



# Welcome to International GCSE English Literature: Meeting the Assessment Criteria



# Pearson

## Marking Activity 1: Unseen Poetry

### Script 1a

In the unseen poetry, the poem 'Apartment Neighbours' shows a relationship and everyday lives with their neighbours.

Firstly in the poem 'Apartment Neighbours', the writer presents the speaker's thought of having a distant relationship with their neighbours as the speaker mentioned that "I never see them yet our lives are linked" which can show the reader that even though they are neighbours and that their relationship should be closer, but it isn't as they "never see them". Also the word "linked" shows that there is a small relationship between them. The writer ~~is~~ ~~trying~~ ~~to~~ could be trying to portray the speaker as distant from others as they don't have a relationship with the people around them. ~~give~~ ~~to~~ gives a close description of what the neighbours could be doing.

Secondly in the poem 'Apartment Neighbours', the writer presents the speaker's thought of the neighbour by her uncertainty as this is shown that "the gaudy melody of scores of men" shows that they have no idea what their neighbour looks like but knows about what the  
In the unseen poetry, the poem 'Apartment Neighbours' shows a relationship and everyday lives with their neighbours.



neighbour does. We can also see ~~that~~ that the speaker is curious about what the neighbour gets up to as it is said that "scores of men or more the several calls mixed by urgent knock or creaks sound of repetition govtah on hard paths" shows that the repetition of "or" shows the reader that the speaker does not have the best idea of what the neighbour gets up to and is seen as curious of what he does. It also shows the in-depth description of what the speaker can hear as "urgent knock" can be heard as they are neighbours. Shows the speaker might not like the noise.

Lastly in the poem 'A prudent Neighbour', the writer presents the speaker's thoughts through structure as in the start of the poem, it talks about how they have never seen their neighbour and guessing what he gets up to with no interest of ~~even~~ meeting to meet him. Then as the poem develops the speaker as they are thinking about how they can see their neighbour without getting spotted. Then towards the end we see that the speaker introduces themselves. The majority of the stanzas are long with curiosity and description of what the neighbour might do. With the shorter stanzas showing their distance from ~~not~~ meeting but at the end, introduces themselves.



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## Script 1b

Essay:

In this poem, Pollard presents a first-person description of the lives of the speaker's neighbour. Through the poem, the significance of these thoughts to the speaker is presented, and later explored, with an ambiguous tone.

Pollard presents that the speaker's thoughts about her neighbours are in some way personally significant, affecting the speaker's life. Immediately in the first stanza, it is established that "our lives are linked / by more than walls", where the enjambment reflects the idea of continual connection and the clarification of it being 'more than walls' suggests the extent of the speaker's idea of their relationship, given her <sup>apparent</sup> ~~suppose~~ desire to share its emotional nature beyond the physical "walls" (a metaphor for norms and the physical realm). The poem is written in free verse with varying line lengths and a lack of rhyme scheme; this, combined with the mix-u-pau, which features a lack of punctuation, evokes the





the writer's emotional distance from the neighbour, <sup>an image</sup> ~~an idea~~ which contrasts the idea of "lives are linked", showing clearly the disparity between the speaker's thoughts about reality, again showing the cause behind the thought's importance to the speaker. The final stanza, isolated from the other, features the only dialogue in the poem, with the speaker developing a self-critical tone to strongly "long" to come a "constant friend", the strong desire at which suggests the pain of the thought. This use of dialogue and tone answers the poem's earlier question, evoking the contrast desired by the speaker but isolated from the other stanzas to show how his anxiety prevents him from obtaining it.

Finally, the speaker's thoughts about the neighbour are presented as judgments in differing ways. The contrast of <sup>the positive</sup> "melody" and "insects", as well as the <sup>soft</sup> alliteration of "man or mate" suggests that the speaker ironically views negative attributes in a positive, musical way. Similarly, the detail behind "cup cond" and "hiss of gram", onomatopoeic sensory language, evokes a fascination and affection for the neighbour, with "hiss" implies a fragility and softness, reinforced by the later delicacy of the alliteration "tender tones". This is contrasted, though, by the negative onomatopoeia of the "hiss", the intensifier "too" is "too late" and the adjective "loud" to describe "horns washing". These features paradoxically evoke a negative tone, suggesting an opposite judgment also evoked by the oppression conveyed by the verb "coaxing", itself a plosive and harsh monosyllabic verb. This contradictory perspective could be interpreted



Sense of a stream of consciousness, lending the narrative voice an authentic and conversational style with an informal register reinforced by the speech-like invented ~~gerund~~ word "humaning". This personal style again implies that the topic of the poem - simply titled "Apartment Neighbours" to emphasise their centrality - is in some way meaningful to the speaker. The use of asyndetic listing in the second and fourth stanzas, as well as which describes a series of the neighbours' actions as observed by the speaker, accentuates the creation of a clear, meaningful concentration on the neighbours. Structurally, these longer stanzas contrast the sharper interjection of narrative commentary, almost mirroring the speaker's intense thought to accentuate the importance of the neighbours to the speaker.

