emblem for change. Eric's understanding juxtaposes with his parents' lack of compassion and acceptance of responsibility. This stark contrast as Priestley uses this to illustrate a role reversal between parent and child, where the child seems to have a better moral compass and understanding of the different world. Furthermore, Eric's moral development and maturity is evident as he admits 'it's what happened to the girl and what we did to her that matters' and adding 'that's why I don't feel like sitting down and having a nice cosy talk'. The Inspector successfully gets his message through to Eric by stating the. The use of the word 'cosy' suggests comfort, reflecting how the Birleys were protected and comfortable before the Inspector arrived, due to their ignorance of the social injustices the lower class faced. Eric's rejection of that since his mother's end, willingness to discuss the uncomfortable, harsh realities that the lower classes face and put action to that. Priestley fully encapsulates Eric's stand against his parents, and how that is needed to prevent 'the fire and blood and anguish'.

In conclusion, Priestley presents Eric as one of the younger generations that shows hope that society can change. Eric's character accustomed to those to alcoholism & Priestley's way to criticising the upper class parenting and the while also illustrating how even those who have made mistakes, no matter how severe can still have the capacity to change for the better of society.



This is a thorough and knowledgeable response, which focuses on the way Eric is used by Miller to comment on the younger generation's changing attitude to capitalism, and the effect the Inspector's words have on him.

Ideas are supported by integrated quotations which are explored at word and phrase level. There is some consideration of dramatic techniques e.g. juxtaposition. 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



Make sure that AO2 analysis is as strong as your personal response. Your analysis of language, form and structure should be linked to the points you make.

Question 5

'Christopher finds it difficult to trust anybody.'

Discuss the theme of trust in *The Curious Incident of the Dog in the Night-time*.

Very few candidates attempted this question and those that were seen fell mainly into Levels 3 to 4. Christopher's development and his difficult relationship with his mother and father were explored in depth as was Christopher's trust in his teacher Siobhan who most candidates said was more like a mother to him. Mostly responses were well written and there was much evidence of enthusiastic personal engagement. Candidates working at Levels 3 and below tended to concentrate on explaining Christopher's relationships with others without analysing language or dramatic techniques.

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

~~Christopher finds it difficult to trust people as he knows many people lie. He trusts his father, and he also trusts Sibbhan as he spends most his time with them.~~

Christopher doesn't trust people easily, as he understands most people lie in their day to day life, and Christopher values honesty. So, at the beginning of the play, the person he trusts the most is his father. He spends his weekends with his father, and spends all his free time with him. He trusts his father will always tell him the truth, and that his father is his only safe space in a world of dishonesty. Throughout the beginning of the play, we notice that Christopher Boone may be too reliant and dependent on his father. This is because he trusts his father to know what is best for him.

~~This is exhibited~~

This is because Ed Boone, his father, cooks all his meals for him, reminds him of his studies, and tells him what is right and what is wrong. Because Christopher trusts his father, he follows all his orders. Even when he doesn't agree. When Christopher discovers the lifeless body of Wellington, his neighbor's dog, he is determined to unravel this mystery. However, his father tells him to stop.

Christopher believes that a dog's life is just as important as a human's, and cannot comprehend why his father and other people around him do not care. Ed Boone also trusts in Christopher to do the right thing, in this case, stopping the investigation. Despite Christopher's trust in his father, he decides to not follow his orders for the first time, showing his strong character and determination.

He asks the neighbors about the mystery of the dog. They say perhaps ~~Christopher~~^{he} should be speaking to his father about this. Christopher replies "I can't talk to my father about it because he told me to stay out of other people's business". This shows Christopher's fear of his father losing trust in him, as he does not want to upset him.

Before this, Christopher is told by Ed that his mother died. Christopher immediately believes him, highlighting that he trusts in his father to tell him the truth, he then asks what heart attack it is. Ed told him he shouldn't be asking questions like that, and he doesn't know what heart attack it was. This is odd, as the hospital would have told him. This highlights the beginning of what may be dishonesty in the play.

Ed trusts in his son to do well in his studies. He knows his son is smart, and will pass. When the school informs Ed ~~he~~ that Christopher cannot take his

A-Level, Ed is sharp and direct, stating he will do whatever it takes for Christopher to do his exams. He states sternly that he will "not take no for an answer". This shows his trust in his son to do well.

Christopher continues his investigation and has a conversation with his neighbor, ~~Mr~~ Mrs Alexander. He asks her about Mr Shears, and asks why his father believes Mr Shears is evil. Mrs Alexander says she'll tell him, but he must promise not to tell his father. Christopher agrees. Mrs Alexander tells Christopher that his mother had an affair with Mr Shears.

Christopher is shocked, and keeps his emotions about this hidden. His father finds the book where he wrote about this and attacks him. This marks the beginning of Christopher losing his trust in his father. However, his father apologizes and he forgives him. When his father found his book, he hid it.

Christopher looks for his book in every room of the house and eventually he finds it in a box. Within the box, he finds letters from his mother. He reads the letters and discovers the date was after his mother's supposed death. Christopher realizes his mother wasn't dead.

In this point in the play, Christopher loses trust in his father, as he finds that his father has been lying to him, and he always trusted him to tell the truth. Ed Boone apologizes and ~~by~~ gets him a dog. The



The candidate shows a clear understanding of the way Christopher interacts with those he trusts, such as Siobhan and Mrs Alexander.

There is also a clear understanding of the deterioration in his relationship with his father once he realises he has lied to him. The response has sound personal engagement and ideas are clearly developed. There are some relevant examples used for support but the response lacks analysis of language. AO1 is stronger than AO2 and there would need to be more sustained analysis for a mark in Level 4.

Level 3 - 17 marks



Make sure that you analyse your quotations if you want to get to Level 4 or above.

Question 6

How is Judy Boone presented in the play?

There were no responses to this question.

Question 7

'Strong feelings of unhappiness are shown throughout the play.'

Explore the theme of distress in *Kindertransport*.

This question lent itself to analytical responses which explored a wide variety of examples of this theme, which is prominent throughout the text. Most candidates were able to show relevant personal engagement and to use an appropriate critical style. Answers to this question were usually securely tethered to the text, using evidence with some confidence. Candidates were typically comfortable with responding to the question by considering the relationships and interaction between women of different generations, and focusing on key scenes, such as those set in the attic. Equally, they dealt with the complex structure and temporal shifts in the play with a degree of success.

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 ☒

Distress plan:

1) ~~Eva having to leave Helga, abandonment~~ → relationship between Eva and Helga

2) Evelyn and the ratcatcher → trauma and distress everywhere

3) Faith and Evelyn's relationship → Nazi Officer, mailman

↳ very uneasy and not close

↳ Faith reminding Evelyn's past creates devastating effects on their relationship

The theme of ~~Kindertransport~~ distress in Kindertransport can be seen throughout the entire play. This ranges from relationships between people or even the individual itself. From the distress of Evelyn when she notices the 'ratcatcher' to her relationships between Faith and Helga, distress can clearly be argued as a main theme in Kindertransport. Through the use of language, form and structure, we will see how Diane Samuels incorporates distress into the play.

The first signs of distress in the play were seen when Helga was frantically preparing Eva ~~to~~ for the Kindertransport train which would bring Jewish children in danger from the war to England where children would be taken in by foster families. As only Eva was allowed to ride the Kindertransport, distress could be seen in Helga not only for herself but for Eva as well worrying if Eva will survive.

The quote "Eva, sew on your buttons now." describes a scene of Helga trying to make Eva independent which links back to the distress of Eva being alone. The use of imperative language makes the quote sound like a demand rather than a plea evoking a sense of urgency to the readers. ~~The~~ Helga's distress is not only about worrying about Eva but also the fact that they will have to be separated from each other until the war ends. This causes unhappiness in Helga as that means she would have to sacrifice being with Eva for the sake of Eva's survival. The quote "Because any good parent would want to protect their child" (Act I, Scene 1) exemplifies Helga sacrificing her own desires for Eva's survival. This act ultimately brings distress upon Helga and Eva's relationship due

to the foreshadowing the quote reveals. The separation although beneficial to Eva breaks the bond Helga had with Eva as the separation was too long which leads us to a flashback of when Helga reunited with Evelyn after the war has ended. Due to the distress created by the abandonment of Eva, Evelyn does not welcome Helga as her 'real mother' which exemplifies how distress can cause relationships to break down.

Distress is also seen throughout the play as Evelyn is being 'haunted' by the motif of the 'Ratcatcher' which ultimately is the root cause of Evelyn's trauma. The trauma being experienced throughout the play shows how distressed Evelyn is all the time which causes Evelyn to have deep generational trauma. The 'Ratcatcher' ~~can~~ is a motif which can be seen throughout the play through various outlets such as the mailman or the Nazi officer. During this time, Jews were despised by the Germans which caused distress among the Jewish people in German-controlled regions. The Nazi officer quote "If you don't know it you might forget who you are" shows how insignificant Germans used to think Jewish people as as they were labelled with numbers instead of names. This trauma created by the ratcatcher causes deep rooted distress which causes Evelyn to always be troubled and unhappy.

Lastly, we can see that there is always distress present in the relationship between Evelyn and Faith which worsens the bond between mother and daughter. During the discussion of Faith moving out of the house, Evelyn is clearly distressed as ~~is shown~~ shown by the stage directions (polishing madly). The strong polishing of dishes show how distressed

Evelyn is as the word 'madly' further enhances Evelyn's distress. This distress harms their relationship as this shows that Evelyn is not focused and is not listening to her daughter. Furthermore Faith induces more distress onto Evelyn when Faith finds out about Evelyn's past in the quote "Mum, tell me about Eva Schlesinger" in Act I, Scene 2 of the play. Evelyn is clearly distressed about her past and Faith bringing it back creates more distress onto the already distressed mother which makes tension between the mother and daughter once again showing how distress in the play has the ability to break down relationships.

Overall, distress as a theme in the play is seen throughout and plays a big role in how things are played in Kindertransport. From distress in relationships and in individuals, the theme of distress can be seen as a major theme in the play.

Extra information:

- * Distress of Eva as a child when she was abandoned, she was worried Lil might do the same when Lil accidentally left her
- * Helga and Evelyn's reunion
 - ↳ Evelyn called Helga 'Razor-eyes' and a 'betrayal' as Helga was not apart of Evelyn's life, creates tension between the 2.



The candidate shows a well-focused and thorough knowledge of the play and the theme of distress which permeates the play.

The Ratcatcher is seen as a motif for the distress which constantly plagues Eva/Evelyn. AO2 is well-balanced with AO1, and the candidate focuses on language analysis, commenting on imperative language, but also considering form by referring to stage directions and foreshadowing. Although the response is knowledgeable it was felt that AO2 analysis could have been further developed as it fell short of cohesive evaluation, preventing it from achieving a mark in Level 5.

Level 4 - 23 marks



In a play, think about dramatic devices that raise tension such as music, symbolism, staging and repeated motifs.

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 theme of distress is shown through the characters' actions and dialogue throughout Kindertransport play. Where each character expresses an act of displeasure, frustration and anger through interactions with other characters whilst revealing Eva's past

The play starts as Evelyn, the older self of Eva polishes glass whilst Faith, ^{her daughter} packs her stuff to leave for college. As Evelyn has trauma of being abandoned, Eva, ~~a~~ Evelyn's younger self, a young Jewish, ~~a~~ German girl who was sent through kindertransport train by her parents to escape the brutal fate that awaits Jewish people in Germany due to the Nazis in World War 2. Eva's displacement and separation from her family leaves her with permanent scars at which she tries to bury. Once she migrated to England ~~Marlene~~ Eva tries hard to adapt to her new life. As clinging onto her identity of a Jewish ~~of~~ roots and familial ties with her mother, Helga. ~~the~~ Eva, after unable to fully accept the pain of being abandoned became distressed and result to presuming the death of her mother, Helga.

which put an end to her identity as Eva; denying her Jewish roots and psychologically amputated a part of her past. Eva changed her name, religion and nationality to escape the pain of her past and memory in order to survive as Evelyn in the new persona she created as an English woman.

Though Evelyn's suppression of her former identity allows her to live her life 'normally' in the present. The distress caused by her unhealed trauma haunts her. Where the character the Ratcatcher is symbolic of Evelyn's trauma as it roots from a tale the Pied Piper which brings children to the abyss, and is symbolic of betrayal, death and fear Evelyn's fear. The continuous appearance of the Ratcatcher throughout the play, ~~suggests~~ as it replaces ~~for~~ other characters such as (the Postman, the officer, I.I.) suggests the Evelyn's ~~the~~ buried memories haunt her in her daily life as the quote 'I will take the heart of your happiness away' in Act 1 scene 2 by the Ratcatcher as Eva departs Germany. Signifies a turning point at which her 'happiness' is taken away where the ~~innocence~~ Kindertransport journey forces, Eva to let go of her innocence as a 9 year old girl to become independent. and because of the forced maturity Eva went through during that time results to her bottling up of emotions and memories as she later on ~~has~~ results to emotional responses and irritation towards her daughter, Faith.