Pollard later explores <sup>the</sup> ~~their~~ <sup>significance</sup> ~~relationships~~ of these thoughts in more depth. Towards the end of the poem, there is a volta, with the speaker turning from a focus on the neighbours to more self-aware commentary on the thoughts. She describes that their "seeing me" would "force me to smile". The oppressive connotation of "forcing" are juxtaposed with the positive symbol of a "smile"; this evokes the confusing and unexpected nature of the relationship and her thoughts. The tricolon of the "smile", "connection" and breaking from "learned restraint" emphasises the extent of the reader's desire to avoid contact, mirroring the earlier asyndetic listing but to show the speaker's intense ~~the~~ anxiety rather than their concentration, perhaps implying that this anxiety underpins the whole poem, explaining the significance of the thoughts. The description of "foreign lands" conveys



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as reflecting the speaker's intimate thoughts about the neighbour's in  
developing such an array of emotion about specific actions in their  
lives, the speaker's role imitates that of a friend. This reinforces the  
earlier idea of the thought being significant to her due to the  
friendship she would like to have, albeit one that is not obtainable due to  
her anxiety.



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## Marking Activity 1: Unseen Poetry - mark scheme

### Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"><li>• examiners should be open to interpretation and accept the singular or plural apartment(s). The speaker describes how he/she hears her neighbours in their apartment(s) but rarely sees them and chooses a lonely existence: 'I never see them' and 'They never see me'</li><li>• the sounds of the neighbours are described as muffled and gentle, even pleasant: 'melody / of snores', 'tinkle of glass', 'swishing the running kitchen water', 'hiss of the muted phone', 'tender tones'. The pleasant sounds are contrasted with those of the 'several callers' with their 'urgent knock / of crisp sound rejected foot- / falling on hard paths'</li><li>• the path, perhaps the entire area, is devoid of grass, 'hard paths / grass has never known'. There is only a shared 'common backyard', suggesting an urban or city landscape</li><li>• the neighbours are described as sometimes being inconsiderate when washing their dogs far too late at night: 'and late at night / too late / loud hoses washing / whining pet dogs'</li><li>• any interaction with the neighbours would force the speaker to smile and 'make a connection'. There is a suggestion that 'restraint' has been learned from past experiences 'in foreign lands' and the speaker's smile has been replaced with a 'constant frown' that he/she longs 'to ease'.</li></ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"><li>• the speaker begins by metaphorically suggesting that his/her and the neighbours' lives 'are linked / by more than walls'</li><li>• onomatopoeic sounds, 'knock' and 'hiss', enhance the less pleasant sounds created by visitors or callers</li><li>• the sibilant 'settle into sinks / swishing' replicates the sound of running water</li><li>• the speaker repeats 'late' to emphasise the lateness of the neighbours' washing of dogs. The present participles, 'washing / whining', suggest that the activities are ongoing</li><li>• the alliterative 'tender tones' emphasises the 'coaxing'</li><li>• the speaker's restraint is described metaphorically: 'wear in foreign lands'.</li></ul> <p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"><li>• the poem lacks punctuation and is written in free verse, perhaps to reflect the continuous flow of sounds and thoughts</li><li>• first-person narrative provides a personal reflection that focuses on the present, momentarily looking at the past, 'learned restraint', and hopes for the future, 'long to'</li></ul>





	<ul style="list-style-type: none"> <li>the poem ends with the familiar, yet polite, mode of address, showing the speaker's wish to be neighbourly. A list of three names and an ellipsis, perhaps suggests that the list could go on: 'Evening Miss Evvy, Miss Maisie / Miss Maud ...'. The two lines have a regular, flowing rhythm.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
Level 2	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
Level 3	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
Level 4	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
Level 5	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>



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## Marking Activity 2: Anthology Poetry

### Script 2a

In the poem 'Search For my Tongue' the poet uses language to present the importance of native language by using metaphors and rhetorical statements. "If you had two tongues in your mouth, and lost the first one, the mother tongue," ~~this shows~~ the poet use a metaphor as one can not have two <sup>real</sup> tongues in there mouth and is referring to languages and being bi-lingual. The poet is also suggesting the importance of knowing your home language. In the poem 'Half Caste', the poet uses his mother tongue throughout the poem, "explain yerself, wh yu mean, when yu say half caste". The poet uses alliteration of the "wh" sound to show that he is ~~confused~~ confused and offended ~~by people~~ and questioning people who call themselves half caste, referring to mixed race people. ~~Both the poems~~ This shows that both poems take their national languages very seriously and understand the importance of it.

Moreover the poets ~~also uses~~ of 'Search for My Tongue' also uses form and structure to present their language as the poem starts with



a stanza written in ~~eng~~ the English language but then after, it changes to ~~the~~ <sup>their</sup> native language or Gujarati. In the poem 'Half caste' the poet uses ~~form~~ and structure to present their language as the first stanza is also in the English language but then the poet changes it to his ~~home~~ mother tongue. This highlights that both poets are fluent in both the English language and their native language and can change it depending on who they are speaking to which shows similarity in between the two poems.

Additionally in the poem 'Search for my tongue' the poet uses ~~sketchy~~ ~~statements~~ ~~so~~ <sup>\*</sup> language to present how they feel about their language by using rhetorical statements. "And lost the first one, the mother tongue, and could not really know the other, the foreign tongue"; this ~~is~~ contains repetition and rhetoric to emphasise how crucial it was to them to know their mother tongue. In the poem "Half-caste" <sup>and metaphor on</sup> the poet also uses rhetorical statements, "when you say half-caste, you mean when Picasso mix red and green" to show the reader that he is obviously ~~not~~ just referring to mixed race people claiming to be two different colours at once and he can not get his head around that. This highlights that both



poems signify that you can not be two things at once and you must stick true to what you really are therefore making them similar.





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Script 3a

'Poem at Thirty-Nine' and 'Piano' both discuss the ideas of a family relationship, however portray them both in different ways.

Firstly, 'Poem at Thirty-Nine' portrays somewhat of a healthy father and daughter relationship. "How I miss my father." This phrase is repeated twice within this poem, for the second time is emphasized with an exclamation mark. This shows the ~~real~~ connection she had with her father was very meaningful to her and reminiscing on these memories brings her sadness. Her father must have been someone she looked up to in honour. "Now I look and cook just like him." The writer seems proud that she is turning into a copy of her father suggesting he can now live in this world through his daughter.

-However, the poem is written in free verse with enjambement. This could show how the relationship between the father and daughter was also quite



conflicted. "I wish he had not been so tired." This suggests her father may not have been a huge part of her life because he wasn't around much. We feel a sense of pity for the writer as everyone deserves to grow up with the love of their father, however we are unsure of how much her father was really in her life. We also see the typical activities a father does with their child was not the case for the writer. "Writing deposit slips and checks I think of him." Firstly, writing deposits is not something you typically teach a child, however we can infer the <sup>writer's</sup> ~~father's~~ father may have possibly been working a lot. Secondly, children tend to remember happy memories with their fathers however, the writer only remembers work related things.

The writer also suggests that her father may have also been abusive. "He taught me that telling the truth doesn't always result in a beating." The word 'always' suggests that most times she would get beaten as a way of teaching her to start telling the truth. We again feel pity for the writer as no one should have to go through something like that.





On the other hand, 'Piano' presents a more vulnerable relationship between a mother and her son.

In both poems we can infer that their parent figure is no longer around anymore. "In the dusk, a woman is singing to me." The noun 'dusk' suggests that she is far away and not truly with him in reality. He also feels a sense of comfort when imagining his mother singing. "By a mother who smiles as she sings." When the writer reminisces about his mother he has a more positive approach than in 'Poem at Thirty-Nine.' He remembers his mother as someone who was always kind and loving towards him.

The environment that the writer lived in made him feel safety and reassurance. "Hymns in the cosy parlour." The adjective 'cosy' suggests his mother's presence and his home lifestyle made him feel comfortable. Furthermore the writer says, "Childish days are upon me, my manhood is cast." This again reassures the comfort of his mother as she isn't pressuring him to grow up and act like the man he should be. Finally, the structure of the poem has 3 stanzas each consisting of 4 lines. These four lines could show the 4 stages of grief that



- the writer is facing.

In conclusion, both poems present family relationships however 'Piano' makes the reader feel sympathy for the kind and loving women he lost. However, 'Poem at Thirty-Nine' gives the reader mixed emotions on her father as he seemed to reflect his flaws onto his daughter.





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## Marking Activity 2: Anthology Poetry - mark scheme

### Section B – Anthology Poetry

Question Number	Indicative content
2	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b><i>Search For My Tongue</i></b> <b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"><li>the writer speaks about language concerns when using her ‘mother tongue’. At times she thinks that she has forgotten it (‘lost my tongue’) but ‘it grows back’: ‘Every time I think I’ve forgotten, ... / it blossoms out of my mouth’</li><li>the poem considers the issue of speaking and thinking in two languages: English and Gujarati; Gujarati is the poet’s ‘mother tongue’. The phrase ‘lost my tongue’ is a metaphor commonly meaning ‘temporarily unable to speak’ but could also be interpreted as forgetting one’s language</li><li>the writer speaks directly to the reader in a conversational tone, as if answering a question: ‘You ask me what I mean’</li><li>the writer speaks of the difficulties of having ‘two tongues in your mouth’. The ‘tongue’ is used both literally for the organ in the mouth and metaphorically for the languages spoken with it. The speaker fears that her original language is forgotten as it ‘would rot / rot and die’ when not used as much as the alien ‘foreign tongue’</li><li>there is a suggestion that the writer’s true identity has been suppressed, because living in a foreign country you need to speak the language: ‘lived in a place you had to / speak a foreign tongue’</li><li>the repetition of ‘spit it out’ suggests that the original language and identity of the writer are now no use to her, unlike the ‘foreign tongue’</li><li>the writer uses an extended metaphor in the second part of the poem to describe how, in her dreams, her ‘mother’ language is a bud that ‘grows back’, ‘pushes the other tongue aside’ and ‘blossoms’ out of her mouth</li><li>the poem is structured in three parts: the first part expresses the difficulty of having two languages and not using her ‘mother tongue’; in the second part, ideas are expressed in Gujarati together with a phonetic version; in the final part, the Gujarati section is translated and suggests that the ‘mother tongue’ remains and ‘grows’ stronger in her dreams. The writer recollects her language in an affectionate way when it ‘blossoms’.</li></ul> <p><b><i>Half-caste</i></b> <b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"><li>the writer takes issue with the language used by members of society, who persist in using the outdated, derogatory and insulting phrase ‘Half-caste’. He is frustrated and angry</li><li>the writer uses analogies of things that are half-and-half but are admired. He gives three examples of other mixtures of colours that could be considered ‘half-caste’, if all mixed colours were treated consistently, for example, those of a Picasso canvas or the black and white keys of the piano for a Tchaikovsky symphony. He even refers to the changeable English weather, using a pun to describe how the mixture of sun and cloud changes to ‘overcast’. The writer mocks the use of the phrase, ‘half-caste’, and shows how mixing things together is creative and natural</li></ul>