Evelyn's reactions towards Faith are often cold and distant as.

Faith ~~depat~~ plan to leave for eto collene. ~~the~~ In Act one Scene one Diane Samuels expresses Evelyn's distress through her body language and actions. Throughout Evelyn's conversation with Faith she 'polishes glass' the stage action of 'continues to polish'; 'scrutinising a glass', and 'polishing madly' expresses Evelyn's inner distress as a reaction of Faith leaving for collene where her feelings are due to her fear ~~of~~ and trauma of being abandoned. where the position at which Evelyn is in mirrors the Helga's actions in the past. where Evelyn suffers from the act of letting go of a loved one the 'polishing' of glass without words expressing her inner feeling is what causes miscommunication between ~~the~~ Evelyn's and Faith's ~~to~~ mother-daughter relationship. which further suggests how unhealed trauma could result to prolonged stress that has an effect on families throughout generations. The secrecy behind Evelyn's ~~action~~ past causes distress to both Evelyn and Faith, as Faith once she found out about her Jewish heritage is frustrated about her mother's actions in ~~to~~ ~~keep~~ hiding her from her lost identity with quote 'It's still a part of our lives' by Faith, ~~to~~ implies ~~to~~ ~~her~~ ~~is~~ Evelyn's past as significant as she used the pronouns 'our' to emphasize on the shared identity at which her and Evelyn ~~share~~ is intertwined in. The Juxta position between Faith's curiosity and relentless effort to digging up Evelyn's past and Evelyn's effort in burials her past memories is the cause of what their relationship is distressed.

letting distress ~~it~~ is also shown in Helga and Evelyn's relationship

As in Act 2 scene 1 when 16 year old Evelyn reunites with her birth mother Helga. The contrast between ~~the~~ Evelyn's cold dialogue and Helga's genuine plea for Eva's old self, where the repetition of Eva, and Evelyn's rejection of her old name is symbolic of the denial of her past and identity as well as the rejection of her maternal bond between Helga. 'Please call me Evelyn.' shows her desperation using 'Please' as she Evelyn desperately avoids reminders of her past. The ratchet music that plays in that scene signifies the resurfacing of Evelyn's memories which causes her to react in an unemotional way, ~~at~~ done signifying her ~~at~~ unhappiness due to her unhealed trauma.

In conclusion Evelyn's unhappiness and distress within the play is rooted from the trauma caused by displacement and abandonment of Eva and at which she transcends through generations and portrays how the trauma caused by war could cause scars in familial relationships due to unhealed scars.



By focusing on characters' actions and dialogue from the opening paragraph, the candidate is considering AO2 analysis from the start.

This is an assured response which links distress to displacement and how it has affected the characters' relationships and happiness. The candidate shows awareness of the play as a performance by commenting on stage directions and body language. Structure is also considered with the consideration of the importance of the Ratcatcher music which raises tension, and the juxtaposition of scenes from the past with those of the present. There are some missed opportunities to analyse language which prevents the response from achieving a mark at the top of Level 5.

Level 5 - 27 marks



When discussing characters, think about their dialogue and the way they interact with others on stage.

Question 8

In what ways is Lil presented as a character who acts with good intentions in the play?

Those who answered this question were often very sympathetic to Lil and her difficult role in looking after Eva/Evelyn. Some were quite critical of Lil and claimed that she did the wrong thing in letting Eva/Evelyn change her religion and throw away her old possessions. Some candidates argued that, despite her parenting style, that would seem sometimes inappropriate or even culturally insensitive nowadays, her intentions were always capable of being interpreted as good. One or two of the more interesting answers, however, did focus on the emotional payoff for Lil herself in acquiring a daughter (and ultimately a granddaughter). AO1 tended to be stronger than AO2 and a lot of the responses to this question were of a narrative style, showing good knowledge of the play and utilising a range of well-selected references to the text. However, analysis of language, form and structure was not so well applied.

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 ☒

Lil's character in "Kindertransport" is presented as a character with good intentions, through the use of language, form and structure, however, similar to other characters in the play, her good intentions do not always ^{lead to} ~~result in~~ the best results. Her actions can also be interpreted in many different ways, and certain characters may believe she does not act in good intentions.

~~Lil's first~~ Lil is first introduced in the play as Eva's foster mother. Her good intentions are evident in her use of maternal language when she says "poor lamb, you must be exhausted!". This makes Eva feel safe and also shows how Lil acknowledges the effect of the journey on Eva as she assumes she is "exhausted". Furthermore, Lil expresses her reasoning for taking Eva in was because she "wanted to help". This establishes her character as ^{altruistic} ~~altruistic~~ as she selflessly raises and cares for Eva.

When Eva first arrives, Lil's actions could suggest two different things. She takes Eva's story of David Budd with her number on it off of her ~~coat~~ coat and says "Over. Finished. Done. Goodbye." - This can ~~be~~ showcase her good intentions as she is trying to reassure Eva and let her know how she is now safe in England as she will no longer be persecuted or subjected to judgment as ^{there are no} Nazis there. However, it can also suggest she is symbolically snipping Eva of her Jewish identity, contributing to her conversion to Christianity later in the play. ~~But~~ This can be seen as a malicious act as it causes the central climax in the play when Faith finds out Frelyn has buried her past and denied Faith the chance to learn about her ancestors and the hardships they endured.

When Lil smokes, Eva "looks horrified" showing the contrasting parenting styles of Helga and Lil, as in Germany, Eva was taught it was a dirty habit or "Sonderheit". However, Eva asks to try it to which Lil accepts. This can be seen as a good intention as she is letting Eva try something she politely asked to do. ~~no~~ Although, it can also show how she is not strict enough and could introduce her to bad habits later on, as Frelyn does begin smoking.

Lil is presented as very different to Helga. While Helga ^{in the beginning of the play} says to Eva "sew on your buttons now.", to ensure she can fend for herself when she leaves Helga, Lil sends Eva's skirt hem for her. Though the circumstances are different, Lil can be seen as well-intentioned as she looks out for Eva and helps her with things that Helga did not.

Lil's good intentions are exemplified when she does not send Eva to the countryside. She is presented in a similar position to Helga when she must decide to send Eva away to protect her from the German bombs, or keep her with her. Due to Eva's traumatic experience of being sent away before, she panics at the train as she does not want to feel the hurt from abandonment again. Lil decides to keep her with her and says "should have realised, shouldn't have made you go." Though Lil has ^{been} ~~shown~~ ^a little insensitive at times to Eva adjusting to English life, this demonstrates her empathy to Eva and how she understands the ^{impact} ~~extent~~ the kindertransport / separation had on little Eva, showing her good intentions.

*/

As well as this, Lil helps Eva to Evelyn repress her past and Jewish identity, acting on good intentions. She helps her convert to Christianity and get baptised.

to which Evelyn says "I was cleansed that day. purified." This suggests she viewed herself as dirty and sinful, due to the use of the word "purified". This supports the idea that Lil had good intentions as it was what ~~Evelyn's~~ Eva wanted to do. However, in the future, Evelyn calls Lil a "murderer" suggesting she "killed" Eva Schleisinger, the German/Jewish girl that she took into her care. She also suggests Lil may as well have been "Hitler" as she discouraged Eva from ^{observing} ~~practising~~ Jewish practices and helped her assimilate into English culture. This can show how despite her good intentions, she was partly responsible for Evelyn's trauma going unresolved.

*

Finally, Lil showcases her good intentions by respecting Evelyn's decision to keep her past a secret from her daughter, Fania. When Fania insists Evelyn tell her about her childhood Lil ^{says an} ~~uses an~~ imperative phrase "No more, Fania!". This shows her determination to ensure that Fania does not allow Evelyn's traumatic memories to resurface.

* ~~But~~ In contrast, Lil can also be seen as one who tried to ensure Eva did not forget her German roots. Eva's Jewels (a watch and star of David necklace) are symbols that represent Eva's

relationship to the PCSE. As she got older, she has
always disregard for it and wants to sell them. However,
Lil reminds her "It's bad luck to sell a keepsake." and
that Helga isn't dead yet. This can show how she
tried to encourage Eva to not let go of her past just
yet.

In conclusion, Lil is very well-intentioned however
it does lead to many conflicts / pain in the play.



This is a confident and well-focused response which draws perceptive parallels between Helga and Lil with well-chosen examples for support.

The candidate contrasts the parenting styles of Helga and Lil and explores how this confuses Eva and causes distress when she first arrives and tries to adapt to her new life. Although the candidate shows assured personal engagement, AO1 is stronger than AO2, and it lacks cohesive evaluation of language, form and structure which is why it has been awarded a mark at the lower end of Level 5 and no higher.

Level 5 - 26 marks



When you have good ideas about why a character does and says what they do in the play, make sure you support it by analysing their dialogue and character development.

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 ☒

Lil is an ^{old} english woman who takes a young Jewish girl into her home after she left Germany on the kindertransport. Lil shows sympathy towards Eva when she had first arrived in England.

Lil uses maternal language towards Eva, when they first meet, she used words like 'poor lamb' and 'I'm sorry, love' to show her affection. ~~she~~ She treated Eva like her own child and always wanted what was best for her.

Lil, a christian, tries to get Eva to adapt to life in England and to let go of her past. She encourages Eva to go against her religion by serving her ham and after Eva hesitates she says "The lord Jesus said that we needn't keep to old laws any more. They

had their days ago." Coming from Jewish roots, Eva knew her mother would not be pleased to see her teachings go to waste but she trusted her foster mother. Lil also allowed Eva to legally change her name to Evelyn in order to help her get over her past and trauma which played a significant role in the play.

Towards the ending of the play, Faith, Eva's daughter was digging through the attic in her house and came across ~~a~~ a box of her mother, Evelyn's, old stuff and was curious about the things she found. Faith went to Lil with the Ratcatcher story and a box full ~~and~~ of letters and photos. Lil has ^{kept} ~~helped~~ Evelyn's past hidden from Faith since she was born with all good intentions. She did not want ~~Evelyn's~~ Evelyn's past trauma to reflect on Faith so she decided to keep it a secret. Lil got very uncomfortable when she was questioned by her granddaughter and she continued to lie about the items. Lil knows how much of an impact the past has on Eva in a bad way and she wouldn't want that door to be reopened again. She is aware

of Eva's trauma and how she had to cope with herself at a very young age so she shows empathy towards her foster carer.

Lil says 'No. Don't. Don't you dare' in an aggressive tone but with the full good intention of keeping Eva's possessions kept private in the attic.

Overall in this play, Lil may have used a few passive aggressive phrases but none of them came with the intention of hurting the ones close to her but ~~quite~~ quite the opposite, to protect Eva from her past.



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

There is use of clearly relevant examples for support, but quotations are used merely to support the points 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



When you pick out a good quotation, make sure that you explore its meaning and relevance to the question.

Question 9

How far do you agree with the view that Elesin is presented as courageous in the play?

There were no responses to this question.

Question 10

'The Yoruba have very different beliefs to those of the Pilkingses and their staff.'

Discuss the significance of different beliefs in *Death and the King's Horseman*.

There were no responses to this question.

Question 11

In what ways does Shakespeare present Mercutio as a humorous character in the play?

This question was generally answered well with Mercutio's role being considered in a number of different ways with candidates often concentrating as much on his dramatic function as his characterisation. Most candidates focused on the well-known scenes and virtually everyone considered Mercutio's advice to Romeo regarding the roughness of love, and his duel with Tybalt. There were a lot of very good explorations of the 'Queen Mab' speech and how this showed off his eloquence and sensitivity despite his hot-headed behaviour. His comedic interplay with the Nurse was rarely written about, even by the many that acknowledged his function as comic relief. Better responses noted that the tone of the play switched exclusively to the tragic once the dying Mercutio declared 'a plague o' both your houses'.

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 ☒

~~Mercutio is seen to be a~~

Shakespeare creates Mercutio's character as humorous throughout Romeo and Juliet, where he gets into a fight anyway even though he doesn't initially start it, is not part of either of the families and sneaks Romeo into the party, and his story of Queen Mab. Shakespeare makes him like this and adds humour to the story to act as a mediator and to balance out the darkness.

After Tybalt feels disrespected by Romeo's ^{presence} ~~entrance~~ at the party he declares to fight Romeo, but Mercutio butts in, instead as he doesn't want to fight. This can be seen as humorous to the audience as Mercutio did not need to do that, and it seems quite stupid for him to unnecessarily endanger and wound himself. ^{shown} ~~when~~ when Mercutio initiates the fight between them 'come, sir, your passado', and during the fight he continues to taunt Tybalt by making comment like 'A plague upon both your houses!' further escalating the situation.

Whilst Romeo is trying to get over Rosaline, ^{tries to console} Mercutio ~~comforts~~ Romeo about how dreams are just "fantasy" and "lies". He does this by creating a make-belief exaggerated and long story about "Queen Mab". The speech contrasts from beginning to end, as in the start Mercutio explains how this character is responsible for creating dreams by the word "^{fair}midwife", and describes Queen Mab innocently by "no bigger than an agate stone" and "she gallops night by night". But at the end ~~Mercutio~~ ^{Shakespeare} uses violent imagery in "cutting foreign throats" when talking about the bad dreams Queen Mab can make. Mercutio talks about this crazy ^{funny} non believable story to the point where it is humorous, to Romeo to emphasise how dreams mean nothing.