- the writer expresses his concerns about language; it is implied that language is used to control and suppress some members of society. He suggests that people need to open their minds to what the phrase 'half-caste' connotes. He takes the phrase literally with all its implications, such as 'standing on one leg', shaking with 'half-a-hand' and communicating half a story
- the writer addresses the reader directly: 'Explain yuself', 'I will tell yu'
- the use of non-standard, colloquial English and modified Afro-Caribbean patois conveys the writer's thoughts and feelings about society: 'half of mih eye'
- repetition of commands, questions and answers, such as the imperative 'explain yuself' and the question 'wha yu mean', helps bind the poem together
- the lack of punctuation, apart from dashes and obliques, together with the phonetic spelling, creates a sense of the spoken voice
- the use of the expletive, 'ah rass', emphasises the writer's tone of anger and frustration with issues of language
- the structure of the poem is in sections: the first half deals with the writer's questioning the implications for other things that are mixed if the phrase is used consistently; the second sees him questioning the implications for himself and other people.

#### ***Both poems***

Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

#### **(AO3) Responses may include:**

- both poems consider concerns about use of language. Bhatt is concerned that she may have lost her 'mother tongue', whereas Agard is frustrated and angry over the use of the term 'half-caste'. Bhatt's poem gives her own feelings about language, whereas Agard's personal and emotional poem is directed at the use of language by other people who have prejudiced views
- both poets use phonetic language. Bhatt includes Gujarati, with each line given a phonetic translation in parenthesis to aid the reader. Agard uses phonetics and modified patois to demonstrate his aggravation with society and pride in his own heritage
- both poets structure their poems in sections and both use repetition
- both poems refer to dreams. Agard mocks both himself and others who use the term 'half-caste' when he dreams 'half-a-dream'. Bhatt regains her 'mother tongue' in her dream: 'overnight while I dream'.

These examples are suggestions only. Accept any valid responses.



Question Number	Indicative content
3	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>Poem at Thirty-Nine</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.</b></p> <p><b><i>Poem at Thirty-Nine</i></b> <b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"><li>• the poem is about Walker's memories of her relationship with her father and his influence on her. The poem is autobiographical and the title refers to Walker's age when she wrote it</li><li>• the relationship was not as close as she would have liked. She regrets that her father was 'so tired / when I was / born', but repeats how she misses him: 'How I miss my father!'</li><li>• the poet thinks about the life skills her father has taught her. She fondly remembers how her father taught her the skill of 'Writing deposit slips and checks'. The poet demonstrates that she is now like her father, being careful with money: 'I learned to see / bits of paper / as a way / to escape the life he knew', suggesting that her father had once struggled financially</li><li>• Walker values her father's memory; he taught her the importance of 'telling the truth'. She has learned to be honest and indicates that her father would sometimes beat her for truths that must have 'grieved him': 'that telling the truth / did not always mean / a beating'. Despite this, Walker is not resentful. There is a suggestion that her relationship with her father was not always positive and that she and her father had disagreements</li><li>• the poet has learned to be generous by observing her father's enjoyment of the 'sharing / of good food'. Walker uses a metaphor to suggest that, like cooking, her life is full of variety: 'seasoning none of my life / the same way twice'</li><li>• the poet seeks approval from her father and knows he would be proud of her: 'He would have grown / to admire / the woman I've become'. The concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood', showing that she is practical and talented. She is able to take time to relax and think: 'staring into the fire'</li><li>• the use of 'I' and free verse matches the personal and nostalgic reflections, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become</li><li>• the poem is divided into two sections: past and present.</li></ul> <p><b><i>Poem at Thirty-Nine</i> and one other poem</b> Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples.</p>





	<p><b>(AO3) Responses may include:</b></p> <ul style="list-style-type: none"> <li>the poem chosen must be one in which family relationships are a significant theme, such as: <i>If–, Piano, My Last Duchess, Do not go gentle into that good night</i>, or any other appropriate poem from the collection</li> <li>comparisons of how family relationships are central to the poems, such as the differences and/or similarities of the experiences</li> <li>exploration of the language, form and structure that are used to present the family relationships</li> <li>comparisons of how strong images are used to convey family relationships</li> <li>comment on how the family relationships presented in the two poems may have an effect on the reader.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
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Level	Mark	<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) <b>AO3</b> Explore links and connections between texts. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>There is little or no comparison of the two poems.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems.</li> <li>Some use of relevant examples to support the response.</li> </ul> <p><b>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>





# Pearson

## Marking Activity 3: Modern Prose Script 6a

In the Novel 'Of Mice and Men', Steinbeck portrays the theme of responsibility throughout the story in a variety of ways.