Mercutio is also seen as very unserious ~~as well as~~ is humorous, as his character is never aware of the possible consequences to his words. Where he convinces Romeo & Montague to sneak into a Capulet party with him even though the families have agreed.

Mercutio is humorous

he's not
as part of
any
family

he gets in
a fight
he didn't
start

Queen Mab



The candidate shows a sound knowledge of the role played by Mercutio and relevant personal engagement with the way he provides humour in the play.

Several different examples of Mercutio's interaction with Romeo are given with some relevant supporting references, but ideas could be developed further. There are some references to AO2 such as the violent imagery used by Mercutio in the Queen Mab speech, 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 - 17 marks



Remember, in Section B you need to refer to the context of the play: when it was written and how this might affect the way the writer presents his characters and themes.

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 tragedy 'Romeo and Juliet', Mercutio is presented as a ~~too~~ humorous character through his contrasting approach to love compared to Romeo, his taunts and ~~his~~ ~~careless~~ ~~careless~~ attitude towards life ~~and~~ in general, and finally using his death to mark the peripeteia of the play, and the death of humor. Through this, ~~Shakespeare~~

Firstly, Mercutio is presented as a foil to Romeo on the topic of love, ~~also~~ using humour to mock Romeo's ideals of a Petrarchan lover. During the Elizabethan era, the Petrarchan lover was a popular stereotype ~~that~~ of the romance genre that featured a pining male character suffering over his unrequited lover, a trope that Shakespeare was critical of. Thus, he uses Mercutio to mock this trope, saying "~~the~~ cry but 'Ay me', pronounce but 'love' and 'dove'." The use of the simple, cliché rhymes of 'love' and 'dove' ~~shows~~ highlights the lack of genuineness and honesty in the Petrarchan lover trope, where everything was dramatic and theatrical. The lament "Ay me" is also ~~at~~ very general,

showing the lack of specific any personal details, implying a lack of genuine attachment to one person, much like how Romeo moved on from Rosaline immediately. This serves to mock and make fun of the petrarchan lover stereotype. Furthermore, Mercutio takes on a significantly more vulgar idea of love, acting as a dramatic foil to Romeo, telling him "If ~~love be rough with you,~~ "prick love for pricking", where the pun 'prick' creates humour and a sexual connotation, and the polyptoton ~~further~~ suggests a sense of agency on top of enhancing the humour, where the verb ~~is derived~~ has ~~the~~ the same root as the gerund, showing how Mercutio believes love should not be solely one sided, ~~as it is~~ and one should get agency and challenge this trope. Humour is used again when he tries to 'conjure' Romeo, describing parts of Rosaline's physical body to summon her, saying "I conjure thee (...) bright eyes, (...) high forehead, (...) scarlet lip (...) fine foot (...) quivering thigh". The ~~imperative~~ declaration "I conjure thee" mirrors the dramatic and theatrical tone of petrarchan lovers, thus serves to mock them through humour, and the listing of physical body parts that get increasingly sexual ~~into~~ undermines it further and instead places the focus of love on sex. This mirrors how women at the time mostly only had power through their sexuality ~~and~~ (or the lack of it), and it was their virginity that ~~was~~ was ultimately the deciding factor in their marriage and honour. Mercutio's focus on sex thus could also be

Shakespeare highlighting the crude nature of the Patriarchal society and ~~its focus on~~ the challenging its focus on the female body. As such, Mercutio uses humour to act as a foil to Romeo, and allow Shakespeare to mock the Patriarchal (or trope, while also challenging the patriarchal society.

~~Additionally~~ Furthermore, Mercutio is shown to use humour to approach many other aspects. like the ~~fact~~ feud, which Shakespeare uses to question the ~~fact in person~~ feud between the Tudors and Stuarts during the Elizabethan Era England. Mercutio ~~is presented as~~ uses light hearted taunts and puns when confronted by Tybalt, twisting his word 'consort', saying "where, dost thou make us minstrels?", and then saying that if they were musicians, they would play nothing but 'discord'. The question has a mocking and sarcastic tone, and the use of a rhetorical question suggests that the answer is obvious, making the ~~initial person~~ comment made by Tybalt to seem like it was a pointless and unnecessary comment. Through this humour, Mercutio is effectively mocking Tybalt's anger and offence, which could be Shakespeare mocking the widespread honour codes during the Elizabethan Era, where duelling was common and not doing so after being insulted was seen as dishonourable and shameful for your family. However, Mercutio later gives in to this idea of honour and pride as

well. Which could be Shakespeare highlighting the extent of the influence of dealing and honour codes. Even when he does challenge Tybalt, he calls him "Good king of cats", once again teasing and mocking Tybalt for his name and reputation, keeping the mood light hearted and humorous. "Nothing but one of your nine lives" ~~reply that even though~~ ^{here} uses a metaphor comparing Tybalt to a cat, and the superstitious belief that cats had nine lives, to imply that even though Mercutio challenged him to a duel, he did not intend to duel to death. During the Elizabethan Era, duels were often conducted with the ~~guidelines~~ ^{rough} guidelines, and no set rules. While some duels led to death, duels between nobility and high classed citizens often were conducted as 'duels to satisfaction'. This shows that despite everything, Mercutio is still treating the duel as light heartedly, and only as a show or even performance. His light hearted attitude is shown once again when he says "I'll be hanged if he wear you livery", twisting Tybalt's words about wanting to meet Romeo. He uses the term 'or' sarcastically, undermining and mocking Tybalt's false politeness from a line earlier. Thus, Shakespeare uses Mercutio's humorous attitude towards the duel to mock the honour codes, and also ~~to~~ to emphasise ~~the~~ the extent of its influence.

Finally, Shakespeare uses the death of Mercutio to

symbolise the death of humor and the end of comedy in the play, marking the peripeteia. When Mercutio is stabbed, ~~but~~ he continues to joke, saying that "~~if you shall~~" "Ask for me tomorrow, and you shall find me a grave man", with the word 'grave' serving as a pun, meaning both serious and death, but also foreshadowing the future development of the play. The peripeteia was a ~~com~~ part of the typical Greek tragedy, ~~where the~~ right after the peak, where everything starts to go wrong and into a downward spiral into doom and gloom. ~~After Mercutio~~ Mercutio then says, "A plague on both your houses!", cursing the two families. This would be especially ~~important~~ potent at the time as it was ~~be~~ a common superstitious belief that the curse of a dying man ~~was~~ would come true. The word 'both' shows that he blames the feud for his death, which could be Shakespeare ~~as~~ once again challenging the family feud between the Stuarts and Tudor houses, that caused civil unrest in Elizabethan era England. Finally, he repeats this curse twice, ~~expressing the~~ further foreshadowing the dark turn the play will take, where eventually both houses die. #

In conclusion, Shakespeare uses Mercutio ~~as~~ as

a humorous character to mock the feud, to challenge the honour codes and its influence, to mock the stereotype of the Petrarchan lover and also to mark the beginning of the end, and the turning point in the play where humour and comedy does with ~~the~~ ~~here~~, leading to ~~the~~ the tragic end of the lovers' death.



The candidate shows a confident and assured knowledge of the text and makes some perceptive comments about the way Mercutio is used as foil for Romeo to mock the idea of the stereotypical Petrarchan lover and the family feud, and how he challenges the honour codes of the time.

From the first paragraph, contextual comment is linked to the points being made and is fully integrated in the rest of the response. There is some cohesive evaluation of language with terminology such as 'polyptoton' being used confidently. This response fully meets Level 5 criteria.

Level 5 - 30 marks



As you make your main points, try to link them to context and language, form and structure as you go along.

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 tragedy, *Romeo and Juliet*, Shakespeare presents Mercutio as an extremely humorous character in the play. His name "Mercutio" is a reference to ^{his} ~~a~~ mercurial, ~~an~~ quick-changing temper & reinforces his role to provide comedy ~~thru his unpredictable~~ to both the groundlings in the ~~Globe~~ and the upper class in the Globe where it would have been first performed.

Firstly, Shakespeare presents Mercutio to be humorous ~~thru his witty~~ comedic witty banter that makes him seem like a commentator of the play itself. His statement "Alas poor Romeo is already dead" with the interjection "Alas" and "poor" is particularly humorous ~~and~~ as Mercutio makes fun of Romeo's lovesick nature and lightens the mood as a result of it ~~suggesting~~ ^{establishing} that ^{Mercutio's} ~~his~~ presence itself is already comedic ~~has to have the~~ ability to ~~turn~~ ^{turn} heavy-hearted situations into light-hearted ones. Mercutio is also presented to be the foil to Romeo and since Romeo is a ~~witty~~ ^{Petrarchan love poet} ~~the latter~~, Mercutio must be a ~~serious~~ ^{bitter} and humorous character. Romeo acknowledges the contrast between him and Mercutio with the metaphor "you have dancing shoes."

as opposed to his "Soul of lead" suggesting Mercutio's care-free and humorous nature that Romeo lacks. Even towards Mercutio's death, Mercutio can't stop twisting words and creating puns like "grave man" suggesting both solemnness and his ^{current} position in the grave, ensuring he ~~subin~~ Shakespeare ensures he keeps his role of being a humorous character until his very last breath even ~~when~~ when dark jokes become prevalent instead. Upon Mercutio's death, the play turns into a darker tragedy as Mercutio was the source of much comedy and action in this play and his absence makes the perspective of the play much more poignant.

Secondly, Mercutio's short-tempered and quick-changing mood to becoming an intensely violent character driven by his desire to honor the Montague clan in the streets of Verona makes the play unpredictable to the audience and his quick character shifts are rather vivid and comedic. His humorous character ~~is~~ progresses in Act 3 Scene 1 despite the violent duel at hand, he uses his wit and humor to provoke Tybalt humorously twisting Tybalt's title into "rat-catcher" to demean him. During this scene, Mercutio ~~can~~ consistently changes between iambic meter and prose highlighting ~~the comic nature of his character~~ ^{his character's volatility} but his humor brings a fresh point that does not change. The metaphor is "Compliments with something, make it a word and a blow" ~~to intensify~~ ^{phases Mercutio's} desperate attempts at provoking Tybalt ~~as~~ which is humor of his provoking one of the most violent characters in the play.

style of speaking. Despite the perceived humor of Mercutio, his viewpoints ~~both~~ would be determined and identified as interesting to the upper class audience in the Globe as Mercutio is directly critiquing predestination and fate which ~~are~~ the entire objective of the play.

In conclusion, Shakespeare presents Mercutio as a humorous character in the play with puns for both groundlings and upper class audience members to understand keeping everyone entertained whilst implicitly showing that beneath Mercutio's humor ^{ironically} ~~lies a~~ ~~character~~ one of the only characters who is able to see the downfall of blindly believing in fate, depicting Mercutio as a much more intellectual character than he presents himself to be.



This is a well-focused and knowledgeable response which discusses several different aspects of Mercutio's role.

Ideas are supported by relevant examples and AO2 is covered by references to Mercutio's dialogue e.g. metaphor, repetition, and iambic meter interchanged with prose to denote his different moods. There is some relevant and integrated contextual detail with reference to Mercutio's bawdy humour appealing to the groundlings, but this could have been developed further. The response lacks a sustained analysis of language, form and structure and AO1 is stronger than AO4 and AO2, which prevents it from achieving a mark higher in Level 4.

Level 4 - 22 marks



In Section B, you now have three AOs to cover and you must try to cover them equally.

Question 12

'The two families and their feud are responsible for the tragedy in *Romeo and Juliet*.'

How far do you agree with this view?

This question generally led to good discussion and a range of examples from the play were used for support. Well-selected references enabled candidates to analyse language, form and structure effectively. Contextual knowledge regarding societal behaviour and beliefs was clearly evident in most responses. A number of candidates limited their response by concentrating exclusively on the feud as the sole possible cause of the 'new strife' in the play, and neglecting such other possible contributory factors such as fate, the protagonists' free will or even more prosaic factors such as the flawed good intentions of interfering elders such as the Nurse and the Friar. Weaker responses lapsed into a narrative approach, considering in turn each of those episodes which could be said to relate to the 'ancient grudge', starting with the brawl between the servants in the first scene. However, many top-level responses were seen in answer to this 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 ☒

The tragic play 'Romeo and Juliet' by William Shakespeare demonstrates the deep-rooted animosity that is ~~the~~ central to be blamed for the tragic demise of plays eponymous tragic hero and heroine.

Firstly, the entrenched 'grudge' between the warring family is central obstacle to lovers pursuit to love. Foregrounded, initially in the prologue as 'ancient grudge break to new making' the antithesis of 'ancient' and 'new' denotes failure of the to resolve the disputes between the warring family and the prologue writer as Shakespearean sonnet ^{often} associated with love ~~we~~ demonstrates that conflict between the houses will be the ~~lovers~~ central conflict. Not Juliet utilises imperative 'deny thy father' 'refuse thy name' mirrors how futile and petty reasons the fight is about simply based on name. This rivalry is inspired by ancient Italian family Montecchi and Capelletti, thereby the quickness of even the servants fight and think of raping the other houses mirror future violence obstructing lovers' affair.