During the 1930's, America's ~~the~~ economy was failing. After the stock market crash causing high unemployment, inflation and interest rates, America headed into the great depression. Within this time many lone men began traveling from ranch to ranch looking for work. These men had to take responsibility of their lives in order to survive, however, the character George had to take responsibility of his and his companion Lennie.

At the start of the novel we understand that George and Lennie have been chased out of weed. Once Lennie and George escape, George tells Lennie to return to the marsh if anything goes wrong <sup>could</sup> again. This ~~imply~~ <sup>implies</sup> that ~~know~~ George doesn't trust Lennie to be responsible and behave and has thought of a plan for him. This also foreshadows that something <sup>bad</sup> might happen later in the novel.



Hennie and George are seen to be talking about their version of the American dream in the novel, seen in the quote: "we could live off the fat of the land". I believe that this is mainly Hennie's dream <sup>and</sup> ~~and~~ because of his portrayed childlike mindset, he will not be able to achieve it alone. George could feel responsible to achieve this dream for Hennie after promising Hennie's Aunt Clara he would "look after him". We can see that George is unhappy by this responsibility over Hennie as he often insults him and calls him a 'crazy bastard'.

On the ranch Slim must feel responsible for keeping the peace as he is often portrayed to be in charge of the bunk house seen in the quote: "his eyes were level and unwinking" this intimidates other men on the ranch and they begin to respect Slim. A fight <sup>broke out</sup> ~~was~~ between Hennie and Curley who is a small angry man who wears "highheeled boots" in order to show he is not a working man like the others. Curley picked a fight with Hennie because he thought Hennie was laughing at him, Hennie did not fight until he had permission from George - further showing the responsibility George has over Hennie. Hennie ended up breaking Curley's hand and Slim ordered Curley to say that his hand "got caught in one of the machines". Despite Curley's hierarchy, he still respects Slim to listen to him.



In conclusion, Steinbeck portrays responsibility through Hennie, George and Slim and also highlights how life was during the 1930s for men like those on ranches.



# Pearson

Script 6b

In 'Of Mice and Men' (OMAM), Steinbeck presents ~~3~~ different sides to the theme of responsibility, and uses the characters to embody ~~the~~ them. He portrays responsibility as both a divisive and bonding force, that runs throughout the ranch and shapes the relationships between the characters.

Steinbeck demonstrates how having responsibility over other people can lead to using that power for abusive behaviour <sup>or neglecting those who you are responsible for.</sup> ~~and neglecting those who you are responsible for.~~ This is symbolised by the characters of the Boss and his son Curley. The Boss is used by Steinbeck to illustrate how the government has left the workers on their own, with little to no rights in 1930s America. The way the Boss largely leaves the men on their own, with most of the authoritative ruling coming from Curley, is a metaphor for how the workers were left to be subjects of their employers while the government of America did nothing for them. 'He's [the boss] a nice fella', 'he don't come in here much'. The men on the ranch have little to no contact with





The Boss and know almost nothing about him. The fact that Steinbeck never gives the Boss a name in *The Abuela* highlights how little input he has on the ranch on a daily basis. Instead of the Boss being the all-powerful overseer of the ranch, because of the lack of ~~responsibility~~ <sup>responsibility he takes for</sup> the other ~~the~~ characters, Curley is used by Steinbeck as a metaphor for the employers of workers like George and Lenny. These employers, in the 1930s, were able to give low pay to the workers and had full control over the living and working conditions of the labourers, especially on ranches like this one. Curley embodies this by being abusive and controlling towards the ranch hands. 'He stepped over ~~the fence~~ to Lenny like a terrier'. Curley is depicted as being nosy and provocative towards the others, particularly Lenny. He sees the power over them that he has and seeks to use that for his own personal gain. This abuse of power is an example of how responsibility for others can lead to ~~one~~ one person becoming controlling and ~~then~~ using the responsibility he saddens others. Curley also uses his responsibility for the ranch hands to benefit himself. He attempts to fuel his ego and his self-image by ~~picking on~~ <sup>persecuting</sup> the other characters and belittling them for his own amusement. However this backfires on him when he tries to attack Lenny, underestimating him because of his ~~disability~~ disability and assumed vulnerability. Curley tries to overuse his power over the others and this leads to him being hurt.



'His ~~hand~~ [Curley's] hand went limp'. Lenny crushes Curley's hand, ~~which~~ unknowingly destroying Curley's ego and leading to Curley's desire to kill him at the end of the book. Responsibility, when ~~used~~ used for self-benefit, leads to the overextension of power and ~~the eventual demise of the person supposedly responsible~~ gets hatred between Curley and the other ranch hands.