Like wise, the feud breeds male honour and loyalty inflicting further violence and barrier to lovers. Tybalt personified as 'King of Cats' and of aggressive male behaviour his blind allegiance to his house as he 'hate the word Montague as he hate hell' by wanting to tell mirrors to audience a collective belief in religion and domination. That he revenges Romeo who with maturity of lover 'The reason I love thee' creates novel of misunderstanding leading to inevitable deaths of Mercutio and Tybalt. Mercutio's death is ^{symbolic} collateral damage of feud, his curse 'A plague on both of your houses' is not just a violent outburst of rage but also prophetic indictment of destructive force of obsessive loyalty on honour and family. While 'plague' is Shakespeare connotes to fear of being infected by disease, that contagious disease that infects Verona. Merely, Romeo's realisation 'Fortune's fool' at his slaying Tybalt by sword fight while depicts how street fight were a common way of resolving disputes how now structurally marks a turning point in the play from end of Mercutio's youthful vibrancy to inevitable tragedy.

At In contrary, the lovers show great elevation and growth amongst this curse of feud by their affair. That both Romeo and Juliet shows a perfect lines of Shakespearean sonnet with equal rhymes demonstrates their compatibility and reciprocal love contrasting to Romeo

more quieted love to Rosaline. But to Ben Jonson, Juliet is 'sun' depicts how she is enlightening power to him, that is metaphorically 'love gave him wings to fly' mirrors love power to transcend all physical barriers. However, Shakespeare often uses contrast to depict trouble faced by lovers in their secret affair. But Juliet cries 'my grave will be my wedding bed' alludes to Freud's ideas of eros and thanatos of love and intimacy and death and decay displaying how opposites are intertwined into lover's journey being 'star-crossed'. Thus, their love is transformative despite the outaging battle between their families.

~~xxx~~ Due to their passionate love fuelled by their numerous obstacles makes lovers make impulsive decisions leading to their tragic demise so they are partly responsible. Romeo's hasty shift from loving Rosaline to Juliet, then their rapid marriage, even Juliet's fatalistic mindset of assertion 'If all else fails, they have power to die' would have been seen very bold as committing suicide was seen as immoral sin and Juliet's independence and self-autonomy was atypical of submissive and subservient role women were conditioned to perhaps Shakespeare ~~portray~~ depicts Juliet as Queen Elizabeth I who was ^{the} monarch of England challenging gender convention. However, the rashness of youthful emotion as Romeo's soliloquy is steeped

with anjournment to let quicken the pace for inevitable ending of his life by his death. Thus, the impetuous reckless ~~for~~ behaviour fuelled by urgency of deep-seated grudge & renders culpable for lover's ultimate death.

Moreover, the oppressive expectation of marriage by family honour on Juliet stands as brutal conflict between her ~~too~~ decision on family or lover. Her disobedience to patriarchal society as she refuses to marry Paris, wrongs the fearful threats from Lord Capulet the asyndetic listing of pejorative epithets 'hag, beg, die in the streets' creates a sense of torrent of insults he showers on her, thus leaving Juliet with no choice but to take desperate action against herself. Not 'beseech on ~~Lord Capulet~~ her knees' to Lord Capulet calling 'him father' highlight the conformity to patriarchal convention, but also such brutal priority of marriage to uphold family status, Shakespeare critiques is ⁱⁿ damaging as Juliet is left isolated both emotionally and existentially by this rigid society prioritising rules and honour, not empathy and understanding.

Furthermore, the instability of adult support ~~from~~ ^{by lovers} is responsible for their death. Friar Lawrence who depicts moral and religious figure but ~~who~~ would have been viewed with suspicion from contemp

or any audience as his catholicism was contrast to protestantism followed by England, nonetheless his well-meaning but failure to succeed lovers' pursuit to unity make his plan futile. The alliteration 'virtue' itself turn to vice' shows blur line between success or love to helpless catastrophe. Further, Nurse who form channel between Rose and Juliet for communication, in the end betrays Juliet by requesting to marry Paris. Juliet's dislike by adjective 'wicked fiend' 'black damnable'. Thus, leading Juliet takes her own life. Perhaps, inability of adults proper guidance leads lovers ultimate death.

Finally, Fate plays higher responsibility beyond human capacity to lover's death. The prophetic prologue of doomed love by being 'star-crossed' and metaphorically 'death-marked' highlight the macrocosm play in affecting microcosm that Romeo feels 'by infatigable consequence' yet merging in stars' Shakespeare shows how astrology and predestination was central to Elizabethan society but also used as a form to justify reckless action as even Juliet commit by repute 'Can heaven be so envious'. Thus, lovers die by same word 'die' converts them to eternally as pastorate

lovers. ~~Inspired~~ by ~~flay~~ Therefore, the lovers attempt to free-will. 'I defy you stars' by Rome leads them to take their own life as 'Juliet' personifies 'happy daggers'. Ending their life due to society's intolerable callousness completing fulfilling prophecy.

Therefore, Shakespeare utilizes the family and feud as toxic rigid social structure that is the cause for lovers' inevitable demise bearing to be tragic heroes.



This is a confident and perceptive response which balances the coverage of all three AOs successfully and considers several different causes of the tragedy apart from the feud e.g. Tybalt's obsessive loyalty to his family and fate. 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 question and there is an interesting point made about Elizabeth I challenging gender conventions of the time. There is a cohesive evaluation of AO2 with analysis of the imagery of the plague, and linguistic terminology is used accurately to comment on the use of language devices such as imperative voice, asyndetic listing and pejorative epithets. This response has been given a mark at the top of Level 5 but the slight lack of clarity in expression at times prevents it from achieving full marks.

Level 5 - 29 marks



If you use linguistic terminology, make sure you show that you understand what it means and what effect it has 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 ☒

'Romeo and Juliet' a story of two star crossed lovers whos ^{may} tragedy lie on the hands of the two political parties. The Capulets and the Montagues.

Firstly we can see that in the start of the play the feud between the two families show a foreshadowing of the up and coming problems. 'Do you bite your thumb at us, sir', 'I do bite my thumb, sir.' This altercation between the Capulets and the Montagues show how the family feud is very serious and how even a small spark can set off a whole building. At the time the biting of the thumb was a insult to people and so it is understandable as to why the Capulets may have been angered. This start could foreshadow how the tragedy is caused by the feuding rage between the two parties.

Secondly during the party scene where Romeo crashed it to meet up with Rosaline we can see that the anger built in between Tybalt is growing and he wants to squall him and there. 'This, by his voice, should be a Montague. Fetch me my rapier, boy.' This shows as to how the two parties find they have been going for a long time and that even a small altercation leads to an all out battle. Tybalt also goes as far as to call Romeo a 'villain' this metaphor shows how all Capulets view the Montagues which may show how the two separate parties can not love one and other.

Another point is that when Romeo finds out as to how Juliet is a Capulet he is devastated. 'O dear my account! my life is my foe's debt' the use of ~~metaphor~~ metaphor to show how Romeo views Juliet as his 'life' and then says 'foe's debt' shows as to how the feud has costed the love of these two lovers to question themselves and fair love for each and other.

The love between Romeo and Juliet was kept to a secret and ~~so~~ so both Romeo and Juliet had to meet during dark in order to

'late Sunday night'

Communicate. (The balcony ~~88~~ scene) This shows as to how true love must be kept as a secret and away from most ears as it may cost a feud to light up again.

The feud is so bad that Juliet asks for Romeo to forget his last name and ~~he~~ even goes as far as to say she will learn his Capulet's.

'Deny thy father's name', or if thou wilt not I'll no longer be a Capulet'. This shows as to how Juliet is willing to do anything to be with Romeo even if it is to leave her father's name and just to be with Romeo. Showing how the feud is costing her to stay around loving also.

Romeo tells Friar Lawrence that he wants to marry someone from the Capulet's side. Friar takes this as an opportunity to end the war. The fact that Romeo has to do this in secret shows he has to depend on him. 'den thou set on rich Capulet', for this cellienn may happy prove. This shows as to how the feud may end due to the marriage and it is the only reason Friar is agreeing to this.

In the end after Romeo gets banished the communication is ~~not~~ not done properly and so the Comus to visit Juliet in her chamber but where Paris lies. banished Montague after the fight we see that Romeo pleads ~~at~~ to Juliet and kisses her to try to take her poison showing an act of love. But later finds some poison and drinks it. Juliet wakes up and stabs herself with Romeo's sword. This could show how the Montague and Capulet never meant to be together.

In Conclusion Romeo and Juliet were ~~not~~ meant to be together but due to the bad circumstances of the political party their love ended in a tragedy which could be over turned only if the violence wasn't there.



This is a sound and well-developed response which shows relevant personal engagement with the idea of the feud being caused by the two political powers in Verona.

Ideas are supported by clearly relevant references from the play. However, although there are references to alliteration, metaphor and foreshadowing at the beginning, the second half of the response tends to become more narrative and less focused. The quotations are used only for supporting the points made and the response lacks sustained AO2 analysis. There is also very little recognition of context. A mark in Level 3 reflects the sound AO1 and the lack of development of AO2 and AO4.

Level 3 - 16 marks



When you are arguing a point, do not forget to refer to language, form and structure and how this makes the play more effective.

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 ☒

I partially agree that the families feud is responsible for a large part of the tragedies present during the events of the play. Further more the families thirst for honor and upkeeping it is a large factor but additionally Romeo's impulsiveness is a large factor in why the tragedies in the play happen.

The families feud is a major reason for the tragedies within the play. This is clearly shown in the prologue when "from ancient grudge break to new mutiny", the quote heavily suggest that the ancient grudge causes the "mutiny". The use of the word mutiny suggest tragedy, tragedy and foreshadows the deaths of the play it also symbolises the upcoming violence. Further more in the prologue "doth with death bury their

parents strife", this suggests that only with death and tragedy does the feud between the families end which suggests that the deaths were only caused due to their "parents strife". Furthermore the prologue is in iambic pentameter which creates a controlled atmosphere which heavily symbolises contrasts the families uncontrolled violent feud suggesting the iambic pentameter further suggests that the deaths are avoidable but due to the families uncontrolled feud it doesn't happen.

Another reason for the tragedy within Romeo and Juliet is Romeo's impulsivity causing the downfall of both him and Juliet. In act 1 scene 5, when Romeo initially sees Juliet for the first time he's completely infatuated showing his impulsivity he states "O she doth teach the torches to burn bright", Romeo uses a metaphor that Juliet teaches torches to burn bright the usage of light and dark imagery suggests the Romeo believes she bright up his darkness of Rosaline which is incredibly impulsive for someone who he's just seen from

afar. furthermore he mentions "did my heart love till now?", he uses a ironic rhetorical question that simply contrasts his entire previous feelings because he was depressed about rosaline this shows heavily impulsivity that he completely neglects his previous feelings based on a single glance of a more attractive woman. This shows impulsivity because during this time courtley love was the norm so his impulsive actions to win juliet heavily contrast the courtley or petrarchian lover for example loving someone from afar showing his actions are truly impulsive and cause the tragedies of romeo and juliet because if he wasn't so impulsive he would of never talked to her leading to everyone's surviving.

finally another potential reasons for the death and tragedies within the play are the actions of friar Lawrence. Because although friar Lawrence knew what that burning the two was wrong he still did it. for example friar John initially tells romeo "young men have their lies not truly in their hearts but in their eyes" this shows that the friar

San Romeo and Juliet's love as illegitimate and take the use of irony in the fact that Romeo only fell in love with Juliet based on a dance that displaced the friar as being correct in his initial judgement. However although he seems to see this, he chooses to ignore it and marry the couple anyways even if it defied his belief displaying which heavily contrasts his own name "friar" due to him being supposed to be a pious and holy person. This is because during Shakespeare's time friars were seen as holy and pious people who followed the Christian faith however Friar Lawrence defies the religion by hosting an illegitimate marriage which results in their deaths.

Overall, I believe that Romeo's impulsivity alongside with Friar's poorly made actions by the Friar Lawrence lead to the tragedy within Shakespeare's 'Romeo and Juliet'. I don't believe the feud also helped but other factors were also in play.



The response is knowledgeable and well-sustained, showing a good understanding of the way in which Romeo's impulsiveness is a contributing factor to the tragedy.

There is an attempt to comment on language with references to metaphor, rhetorical questions and irony, but there is little attempt to comment on form or structure. There is some coverage of context at the end with the comment about the role of friars in Elizabethan times, but again this could have been developed further. A mark at the lower end of Level 4 reflects the imbalance of AOs with AO1 being stronger than the other two.

Level 4 - 20 marks



It is important to create a good argument in questions like this but you must also refer to the language and context throughout, not just at the beginning.

Question 13

How are the Witches' prophecies significant in the play?

This was one of the two most popular choices on the paper. There were some splendid, intelligent and critical answers to this question. However, there was also a significant number who limited the scope of their response by not reading the question thoroughly. Some candidates tended to read the question as being *generally* about the witches and not *particularly* about their prophecies. These answers had a habit of thoroughly appraising the 'fair is foul' quotation but often not even mentioning any of the actual prophecies from the weird sisters' first meeting with Macbeth and Banquo. Weaker responses focused entirely on that initial meeting and ignored the second tranche of prophecies relating to 'none of woman born', the 'Thane of Fife' and the danger of an advancing 'Birnam Wood'. Better responses considered the effect of the proclamations relating to Banquo as well as Macbeth. Better answers also showed a balanced view of the Macbeths' self-determination, ambition and the Witches' role in fuelling this with misleading prophecies which seemed to be promises.

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 presentation of the ~~three witches~~ Witches' Prophecies were significant in the play of Macbeth, not only it created tension and ~~discomfort~~ for the contributed to supernatural elements, at the same by introducing the appearance of the ~~witches~~ Witches' Prophecies. It eventually led to the character downfall of Macbeth, leaving himself with a sense of guilt and suffering deeply from his inner conflicts.

At the start of the play, Act 1 Scene 1 It is the first time when we get to meet the witches, that is when they deliver the cryptic chant of "fair is foul and foul is fair" ~~this~~ by stating this phrase it directly creates an atmospheric tension and building in climax for the whole play. by saying this It ~~already highlight~~ highlights the significant event of the play. Where soon we find out ~~that~~ the ~~tragic transition~~ loss from different characters, this sets the ~~tone~~ overall tone of the play.

The Witches' Prophecies were significant especially in Act 1 Scene 3 where they meet with Banquo and Macbeth proclaiming that they shall be the future kings. ~~As for~~ As for Macbeth's Interest when the witch told him that he was going to be the thane of ~~Cairn~~ Glamis, ~~this set off~~ his delving this time, the impact of this led to Macbeth's further curiosity and ~~the~~ suspicion to see if it is true. This is when Macbeth starts to ~~get~~ get superstitious and the profound creation of his following ambiguity. This is exemplified when the first and second witch says "All hail Macbeth, hail to thee thane of ~~later on in this play~~ Glamis" after the announcement Macbeth told the witches "Stay, you imperfect speakers. Tell me ~~more~~ more" This directly ~~shows~~ conveys Macbeth's Interest and his starting ambition of wanting to know ~~more~~ more. Starting to believe which ultimately led to his personal sacrifices.

~~Later~~ ^{the} In the play, ~~we~~ when the prophecy ^{the} had become true, Macbeth has started to ~~be~~ realize that what the Witches' Prophecies were trustworthy therefore it caused him a lot of trouble in the end when he suffers from ^{his internal} ~~the~~ inner conflict of committing a homicide of the king, Duncan and Banquo. At the beginning of the play, Macbeth is being described as a hero, and a brave warrior on the battlefield however as ~~the~~ the play progresses, we learn that Macbeth has ~~become~~ slowly become a tyrannical murderer. Due to his fostering wild ambition, ~~the~~ ~~came~~ from the Witches' Prophecies over what

he heard from the witches' prophecies. ~~as~~ it was ~~for~~ important as it remarks the moral corruption of Macbeth. This was ~~shown~~ shown when Macbeth ~~was~~ was having difficulty in falling asleep and started making ~~weird~~ ^{weird} ~~dreams~~ dreams, ~~the~~ in Act 1.2 ^{Scene 2} ~~The~~ ~~starting~~ where he mentions "~~Macbeth~~ ~~I~~ ~~heard~~ ~~the~~ ~~voice~~ ~~cry~~ 'Sleep no more'" and the description of Macbeth does murder sleep, the innocent sleep. This presents ~~that~~ his guilt and disturbance in his ~~life~~ mind as a consequence of killing the King Duncan. Additionally because of his ~~Wanting~~ ^{Wanting} achievements of becoming a king after ~~hearing~~ ~~the~~ ~~the~~ constantly hearing the witches' prophecies.

Within the play, the ~~witches~~ witches' prophecies can be seen as a leading temptation for Macbeth as going into sleep at a time ~~which~~ ~~at the end~~ of ~~the~~ getting whatever he wants but at the end realizes that there's no one he could compete with except ~~for~~ with himself. Overall the ~~witches~~ witches' ~~prophecies~~ prophecies were significant as it ~~help~~ ^{help} to foreshadow ~~the~~ the ^{tragic} event and incident but also to reflect on the character of Macbeth of how his personality has changed. ~~Marshall~~ and ~~Impactfully~~ ^{Impactfully} when he found out that he can't stop himself from killing anymore people.



The candidate shows sound, and at times thorough, understanding of the way the Witches' prophecies lead to the moral corruption of Macbeth and create tension in the play.

There is use of clearly relevant examples in support, but the response lacks sustained AO2 analysis. There is very little consideration of the relationship between text and context. AO1 is much stronger than the other two AOs and, because of this imbalance, the response is restricted to a low Level 4 mark.

Level 4 - 19 marks



It is important to cover all three AOs equally by referring to AO2 and AO4 each time you make a new point.

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~~ the tragedy of 'Macbeth' the witches' prophecies play a significant role in driving the plot of the play. ~~For~~ During the Jacobean era, witches were extremely feared as ~~for~~ ~~king James~~ they were deemed to have supernatural qualities ~~which~~ ~~they~~ ~~were~~ ~~as~~ and were associated with evil. In particular, their prophecies are significant as they act as catalysts to Macbeth's downfall, fuel Macbeth's paranoia, and blur the line between free will and fate, emphasising that it is Macbeth's ~~own~~ ambition that leads to his eventual downfall.

Firstly, the witches' prophecies act as catalysts to Macbeth's tragic downfall. When they bring their first encounter with Macbeth, the witches say 'All hail Macbeth, Thane of Glamis ... that shalt be king hereafter'. The first ~~two~~ ~~prophecies~~ ~~are~~ ^{one} prophecy is true as Macbeth was the Thane of Glamis at the time. However the second line is a prophecy which becomes true later on, leading Macbeth to believe that the witches' prophecies are true, and that he will really become king. However, this is dramatic irony as the Jacobean audience would already know that it was actually Duncan who made Macbeth Thane of Cawdor. But ^{at} Macbeth the ^{harbinger} of his own destruction does not know that and the prophecies fuel ~~the~~ his ambition to become king. In Act 4, ~~the~~ Macbeth goes to the witches again, and the witches tell him that ~~to~~ ~~be~~ ~~born~~ ~~of~~ ~~a~~ ~~woman~~ ~~that~~ ~~harm~~ ~~Macbeth's~~ ~~fathering~~ ~~his~~ ~~husband~~ ~~and~~ ~~causes~~

to to due to the witches' prophecies, the idea of becoming king is planted in Macbeth's mind, and ~~to to~~ during his soliloquy, he admits that he has nothing but 'vaulting ambition' which ~~overleaps itself~~ ^{leaps as} 'to as a reave' to cannot restrain. The adjective 'vaulting' suggests that it is ~~overleaping~~ ^{jumping as} something and the verb 'overleaps' suggests that ~~it is as if~~ his ambition is excessive to an extent that it ~~heavily~~ falls down. This alludes to the Great Chain of Being - the belief that God has an ordered system in which ~~is~~ the King, and then God is the greatest and the Divine right of Kings - the belief that God chose the monarch as his representative. Thus, Macbeth is aware that committing regicide would cause him to destroy the Great Chain of Being and Divine right of Kings, but he chooses to commit regicide anyway. ~~For this reason~~ Therefore, Shakespeare presents the witches' prophecies as fueling Macbeth's ambition to commit regicide that causes him to turn away from any re-attempt of regicide and to away the danger of ~~to to~~ excessive ambition.

Secondly, ~~Shakespeare~~ the witches' prophecies are presented as causing Macbeth paranoia and guilt. Due to the witches' prophecies Macbeth commits regicide, where he is extremely guilt-ridden afterwards. He says 'with all great Neptune's ocean...' ^{which is a metaphor for his guilt, thus implying the extent of guilt he feels.} 'one drop' / 'The hyacinth 'great Neptune's ocean' suggests how Macbeth believes that nothing will ever wash his hands ever again ~~as he~~ from the sin of regicide, as he answers his own rhetorical question with a definite 'No' and which takes a sense of certainty. ~~He also~~ However, he tells Lady Macbeth that he ~~to~~ heard a voice cry 'Sleep no more: Macbeth does murder sleep'. The word 'sleep' has connotations of peace, ~~to~~ thus suggesting how Macbeth will never be at peace again because of him committing regicide and going against the natural order of the Great Chain of Being and Divine right of Kings. See Shakespeare

presents Macbeth as entering from the guilt of regicide so warn the dangers of this act. During the gun powder plot Guy Fawkes was executed for attempting to assassinate King James, which caused King James to have a fear of assassination. Shakespeare also does this to present him as the King, his benefactor. Therefore, Shakespeare presents the witches prophecies as causing Macbeth to feel guilt and regret to show the Jacobean audience the consequences of regicide, and to prevent ^{further assassination} it from happening again on James I.

Lastly, the witches prophecies blur the line between fate and free will, emphasising that it was Macbeth's own decision that drove him to commit regicide. Upon first hearing the witches prophecies, Macbeth says: "If chance will have me king, why chance may crown me ... Mr." The word "crown" alludes to fate, and the word "Mr" alludes to effort. This suggests that Macbeth initially left it up to fate to decide if he will really become king. However after Lady Macbeth ~~persuades~~ ^{each corrupts} him into committing regicide, he says: "I am settled and bend up". The phrase "bend up" suggests that he is ready to put in huge effort, and the verb "settled" indicates that he has decided on doing it, ^{voice} ~~more~~ ^{evoking} a sense of finality. This highlights that while the witches prophecies tempt Macbeth, it is ultimately he who takes himself into his own hands to commit such a crime. Due to his fear of witches, James I wrote a ~~book~~ ^{tract} titled 'Demonologie' to warn against the dangers of witchcraft. ~~Thus, this~~ ^{suggests that} therefore, Shakespeare presents Macbeth as a ~~person~~ ^{character} of committing the horrendous act of regicide to highlight the danger of excessive ambition and his lack of control of his very ambitions, warning the audience to never ~~try~~ ^{overstep} the Great Chain of Being and to always follow the natural order.



The candidate shows a confident and mature critical style from the outset when the Jacobean attitude to Witches and their power is linked to the downfall of Macbeth.

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. The candidate considers the reaction of the audience to events on stage and explores dramatic irony when Macbeth is being misled, which shows that they recognise the play as a performance. 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 get full marks. You just need to cover all the AOs confidently and thoroughly.

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 witches' prophecies are significant in the play ~~and~~ as they lead to Macbeth and Lady Macbeth's downfall and causes disruption in the natural world as agents of chaos.

The witches, who are referred as 'instruments of darkness', constantly use half-truths by equivocating throughout the play, causing ^{confusion and chaos.} ~~Macbeth's downfall~~. ~~For~~ Immediately, the play opens with the witches, with "thunder and lightning".

The pathetic fallacy ~~of the area~~ used in the stage directions immediately foreshadows the danger ^{and deaths} ~~and~~ for the audience.

During the ~~For~~ Jacobean era, many people were obsessed with the idea of the supernatural and would have ~~been~~ believed they were able to cause deaths ^{by shipwrecks} through their control over the weather, which would have terrified the audience ^{during the} ~~at that time~~ ^{era}. Jacobean.

~~For~~ Even King James ~~was~~ ~~for~~ ~~the~~ was fascinated by ~~the~~ the idea of witchcraft himself, leading to his book of "Daemonologie" being written. This emphasises ^{the importance} ~~how important the~~ witches had over the people during the era and how the opening with

their appearance would have immediately made the audience afraid. During the opening scene, the witches creates a ~~paradox~~^{paradox} of "fair is foul, and foul is fair", which ~~is~~ recurs during the entirety of the play. By using the ^{directly} contrasting words of 'fair' and 'foul', this creates a sense the witches are not trustworthy ~~as~~ characters as they do not speak clearly ~~to each other~~, creating confusion. ~~Macbeth~~ The witches also mentions of their future action of 'meet[ing] with Macbeth' ~~that~~ ~~the~~ witches although he has not yet been introduced, causing the Jacobean audience to be curious. Additionally, the idea of 'meet[ing] with Macbeth' would have also caused the ^{Jacobean} audience to panic as ~~they were~~^{those} who were related to the witches were severely punished by the rest of society, something that may not have been clear to the contemporary audience. ~~to do so~~ Also, the next scene right after the opening, Macbeth ~~will~~ is seen to ~~be~~ interact and "meet with" the witches, proving the 'juggling fiends' initial prophecy came true, causing ~~an~~ audience to change their views on the witches, from seeing them as untrustworthy to trustworthy.