Steinbeck ~~uses Slim~~ portrays <sup>how</sup> ~~responsibility~~ as the force ~~that binds the men on the ranch to each other and~~ ~~depicts how~~ Slim uses his responsibility for the benefit of ~~the~~ the other characters he works alongside and how this gets their respect for his leadership. When Curley's hand is crushed by Lenny, Slim stands up for Lenny and the others by saying, 'I think you got your hand caught in a machine... you just try an' get this guy canned and we'll tell ever'body... an' then will you get the laugh'. In this example, ~~Steinbeck uses Slim as a~~ ~~metaphor for the early~~ Slim is portraying his colleagues and standing up to the survival-of-the-fittest mentality that has beset the ranch. He is a metaphor for the early workers unions who tried to confront employers and demand better pay and working conditions. Slim's use of his responsibility for the others leads them to respect him and see him as a leader among the men. 'There was a gravity in his manner and a quiet so profound, that





all talk stopped when he spoke. His authority was so great that his word was taken on any subject, be it politics or love'. The other characters are almost in awe of him, illustrated by the word 'gravity' and this means that they accept his leadership ~~and~~. ~~And~~ ~~and~~ his responsibility. Therefore, Slim uses his responsibility to benefit all of the workers on the ranch and protect them. Slim not only stands up for the rights of his workers, but challenges the racist and sexist stereotypes on the ranch. Because of the responsibility that he takes for them, the other ranch hands begin to follow in his example and ~~and~~ conduct themselves differently. This is epitomised when Candy says to Cook, 'That bitch didn't ought to have said that to you'. He understands the persecution Cooks receives due to his race and offers his sympathy to help out his fellow ranch worker in a way he would not have done had he not seen the example Slim has set. Slim does this by spending time with ~~notably~~ Cooks ~~but~~ and by talking to Candy's wife, 'Hey good-lookin'. The other characters see this and begin to follow suit. [Largely responsibility is used by Slim to challenge racism and sexism on the ranch and improve the lives of characters who experience persecution.

Steinbeck presents responsibility as a binding force, whereby characters ~~and~~, namely George and Lennie, stick together





and share the same dreams. Lennie is mentally disabled, and in 1930s America this would have meant him being shunned from society or even becoming a victim of the Eugenics movement, through lobotomy or ~~even~~ ~~sterilisation~~. George ~~then~~ combats the notion that disabled people are not useful in society by taking responsibility for Lennie and treating him as an equal. This leads to the ~~unbreakable~~ friendship between the two characters that brings them to the ranch. 'With us, it ain't like that, we got each other'. George's responsibility for Lenny also leads to them sharing a dream of owning land together, and this allows them to have shared hope, something that keeps them ~~to~~ from becoming depressed and alone, like some of the other characters such as Candy and Crooks.

'Tell me like you done before George - about... how I get to tend the rabbits'. Lenny looks to George as his source of guidance and responsibility, and in him George feels Lenny's hope and optimism, leading to their shared dream. However, George's responsibility to Lenny ultimately means that George has to shoot him for the good of others. He recognises that ~~even~~ Lenny would not be safe if he were to live and that killing him is the right thing to do for ~~every~~ everyone. Slim shares this responsibility for Lenny and realises this as well. 'I guess we better get him then.' Responsibility ~~for the others~~ for the others on the ranch and Lenny himself means that both



Slim and George have this realisation. Therefore responsibility is still a binding force between the two characters on the ranch, however sometimes at the expense of ~~the other~~ ~~and~~ another character.

Steinbeck presents responsibility as a method for abusive control, and depicts how one character's neglect of their responsibility leads another to exercise his power. Responsibility also leads to leadership, and through the character of Slim, Steinbeck illustrates the merits of one person taking responsibility for others, and how this ~~action~~ creates respect and togetherness. Lastly, through the relationship of George and Lenny, Steinbeck presents responsibility as a binding force, but ultimately, how conflict of responsibilities leads to Lenny's death.



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## Marking Activity 3: Modern Prose - mark scheme