Macbeth would also trust the witches' prophecies, which would ultimately lead to his downfall as he becomes more and more ambitious, which is his hamartia. When they first meet, the witches informs Macbeth that he would become 'Thane of Cawdor' and 'king hereafter' while repeating "All hail Macbeth." By using ^{the} repetition of "all hail Macbeth",

this creates the idea Macbeth is, and will be a very important character as the greeting is used for those who ~~are~~ has power. Additionally, ~~the~~ the witches' ^{prophecy} ~~prediction~~ of Macbeth becoming the Thane of Cawdor becomes true, which leads Macbeth to wonder if he could also become the king and begins to question whether he should commit the murder of Duncan. The Jacobean ~~to~~ audience would have been very clear with the Divine Rights of Kings, where which states kings are chosen specifically by God, and so committing regicide would have been blasphemous, and the most sacrilegious ~~act~~ murder of any kind. Therefore, when Macbeth presents his idea of ^{usurping} ~~usurping~~ the throne in his soliloquy would have frightened the Jacobean audience. The witches prophecies therefore are significant as they cause Macbeth's ~~to~~ downfall by committing the most sinful murder. However, despite this, Macbeth seems to be more guilty of Banquo's death, instead of Duncan's as he ~~hallucinates~~ hallucinates and sees Banquo's ghost, saying "Thou canst not say I did it." Macbeth is mostly correct with what he said, as it is true he did not directly kill Banquo by himself, but he did ^{order} ~~send~~ murders to kill him, meaning he ~~is~~ had the intentions of having him dead. ~~The~~ The hallucinations are also a symbol for Macbeth's ~~slowly~~ slowly becoming more and more distraught and how he is slowly losing his mental state as he ~~says~~ ~~has~~ "murdered the innocent sleep", suggesting he has lost all 'innocence' and purity, and that he would go to hell for what he has done. This foreshadows his

death in the final act, which follows the typical structure of a tragedy, causing everything to return



This is a sustained response showing a thorough knowledge of the play and consideration of the role of the Witches.

There is some integrated AO4 on the Divine Right of Kings, but this could have been developed further. Well-chosen references are used for support and the candidate analyses language, considering techniques such as paradox and repetition. The candidate shows recognition that the text is a play by considering the audience of the time and whether they would consider the Witches as trustworthy or not. The play's structure as a typical tragedy is also explored. However, the response tends to concentrate more on the role of the Witches rather than the significance of the prophecies which limits the mark slightly in Level 4.

Level 4 - 23 marks



Make sure you read the question carefully before you start writing to make sure you have interpreted it correctly.

Question 14

Discuss the presentation of one character you respect in *Macbeth*.

This was an extremely popular question on the paper and candidates chose a range of characters. Banquo and Macduff were most popular, but Lady Macbeth and Macbeth were also chosen frequently. Some candidates claimed Lady Macbeth's ruthlessness and remorseless encouragement of her husband to regicide qualified as some kind of Jacobean protofeminism to be respected. Macbeth's bloodthirsty and brutal performance on the battlefield before the play begins as evidence of his bravery was respected by others.

The majority of candidates, though, chose either Macduff, Banquo, Malcolm or Duncan, Macduff being by far the favourite choice. Macduff's genuine distress at the death of Duncan, laced with his perceptive mistrust of Macbeth's hasty despatch of Duncan's guards and his subsequent refusal to attend Macbeth's coronation was noted. His flight to England to join Malcolm in recruiting an army to overturn Macbeth received a mixed press, not least for its exposing his wife and children to their fate. On the other hand, his testing of Malcolm's resolution before joining forces with him featured in the best answers as evidence of his shrewdness and refusal to take nothing for granted. Likewise, his bravery in confronting Macbeth in personal combat at the climax of the play, motivated by no personal ambition, was noted in better responses. Banquo was often the first choice by candidates for his bravery and scepticism of the Witches' prophecies. His instruction to Fleance to run for his life likewise showed sacrificial fatherly love. Fewer answers cited Malcolm or Duncan because there was relatively little to say about them as good 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 ☒

Macduff, presented as a pugnacious protagonist in the book, is undoubtedly a brave hero opposing treason with faithful will and solidified loyalty to the King Duncan's blood and offerings.

Firstly presented in Act 2 Scene 3, Macduff is arranged in the scenario of discovering King Duncan's death and his body. 'O horror, horror, horror', the repetition reveals his instant shock and spontaneous grief witnessing the loved King's death. The broken syntax also mimics his discrete mind after receiving the enormous anguish and pain. In comparison to Macbeth, the murderer, his pretentious pain and crying, the emotional burst of Macduff is natural and instantaneous, underscoring his true and credential faith and loyalty towards the King's family and Duncan himself.

Then, Macduff rejects to attend Macbeth's coronation to become the King, revealing his initial suspicion towards Macbeth as the murderer, highlighting his sensitivity and

loyalty towards the Divine King family. Instead of ~~propose~~ admit Macbeth as the authoritative new King, Macduff flees back to Scotland and find out Malcolm, the biggest son of King Duncan, initiating rebelling activities to get back the reign from Macbeth. Shakespeare conveys the allusion of the Scottish ~~to~~ son of King James I in the 1600s and his intense desire to reign England.

The development of Macduff culminates in the scenario when Macbeth is in horror and order assassins to kill Macduff's family. 'You say they're all killed? all of them? Hell-kite! All?', the repetition of 'all' and engagement of rhetorical questions reveals the horror nature of his wife and kids being slaughtered ruthlessly. 'Hell-kite', a ~~prelude~~ of prey, shows the innocence of the victims, highlighting Macduff's emotional burst as a father. This stark grief marks the transformation of Macduff as a father to a vengeance, reinforcing his faith of allying Malcolm to subjugate Macbeth's unauthorised reign. Foreshadowing the mistress downfall of Macbeth.

The plot of whole book culminates in Act 4 Scene 3, as Macduff asserting 'Bleed, bleed, poor country', This reveals the tyrannical reign of Macbeth, the exploit on lower class citizens and horror social ambience of haunting execution by the tyrannic monarch. This quote also conveys Shakespeare's message that distorted ~~great~~ Chain of Great Beings would ~~be~~ ultimately

spark death, wars and chaos, underscoring the divine right of kings and importance of legitimate succession. Macbeth's final downfall is rooted from our obsessions on the witches' prophecies. Macduff's army take Birnam wood ~~to~~ ^{to} disguise, leading to the forest seeming to move, & eventually fulfilling the third apparitions proposed from the seat of the back, Macbeth has not escaped from the fixed fate established initially for him, leading to allusion of mysterious uncanny prophecy, increasing its mysterious and supernatural existence, conveying that James I as a king fascinated by 'Daemonology', witchcraft and supernatural existence. After taking back the reign of the realm, Macduff gives it back to the divine King's blood - Malcolm - without any hesitation, finally reinforcing his faithfulness and loyalty and self-conscience, which is in stark contrast with Macbeth's fate of downfall. The final war between Macduff and Macbeth also symbolises the Gunpowder Plot in 1605 that Catholics try to replace the reign of King's family, underscoring the turmoil, unrest and chaotic nature of Jacobean Society.

In conclusion, Macduff has been depicted as a paradoxical character with Macbeth. The ~~true~~ ^{truth} faithfulness and persistent loyalty illustrates the form and real heroism.



This is a well-focused and confident response which concentrates on showing Macduff's loyalty to his king and country as his main reason for earning respect.

Relevant AO4 comment is integrated into the response with references to the Gunpowder Plot and the Divine Right of Kings, showing how vulnerable the king was in those days. The personal response is sustained with some analysis of language and dialogue e.g. Macduff's use of broken syntax and repetition on finding Duncan's body. However, AO2 falls short of cohesive evaluation and there is little analysis of form, structure and dramatic techniques. This prevents it from achieving top Level 4 or Level 5.

Level 4 - 23 marks



AO2 is the analysis of language, form and structure. You should consider the fact that it is a play with an audience, and that the action is structured in a way to get the attention of 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 ☒

Macduff is the most respectful character in Macbeth in my mind.
 As also a brave warrior, ^{like Macbeth} his decision making and action he takes made him truly honourable. But differs from Macbeth.

At first, ~~his role is to do~~ I deem him as a voice of honour and wisdom. His first role is to discover Duncan's death in Macbeth's castle. Different from Macbeth and Lady Macbeth, Macduff shows genuine shock when discovering it, shouting 'O horror! horror! horror!'. The trip let ~~to~~ ^{also} show his genuine shocking (disappointment) of horror and exclamation mark indicate that this is his real feeling. Making him more reliable for among the audiences and also trustworthy as he does not hide his emotions or fabricate them. This also reveals the contemporary fear of regicide in the society as Gunpowder Plot in 1605 ^{Macbeth} is just finished / failed and ~~this plot~~ is ~~is~~ established in 1606. He then refuses to attend the coronation of Macbeth, claiming 'No, cousin, I'll to Fife.' This shows his skepticism to Macbeth that gives them the attribute of wisdom and insightfulness. The straightforward sentence shows that he is also assertive and confident in his own decision, and by not attending, ~~is~~ he directly distant himself from the Macbeths who seize the throne illegitimately, showing his patriotic aspect and

honesty. This reinforces the idea of divine right of kings and the danger of breaking the Great Chain of Being by murdering the king. This also educates the audience of what to do and how to do according to the regicide. Shakespeare chose to write in this way to please King James I and show loyalty. His wisdom also freshens his role as an avenger to restore the order and this attribute enables him to complete this 'holy' mission.

Secondly, Macduff shows emotional depth, contrasting to Macbeth who is a blunt, numb tyrant. When he heard about the death of his family in England, he feels ^{strong} 'astonishment': 'All my pretty ones? Did you say all?' the break of regular blank verse in these sentences shows his genuine shock, showing his humanity and contrast with Macbeth's reaction after he heard about his wife's death: 'She should have died hereafter' which is blunt, numb and unfeeling in an indifferent tone. Repetition of 'all' and ~~the~~ rhetorical questions in Macduff's poignant crying showing ~~the truth~~ that he is unwilling to accept the truth, making him more humane than Macbeth. 'Pretty' shows his intimate relationship with family ~~and~~ which helps to explain his strong emotion. Also, for the book, he ~~went to~~ prioritise to go ~~and~~ England to meet Malcolm, Duncan's son, ~~and~~ to his family, also unravels the harsh decision that people will make during their lives, ~~and~~ evoking ~~so~~ empathy among audiences and his loyal decision to sacrifice his family foiled by his beautiful relationship with them will make him to gain huge respect from the audiences. In the Jacobean era, the expectation of

masculinity is complex and various, ununiform. His emotion ~~out~~ outpour shows an alternative form of masculinity where bravado, determination and emotion coexist. Pinned by 'I must also feel it as a man.' modal verb of 'must' shows his determination and 'feel' verb indicate that he allows emotion, and he enable himself to convey this emotion to motivation of revenge. ~~It~~ Reiterates the idea of divine right and loyalty will always prevail whereas tyrant will always fail and be overthrown as ~~tyranny~~ as the tyranny of Macbeth has been marked as numb. This is also an allusion to the historical figure Richard III who is similar to Macbeth that seize the throne by regicide, then descend to paranoia.

Finally, in the last act, Macduff plays the role of an avenger, and this is the ~~Catharsis~~ Catharsis of the play. In the ~~last~~ battle between he and Macbeth, he claimed 'Macduff was for his mother's womb/ Untimely ripped.' This breaks the false understanding ⁱⁿ ~~of~~ Macbeth's mind regarding Witches prophecies, which is ~~the~~ Macbeth's Anagnorisis that he realised he will soon be defeated instead of invincible. Iambic meter of this saying also imply that he is a people full of justice. The idea of Divine Right of kings is again pinned here to warn the ~~readers~~ audiences dangers of regicide ~~and~~ and their belief in supernatural power. This is also written to please King James I who hate ~~with~~ witchcrafts, and he even wrote a book to condemn ~~this~~ witch called 'Daemonologie', warning readers not ~~to~~ to believe in it, and never try to hear them. This ~~is~~ is a strong cautionary tale among audiences as Witches prophecies might seem to be real but they are

ambiguous, and the technique they used is called equivocation which is also used by Catholics during the Interrogation of Commander Proctor. The Anagnorisis also warns readers about the underlying danger of ~~witchcraft~~ witchcraft, which is visibly displayed on the medal of ^{king} James I's lucky escape, described as Serpent ~~and~~ in flowers to hide their real, supernatural, dark intentions. Macduff is honorable and also respectful proved by his loyalty that after he killed Macbeth - this is on-stage showing justice will always be open and bright, juxtaposes with Macbeth's murder of Duncan which is off-stage - he give the throne back to ~~Malcolm~~ ^{fully} Malcolm who deserve the position. Showing his selfless nature and ^{audience's} readers will then be likely to learn from his noble nature.



This response shows assured personal engagement with the text and the reasons to respect the character of Macduff.

The candidate refers to AO4 context right from the start of the response by linking ideas to the Great Chain of Being and The Gunpowder Plot. Ideas are also developed by exploring language and structure, using discriminating examples for support. There is a perceptive understanding of the way Shakespeare uses dialogue and imagery with use of advanced terminology like equivocation and anagnorisis. The candidate shows some consideration of the play as a performance e.g. Duncan's murder being off-stage, but there could be more developed references to audience reaction.

Level 5 - 28 marks



If you consider what the audience of Shakespeare's time might think of the characters and

events, you are starting to refer to the historical context 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 ☒

One of the characters that I respect in the play ~~have to be~~ has to be King Duncan.

King Duncan is presented with the use of language form and structure.

King Duncan, the King of Scotland. A true and gracious monarch. King Duncan has to be one of the characters with the most aura in the play as he was truly everything Macbeth wanted to be.

King Duncan was one loyal and true to his duty and never saw it being a burden. He always appreciated and did his duty of being a King. He loved his people, all the people of Scotland loved him. But King he was loved by people all over Scotland.

King Duncan was one that appreciated someone that worked hard which is why he saw the talent in Macbeth and made him Thane of Cawdor. King Duncan was a righteous and respected King.

He valued hardwork and appreciated someone who ~~was~~ was honest he kept his absolute trust in Macbeth since he thought there was no way someone could betray him. King Duncan made decisions not carelessly but in a way that helped him and Scotland.

He was one that respected his people alot and always put them first and cared about them alot. He believed that we shouldn't do whatever we see on TV which people are doing but actually do what is right and that will benefit them in the future. Things that doesn't bring harm to him and his people.

King Duncan was alot of faith and trust

in people which in some situations could be a good thing but in others like in the case of Macbeth led him to his death.

King Duncan's ^{rise} ~~was~~ short lived as he was murdered by one of the people that he trusted because of pure jealousy.

King Duncan was ~~at~~ a ~~very~~ representation of a good king, who held his morals and valued hardwork. He didn't like things to be done haphazardly. He was prestigious and gracious. King Duncan was someone who ~~to~~ loved his duty.

King Duncan lived up to his name and was one of the most honoured princes since people basically thought that a king was appointed as God's deputy on earth and was himself almost divine as per Elizabethan beliefs. King Duncan was basically seen as God's deputy which made people have more faith and trust in him as a leader.

~~King Duncan~~ ~~meets~~

The reason why I choose King Duncan as a character that I respect is because he shows the character of a true king and someone who appreciates hardwork and has a lot of hold a lot of value and respect for his people which tells us why he is respected so much.

He wasn't an ordinary king he was a more and gracious king who people loved. He was cherished by most which is why almost all of England grieved on his death which was unfair and cruel towards him.

In conclusion, the character who I respect the most in the play is King Duncan because of his charm and the way he helps people and stayed faithful to his duty and ~~was always~~ someone who always appreciated hardwork. Someone who lost his life by putting faith in someone who doesn't deserve him and would betray him later and kill

him in an army he wouldn't see coming
a King Duncan was a strong and righteous
King who only cared about his people
which was why people respected him
so much.



This is a well-developed personal response with the candidate citing several reasons for the choice of Duncan as a character to respect.

There is sound, although generalised and rather repetitive, knowledge of Duncan's character. However, there are no textual references or examples given to support the points made, which makes the response descriptive. There is also no reference to context and its relationship with the text. Because of the absence of reference to two of the three AOs, the response cannot progress past Level 2.

Level 2 - 12 marks



Remember that you need to cover three AOs in Section B to get a mark in Level 3.

Question 15

In what ways is Portia significant in *The Merchant of Venice*?

Although rather less popular than the other Shakespeare plays, this question produced a number of successful responses in which candidates showed different attitudes towards Portia and her role in the play. Most candidates recognised her beauty and intelligence and showed empathy with her situation in being governed by the casket challenge in her choice of a husband at the hands of her late father. However, some candidates felt that she showed cruelty in her treatment of Shylock in the court scene which showed obvious prejudice, and also her teasing of Bassanio over the ring at the end received mixed responses. Weaker responses lacked contextual comment apart from mention that Venice was an important trading port at the time and that Belmont was a fictitious, fairytale place.

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 ☐

Portia is a female character in the play 'The Merchant of Venice', written by Shakespeare. Portia is one of the most arguably important characters in the play, as her role drives many themes in the play, such as, love, independence, tradition, prejudice in gender roles and religion; the fuel between the Christians and the Jews. I will be exploring why and how Portia is significant in the play.

The first time we encounter with Portia is in Act 1, scene 2. And her monologue differing from Antonio's emotional and melancholy, iambic pentameter dialogue. Portia speaks in prose. This reflects her carefree and independent character.

It can be argued that Portia is a character designed to contrast Antonio. In the beginning of the play, Antonio is portrayed as a sad character, 'In sooth I know not why I am so sad.' Whilst Portia is a confident character, bold in her opinions and clever, highlighting how Antonio although a successful merchant who could acquire anything

is depressed for unknown reasons. Portia, however, is portrayed as a character who is bold in her opinion, clever and knows what she wants. This is evident when she refuses proposals from all her suitors. 'I pray thee over-name them, and as thou namest them I will describe them - according to my description, level at my affection!'

This quote shows how, although Portia is unable to choose her lover, she had set opinions about each suitor and her mindset which ~~was~~ ~~at~~ had already determined how much she liked each suitor - reflecting her boldness and confident. ~~Furthermore~~ nonetheless, her character is similar to Antonio's in away, where they are both tied to Bassanio. Antonio being a good friend to Bassanio, risks his life to help him pursue Portia. Whilst Portia is bonded to Antonio through trust, love and loyalty, represented by ~~the~~ ^a ring she gave him - 'As from her lord, her governor, her king. myself and what is mine, to you and yours, is now converted I give them with this ring.' This reflects her important role of love and loyalty.

Moreover, this quote also highlights the tradition in Elizabethan times. Shakespeare hints a deeper relationship between Antonio and Bassanio when Solanio says, 'I think he only loves the world for him' suggesting that Antonio has romantic feeling towards Bassanio. However due to Elizabethan times where heterozygous relationships

were a sin, Portia comes in as a character to follow tradition - that love can only be between a woman and a man.

Furthermore, Portia drives the theme of prejudice of gender roles. During the Elizabethan times, women were deemed as less intelligent than a man. Portia's intelligence was only seen when she disguised herself as Balthazar, a male lawyer when helping Antonio be free from the clasp of Shylock's ~~stave~~ desire for revenge. Only when she was dressed as a man was she acknowledged as intelligent. Without her disguised, people only looked at her as a pale & beauty who inherited her deceased father's fortune. ~~thi~~ This reflects how Portia challenges the norms of the society back in the time.

In conclusion, Portia is an important and significant character in the play 'The Merchant of Venice' because she drives the plot of the play, she reflects independence and intelligence, she highlights ^{and} contrasts Antonio's character and challenges the society traditions, ~~and~~ and mindset, driving the theme of prejudice in the play.



The candidate has produced a sustained and well-supported personal response showing a detailed awareness of Portia's role in the play.

The way the candidate draws contrasts between the character of Antonio and Portia is interesting and original. Contextual comment is also made relevant by referring to Elizabethan attitudes to 'heterozygous relationships' which Portia is prepared to overlook in the case of Bassanio. However, although textual 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 - 23 marks



For a mark in Level 4, you need to analyse the quotations and examples you choose for their 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 ☒

Merchant of Venice, by William Shakespeare is a play ~~that~~ ~~and~~ ~~that~~ ~~expresses~~
~~includes~~ ~~which~~ ~~includes~~ which includes a comedy with a happy ending but at the
 same ~~times~~ ~~in~~ time. Involves tragic events all through the play. In this play,
~~there~~ Shakespeare ~~also~~ involves loads of characters, which one of them is Portia.
 Portia, ~~also~~ a wealthy woman also known as the most important character in the
 play, since she is one of the main reasons ~~that~~ ~~this~~ this play has a meaning to it.
 Portia isn't just an intelligent and beautiful woman, she is also ~~known~~ ~~as~~ a hero
 who would later on in the story ~~save~~ ~~her~~ ~~lover's~~ ~~best~~ ~~friend's~~ ~~life~~
 life, also called Antonio. At the start of the play, the writer talks about
 how Portia's dad, ~~before~~ before his tragic death, made his own daughter a reward
 of a challenge, which was whoever picks the right casket with her photo in it,
 would get her hand in marriage. From this example of the text, the writer wants
 to show us how controlling ~~Portia's~~ Portia's dad is to her, but ~~at~~ at the same time wants
 to leave her in good hand because her Dad believed that ~~whoever~~ ~~whoever~~ ~~chose~~
 the right casket would be the smartest, ~~therefore~~ therefore be the best for her
 his precious daughter ~~the~~ ~~role~~ ~~of~~ ~~Portia~~ ~~in~~ ~~the~~ ~~play~~ ~~and~~ ~~her~~ ~~significance~~.
~~After~~ Portia In the play, Portia is known to be very decisive and aware of what she
 really wants and has, an example to reinforce this is when during the challenge ~~where~~
 it when Bassanio was the participant, she knew she was in love, so she tried giving him

clues of the right caret, whereas for the other participants, Portia didn't help at all since she knew they weren't the one for her. The Shakespeare ^{wanted} ~~wanted~~ to use this to enlighten the fact that Bassanio and Portia is true love and are meant for ~~each other~~ each other. One last powerful example ~~from the play~~ where Shakespeare really wanted to ~~highlight~~ highlight the importance of Portia in the play is when she became an unexpected ~~hero~~ hero and saved a life. To justify ~~very~~ ~~just~~ ~~give~~ the example just given, we can analyse the scene ~~when~~ more in detail. When Portia heard about how her lover's best friend is in danger and might be killed because he didn't respect the contract between ~~to~~ him and Shylock, Portia ~~decided~~ dressed up as a lawyer and headed to court, where she negotiated and argued on how dangerous cutting a ~~pound~~ pound of flesh ~~from~~ from Antonio would be, and after more negotiations against the evil Shylock, Portia proceeds to win the court and also saving ~~the~~ ~~second~~ ~~most~~ Antonio. The Shakespeare wants to use this example to tell us how Portia isn't a weak girl that is afraid of loads of things, but a woman with a strong and brave personality and is ~~is~~ willing to risk her own identity to help people, this really adds ~~on~~ on the fact that she is ~~is~~ extremely intelligent. In conclusion, Shakespeare made sure that Portia ~~to~~ ~~Portia~~ has ~~as~~ a significant role in the story and without her, Merchant of Venice would've been a whole lot more boring with not much events happening. ~~For the readers,~~ For the readers, it is also extremely admiring ~~on~~ on how Shakespeare made a character so important in the ~~the~~ play that without her, the play wouldn't have been ~~interesting~~ interesting and ~~fun~~ ^{enjoyable} to read.



This is a clear but underdeveloped response to the question.

The candidate shows a sound understanding of the role of Portia has in the play and makes some comment on how Shakespeare presents his heroine. However, the response lacks textual support and example, and much of it is descriptive. There is no reference to the relevance of the setting and historical context on events. The response warrants a mark just into Level 3 to recognise the sound personal engagement and understanding of Shakespeare's purpose.

Level 3 - 13 marks



You need to support your ideas with quotations and examples from the play to get a mark in Level 3.

Question 16

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

This question attracted a range of answers, covering many of the characters in the play. Antonio and his suffering through trying to help his friend proved a popular example 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 suffered because of the way he was treated. Responses which focused on Shylock were particularly sensitively handled and enjoyable to read as they often incorporated a modern and contemporary perspective. Other characters whose suffering was considered were Portia and her lonely existence on the island in Belmont, and Jessica who suffered hardship at the hands of her father. Comments on Bassanio suffering guilt at the thought of his best friend facing death because of the bond he took out for him were less convincing, and some candidates commented that Bassanio was very lucky to win Portia's hand in marriage plus her fortune. Again, consideration of context was weak.

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 Merchant of Venice, the theme of suffering plays a key theme, affecting a large range wide range of characters.

Starting off, a major or the most explicit character who experience suffering, Shylock, a Jew living in Venice, the story based during the 16th century Jewish people were prejudiced and forced to live in the ghetto, job opportunities were limited, as a result the usury was the only option for Shylock to survive. Suffering Shylock's suffering also plays a major part for his obsessive desire for revenge, as he suffers from disrespect by Antonio described as 'you call me misbeliever', 'cut-throat dog' and 'spit upon my Jewish gaberdine' as signs of disrespect and the suffering of Shylock as experiences. Adding on, Shylock's suffering is also shown with his daughter Jessica's elopement as well as he stealing his jewels saying 'My ducats, My daughter'.

this scene is brought to us through Antonio's ^{friends} as a peer-a parody, reflects the prejudice Shylock & may suffer.

Furthermore, Shylock's daughter also suffered as being embarrassed due to her father's behavior describing it as 'Our house is hell' & reflects the suffering she went through with Shylock's control. Which may ~~suffer~~ resulted in her repentment. Suffering is also foreshadowed, though not shown in the play, ~~Shakespeare~~ implemented a subtle detail at the ending near ending with Lorenzo and Jessica where Lorenzo describes their new romantic relationship as like 'Troilus' and 'Cressid' and 'Dido' / & which is another ^{story} ~~play~~ however their relationship ended with a tragic tragedy, perhaps foreshadowing the suffering ^{in their} relationship.