Question Number	Indicative content
<b>6</b> <i>Of Mice and Men</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"><li>the theme of responsibility is evident throughout the novel. Candidates can interpret the theme in various ways, such as how George takes responsibility for Lennie, Slim's responsible and respected role as the 'jerkline skinner', Candy's being responsible for swamping the bunk house. Another possible approach is how people are responsible for particular events, such as Carlson being responsible for shooting Candy's dog, Curley's wife for provoking Lennie, Lennie for killing Curley's wife and George shooting Lennie at the end of the novel</li><li>George takes responsibility for Lennie after Aunt Clara dies. George advises Lennie and tells him what to do. At the beginning of the novel, George admonishes Lennie and, in anger, tells Lennie that he does 'bad things and I got to get you out of it'</li><li>George is protective of and takes responsibility for Lennie when they meet the boss, who is suspicious as to why the men travel together, asking George 'what stake you got in this guy?'</li><li>Slim, 'the jerkline skinner', is responsible for his team of men. He is respected by everyone on the ranch and his 'opinions were law', such as when Candy hopes that Slim will save his dog. Slim is also responsible for giving Lennie a pup, which ultimately leads to Lennie's being in the barn and killing Curley's wife</li><li>it is Candy's job to sweep the bunkhouse as his injury makes it impossible for him to do any other work on the ranch. Some candidates may comment that Candy is responsible in the structure of the novel for introducing George, Lennie and the readers to the various people on the ranch. They may also consider how Candy is responsible for offering them hope that George's and Lennie's dream can be fulfilled</li><li>Carlson is responsible for shooting Candy's dog. He uses a Luger and this is the gun that George takes to shoot Lennie at the end of the novel</li><li>Curley's wife believes that her mother was responsible for her being unable to pursue her dream of getting to Hollywood, as she blames her mother for stealing the letters from a man who 'was in pitchers'</li><li>Lennie is responsible for the deaths of his puppy and Curley's wife; however, Curley's wife could also be held responsible for encouraging Lennie to stroke her hair and, ultimately, for Lennie's death</li><li>at the end of the novel, George shows responsibility in taking the decision to shoot Lennie, saving him from Curley and his lynch mob.</li></ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"><li>the novel is set during the Great Depression in the 1930s, a time when financial ruin led many companies to cease trading and men were forced to look for work. As a result of the Dust Bowl, many men were forced to become itinerant farm labourers. Unemployment was high and most men travelled alone in search of work</li></ul>





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	<ul style="list-style-type: none"><li>• George takes responsibility for Lennie. The alternative for Lennie would have been bleak, as it is likely he would have been placed in an asylum or 'booby hatch'. There was very little provision for the disabled or elderly</li><li>• Curley's wife's dream of getting 'in the pitchers' was typical for many women at the time. Hollywood was booming and offered some the chance of gaining the American Dream of glamour and wealth.</li></ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"><li>• Limited knowledge and understanding of the text.</li><li>• The response is simple with little evidence of personal engagement or critical style.</li><li>• There is little comment on the relationship between text and context.</li><li>• Limited use of relevant examples in support.</li></ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"><li>• Some knowledge and understanding of the text.</li><li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li><li>• There is some comment on the relationship between text and context.</li><li>• Some use of relevant examples in support.</li></ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"><li>• Sound knowledge and understanding of the text.</li><li>• The response shows relevant personal engagement and an appropriate critical style.</li><li>• There is relevant comment on the relationship between text and context.</li><li>• Use of clearly relevant examples in support.</li></ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"><li>• Thorough knowledge and understanding of the text.</li><li>• The response shows thorough personal engagement and a sustained critical style.</li><li>• There is a detailed awareness of the relationship between text and context.</li><li>• Use of fully relevant examples in support.</li></ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"><li>• Assured knowledge and understanding of the text.</li><li>• The response shows assured personal engagement and a perceptive critical style.</li><li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li><li>• Discriminating use of relevant examples in support.</li></ul>



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## Marking Activity 4: Modern Drama

### Script 3a

In "An Inspector calls" the audience learns ~~some~~ a lot about Eva Smith / Daisy Renton. One of the first things we learn about her is how much she cared for others. This is shown in the quote "the foreman there told me he was ready to promote, ... they were all rather restless and suddenly decided to ask for more money." This quote from the text tells the audience about how ~~she~~ Eva Smith was about to be promoted based on how hard of a worker she was. However instead of accepting the offer, she helped organise a strike so to have everyone in the company below her earn ~~the~~ more. This shows how the audience learns about Eva's hard working and caring attitude through Mr. Birling.

The next thing that we learn about Eva Smith / Daisy Renton is that she was "pretty" before she died. This is first told to ~~us~~ us by Inspector Goole in the quote "but she had been pretty - very pretty." This description is later reiterated in the text multiple times, first when Sheila is jealous of how she would look in a dress and ~~second~~ second when Gerald tells us that he "doesn't like doe-eyed hard-faced women" (~~unattractive~~ unattractive women) however he later has

an affair with Daisy Renton, implying that he finds her attractive. This shows how the ~~the~~ audience learns that Eva / Daisy was attractive through the Inspector, Sheila and Gerald's descriptions.



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Script 4a

In the didactic play - An inspector calls, the younger and older generations are ~~projecting~~ projected as contrasting groups of people with different adaptability of new societal and political views. J.B Priestley utilises the characterisation of Sheila to do this. In the onset of the play, ~~sheila is described~~ the stage directions describe sheila as a 'pretty girl' and being 'very pleased with life'. The descriptive ~~verb~~ <sup>adjective</sup> 'pretty' is used to elicit the ~~sim~~ unrealistic, simplistic and child like nature possessed by a girl 'in her early twenties. However, the dynamic character of sheila is shown to grow in maturity as she starts referring to her parents as 'father' and 'mother'. This is a result of sheila being able to learn the inspectors message (which was Priestley's own voice) of being able





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to own up for your own responsibility.

Conversely, ~~Mr B~~ some characteristics of the older generation are exhibited through Mr. Birling's ~~narcissist~~ narcissist personality.

Mr. Birling presents ~~himself~~ himself as a 'practical hard-headed' business man.

The adjective hard-headed connotes how older generations are already set in their ways. This further emphasises

his contribution to class division as he wants 'lower costs' and 'higher prices' - therefore rendering the proletarians destitute as a result of bourgeoisie aggrandisement and avarice.

Furthermore, the Inspector Goole is used to allow the audience see the dichotomy between younger and older generations. The cyclical structure of the play ~~is~~ is used to ~~show how~~ ~~the supernatural exemplify how~~ foreshadow and symbolise the statement of the Inspector: 'There are millions of John Smiths and John Smiths left'. This representation of the



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marginalization and commodification of the working class society. This is significant as even after the inspector had left, the younger generation still felt the ~~presence of the Inspector~~ ~~Goote~~ (the supernatural presence of Inspector Goole as they still cared for the Sheila and Eric still cared for Eva Smith as well as the other 'millions' of 'Eva Smith' in a world full of prejudice.

Lastly, the didactic play has an intent on teaching the audience to change for the better. ~~Mr~~ Sgobol Borking and Mr. Borking are the archetype and the epitome of arrogance - as they are shown to be set in their ways and ignore the Inspector's message. This however, is contrasted by Sheila being reminiscent of the Inspector's message of 'fire and blood and anguish'. This quote is a biblical allusion that creates a semantic field of hell and suffering. ~~This is of~~ the 'men' that will not learn that



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Lesson. This ties back to how the older generation needs to learn the lesson and morals ~~to~~ and change for the better like the younger generation - representing younger generations as different and better in the way they accept positive inspirations - making the audience aspire to also change for the better and learn a comprehend the need to switch from capitalist viewpoints to socialist ones.





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## Marking Activity 4: Modern Drama - mark scheme

Question number	Indicative content
<b>3</b> <i>An Inspector Calls</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"><li>• through the Inspector's questioning of the Birling family and Gerald Croft, the audience learns much about Eva Smith/Daisy Renton. Mr Birling says of her: 'She'd had a lot to say, I remember – far too much'. We learn that she has taken her own life two hours before the action in the play begins</li><li>• Eva's/Daisy's parents died and she moved to Brumley looking for work. Mr Birling describes her as 'country-bred' and she is objectified by Mr Birling, Eric and Gerald: 'good-looking girl', 'pretty', 'very pretty'</li><li>• Mr Birling exploited Eva/Daisy, a worker at his factory, by paying her low wages. Mr Birling proudly declares how it is his duty 'to keep labour costs down'. Eva/Daisy showed her spirited nature when she became one of the leaders of a strike at the factory. As a result, Mr Birling says, 'she had to go'. He adds: 'I told the girl to clear out, and she went'</li><li>• she moved on to work at Milwards after being sacked from Mr Birling's factory. The audience learns that Eva/Daisy was a good worker but she made the mistake of smiling when Sheila was trying on clothes and she was dismissed at Sheila's whim</li><li>• after Sheila's confession, the Inspector reminds her how Eva/Daisy 'died in misery and agony – hating life'. This helps Sheila, and the audience, to visualise the pain and suffering Eva/Daisy endured</li><li>• having lost her job at Milwards, Eva's/Daisy's situation is dire. Gerald describes how, in the Palace Bar, Alderman Meggarty had 'wedged her into a corner with that obscene fat carcass of his', a metaphor for how Eva/Daisy was trapped in life</li><li>• Eva/Daisy became involved with Gerald. Although he saved her from the clutches of the lascivious 'Old Joe Meggarty', it could be argued that Gerald merely substituted himself as her abuser. Unsurprisingly, she grew very fond of her 'wonderful Fairy Prince', as Sheila puts it, and Eva/Daisy depended on him. When it no longer suited Gerald's situation to keep her as a mistress, Eva/Daisy was once again thrown into poverty</li><li>• Eric sexually exploited Eva/Daisy, and she became pregnant after he forced himself on her. Eric refers to Eva/Daisy as 'a good sport', suggestive of how he used her to fulfil his own desires. The fact that she refused to consider marriage, or take too much money from Eric, shows her strong principles</li><li>• Eva/Daisy maintained her belief in these principles to Mrs Birling's committee, though Mrs Birling considered them 'elaborate fine feelings and scruples that were simply absurd in a girl in her position'. The fact that Mrs Birling refers to Eva/Daisy as a 'girl' is condescending and suggestive of how she sees Eva/Daisy as inferior to her. Instead of providing Eva/Daisy with help, Mrs Birling says she told her: 'Go and look for the father of the child. It's his responsibility'</li></ul>



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- the Inspector describes how Eva/Daisy killed herself with 'a lot of very strong disinfectant', showing a desperate and deliberate act to take her own life. The use of disinfectant, which is ordinarily for cleaning, is suggestive of how she felt that she needed to be purified after the way she was treated, particularly by Eric and Gerald.

**(AO2)**

- Language: Eva's/Daisy's desperate situation is described graphically by the Inspector: 'lonely, half-starved, she was feeling desperate'
- Language: the surname, Smith, is a very common English surname. The effect of the name is to reflect the idea of Eva/Daisy as an 'everywoman' character
- Language: the Inspector vividly describes Eva's/