The theme of suffering may also be seen in Portia's life as she follows the practical social expectations, & marriage, & as her choices limited by her father's will to best her marriage as her a riddle. Though may not be explicitly said, the prince of Morocco also may experienced suffering, as the introduction he gave ~~is a defense~~ may be seen as a defensive impulse to defend the color of his skin. 'Methinks me not for my complexion' suggesting that he is with royal blood perhaps prejudicial suffering is still present, & which caused the

Lastly, suffering is also experienced with Antonio, as early on it is shown how Antonio despite being very successful and wealthy he still suffers from sadness, however the true sadness is never revealed. Another sign of suffering may be his misfortune as, though never wrong his ship he cannot was not able to pay the debt & leading to almost his demise.

In conclusion, Shakespeare skillfully implemented the theme of suffering explicit or implicit into the play merchant of Venice, though may it be a comedic play suffering is still heavily present.



The candidate shows sound and sometimes sustained knowledge of the play and the characters who suffer, namely Shylock, Jessica and Antonio.

There is use of clearly relevant examples for support, but the response lacks close analysis of language and form. There is reference to context in the discussion of the prejudice shown towards Jews who were forced to live in ghettos, but AO4 could have been developed further. AO1 was considered to be stronger than AO4 and AO2, so this is an imbalanced response. The candidate's relevant and developed personal response warrants a mark just into Level 4.

Level 4 - 19 marks



You need to show the examiner that you have thought about the characters and how they relate to the message Shakespeare is putting across to 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 ☒

In the Merchant of Venice by William Shakespeare, suffering is a theme explored throughout the play shown by different characters ~~relationships~~. I will explore the suffering faced by Shylock, Antonio and lastly Portia.

Shylock can be seen as the protagonist of the play with his malicious intentions when he ~~made~~ made the bond of a pound of flesh if Antonio can't pay him back ~~within~~. Though as bad as Shylock is shown is as an ~~antagonist~~ modern audience sympathize for Shylock as we find out more throughout the play ~~of~~ about the amount of prejudice Shylock faced because of him being Jewish by the Christians around him. From the phrase "you spit upon my Jewish gaberdine" and "you call me misbeliever, cut-throat dog" we can tell Shylock suffered a lot ~~as~~ just for being Jewish. ~~The~~ Jessica Shylock's own daughter left him to marry Lorenzo she stole jewels from Shylock ~~and~~ one worth 2000 ducats and sold Shylock wife wedding ring

to buy a monkey further showcasing the amount of suffering Shylack had to endure especially at the end of the play when Shylack is forced to give his money and house to Jessica and turn Christian after losing the court case.

Antonio had to suffer the consequences of Bassanio's actions as when Antonio's ship got lost at sea he didn't have the money to pay the 2000 ducats back. Even though Antonio won the court case eventually they were uncertain to find us well.

Portia another character in the play also had to suffer from the choices of her father not allowing her to choose her lover and for her ~~choice~~ husband to be chosen by the chests, where ~~the~~ 3 chests were made of one gold, one silver and lastly one lead. Even though Portia fancied Bassanio ~~she~~ and Bassanio chose the right chest she still didn't have any control over his choices.

The conclusion suffering is seen ~~throughout~~ throughout the play and is a key theme where many characters ~~who~~ experienced suffering the plot and the reason behind them in a way only for us as an audience to sympathize with.



This response shows a sound knowledge of the way Shylock, Antonio and Portia suffer in the play for different reasons.

There is relevant personal engagement and some supporting textual references. However, much of the response is narrative and there is no analysis of AO2. It is also lacking in consideration of context, apart from commenting on the fact that Shylock was badly treated because he was Jewish. A mark just into Level 3 has been given to recognise the sound understanding of the suffering of the three chosen characters.

Level 3 - 13 marks



All three AOs must be covered equally to achieve a good level in Section B.

Question 17

How does Austen present Mr Collins in the novel?

There were not many responses to this question but those produced were often very strong. Some excellent teaching had produced thoroughly perceptive comments on the character of Mr Collins and his absurd obsession with wealth and status. Candidates considered his marriage to Charlotte Lucas almost like a business arrangement and his position as heir apparent to the Bennet family home as being undeserved. Better responses discussed his grave demeanour, his excessively wordy writing style and his unsympathetic attitude to Lydia's elopement which is seen as unbecoming for a clergyman. AO2 tended not to be as well covered as AO1 and AO4 in these responses.

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 ☒

Mr Collins is presented to be a character with no real feelings towards ~~the Bennet~~ Elizabeth and Charlotte as he proposes to both of them quickly after one another. He is seen to be a last resort for Charlotte when she is trying to find a husband, as ~~getting~~ Charlotte is for Collins. Ultimately, showing how neither one of them have real feelings. He also proposes to Elizabeth with words that are very insignificant to Elizabeth as she knows that he doesn't actually know anything about her, making her come to the conclusion that neither of them would be happy with each other. His view on the situation that Lydia has with Wickham also show his character of being ~~not~~ a person who is ~~supposed~~ supposedly meant to be a figure in church, go against this.

Firstly, he is presented to be a ~~the~~ last resort to Charlotte when Elizabeth says "Married to Mr

Collins? Impossible!" This line reflects Elizabeth's view of Collins and how she believes it to be 'Impossible' that Charlotte would ^{even} consider marrying him. It also shows Elizabeth's privilege in the ~~Edward~~ time of that the book was set. Meaning that Elizabeth doesn't understand that women were expected to be married no matter if they liked their husband or not. In Charlotte's situation, her age is seen to be something that sets her back in the name of getting married. ~~It~~ Through this idea of Charlotte being desperate, the reader can see that Collins has done somewhat of a favour for Charlotte, giving an idea that Collins is actually a good person by marrying someone who so desperately needs it. The rhetorical question that Elizabeth uses emphasises the shock that she has by the news. Also giving Charlotte ~~an idea~~ a chance to also question her decision to marry. The adverb 'Impossible' also further emphasises the fact that Elizabeth cannot accept this marriage, further displaying her thought that Charlotte doesn't need to marry Mr Collins specifically but someone better. The exclamation mark shows how much Elizabeth believes that Charlotte shouldn't have married Mr Collins. Ultimately, this line from Elizabeth shows how she thinks Mr Collins to be an unsuitable husband for someone she cares so much for.

Furthermore, Mr Collins tells Elizabeth in his proposal to her how he believes his marriage to her would "add very greatly to my happiness" suggesting that them being together will make him 'happy' because of the marriage to Elizabeth but actually it is because he simply needs to be married, showing his deviousness, and dishonesty in his proposal to Elizabeth. This line is ironic as the reader knows that both Elizabeth and Collins ~~only~~ don't know much about each other, so his statement of being married to her adding to his 'happiness' is completely fake. ~~The~~ Later in the novel, the reader sees him say almost the exact same proposal to Charlotte, adding to the dishonesty of Collins and his slight manipulation of Elizabeth by trying to convince her of his feelings for her. The fact that Elizabeth turned down this proposal would have come as a shock to readers in the 19th century as every woman's goal was to get married, but for Elizabeth, she believes marriage is only for when you're in love, which shows how she goes against the social standards of women at the time. For Mr Collins, his proposal is even more dishonest for the reader as they know that he is only doing it for the acceptance and approval of Lady Catherine, which he even mentions in the proposal to Elizabeth, showing how he tries to convince Elizabeth in hopes that she too will

want Lady Catherine's approval. The phrase 'add very greatly' comes across as insignificant to Elizabeth as she knows he only cares about the actual act of marriage and not Elizabeth herself, making Collins appear even more dishonest to Elizabeth.

Lastly, Mr Collins tells Mr Bennet that Lydia's death would have been a blessing in comparison to this. "In relation to her ~~to~~ elope with Wickham. This line clearly displays how Collins ~~she~~ isn't someone who is there for his family, but instead tells them that they are better off dead than in a scandal. Mr Collins is also presented to be someone who is close with God and ~~that~~ has an important role in the church, to which he often boasts about to the Bennets. However, in this line, it is clear that Collins doesn't care for human life as he ~~he~~ thinks Lydia is better to be dead. The noun 'blessing' suggests that he thinks death is a good thing in comparison to elopement. Although Lydia's elopement is not seen to be a good thing in the eyes of the Meryton people and readers in the 19th century, it certainly is not something that is worse than death, showing how Collins doesn't have good judgement on situations such as this. He instead chooses to have a rude opinion to say to Lydia's father at all people.

In conclusion, Collins is shown to be dishonest in his feelings for Elizabeth, not a good husband in Elizabeth's eyes and someone who is rude in the opinion of Lydia and her elopement.



This is a well-developed and well-focused response which shows a clear understanding of the character of Mr Collins and his attitudes to marriage and wealth.

The candidate uses fully relevant examples in support and analyses language and dialogue by referring to devices such as rhetorical questions, adverbs and exclamatives. The irony of the two proposals to Elizabeth and Charlotte, which followed each other swiftly, being worded the same is explored effectively. Contextual knowledge is hinted at through a reference to the importance of marriage to women in the Regency era, but this could have been developed further. AO1 was considered stronger than AO2 and AO4, and a mark in the middle of Level 4 reflects the sustained personal response.

Level 4 - 22 marks



When you are writing about a novel, try to analyse the writer's use of language, plot and characterisation.

Question 18

Explore the importance of reputation in *Pride and Prejudice*.

There were very few responses to this question but, again, those who chose it often did well. Candidates focused mainly on the Bennet family and the poor reputation Mrs Bennet has for wanting to marry off her daughters at any cost to their reputation. Responses were deeply rooted in context: the role of women in the Regency era and how a good reputation was essential for securing a favourable match. Several candidates focused on the way Mr Darcy was initially prejudiced against Elizabeth because of the negative reputation the family held but how later he overcame this to help Lydia in her scandalous elopement and marriage to Mr Wickham. AO1 and AO4 tended to be stronger than AO2 analysis which 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 ☒

Pride and Prejudice by Jane Austen was published in 1813 the 19th century, written to criticize and mock the social world of that time. The rigid class system of that time made socialising and finding love difficult, as other problems such as pride came up, and misunderstanding leading to prejudices being formed. This book explores her emphasis on social and moral criticism, using Elizabeth Bennet as a message of reform and rare independence in a woman of that time, contrasting the woman in books written by Shakespeare and other famous authors. Austen challenges these norms with her own concepts while remaining mocking of those ideologies of the past. The importance of reputation is portrayed with the help of the gossiping of women of that time. Darcy, who initially was fawned over by many due to being rich and handsome, quickly lost his appeal due to Elizabeth telling her friends about her unpleasant encounter with him. Mrs. Bennet who once was excited about his arrival soon changed her mind, describing him as

'a most disagreeable, ~~most~~ horrid man, not worth at all pleasing.' This news spread quickly, and at the next ball he remained unapproached due to his pride and unwillingness to change. Due to this, Elizabeth forms a poor impression of him, and makes it hard for him to earn her liking outwardly. The gossiping of the women in this novel serves as a catalyst for a bad reputation, which hindered Elizabeth's and Darcy's liking to each other.

On the other hand, Mr. Bingley holds a good reputation in their town, attracting Jane towards him. He, unlike Darcy, is most agreeable and Mrs. Bennet describes him as 'so excessively handsome', singing his praises. As he is different from Darcy, who completely ignores social norms and etiquette, Bingley tries to please everyone, and therefore builds a good reputation with the others. Jane looks at this as a good sign, even Elizabeth supporting them. She falls in love with Mr. Bingley as they pursue^a a romantic relationship. This stark contrast between Jane's and Elizabeth's love stories shows that one bad mistake can cause a character, no matter how rich or handsome, a bad reputation to everyone.

Lady Catherine is a prime example, however, of the importance of reputation. Despite being rude and mean

to everyone, many people still put up with it due to her reputation and class. Due to being very rich, many pass off her attitude as just being entitled, a common trait among the rich.



The candidate shows a sound and developed understanding of the importance of reputation in the novel.

The response opens with a comment on the rigid class system in Austen's time and then goes on to explain the way Austen uses the character of Elizabeth Bennet to highlight the way in which women were judged harshly by their reputation. The second half of the response which describes the relationship between Elizabeth and Mr Darcy becomes more narrative and lacking in textual support. There are some well-chosen quotations to support points made, but there is a lack of AO2 analysis and developed contextual comment. A mark towards the top of Level 3 reflects the sound personal response and engagement with the text.

Level 3 - 17 marks



It is important to know a bit about the time in which the novel is set and understand the difference in attitudes then.

Question 19

In what ways is Joe Gargery presented as a father figure to Pip in the novel?

There were no responses to this question.

Question 20

'Pip is deceived into thinking that, if he becomes a gentleman, Estella will want to marry him.'

Explore the significance of deception in *Great Expectations*.

There were no responses to this question.

Question 21

'The community judges Hester Prynne because of her act of adultery.'

Explore the theme of judging others in *The Scarlet Letter*.

There were no responses to this question

Question 22

How does Hawthorne present Pearl as intelligent in the novel?

There were no responses to this question.

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>

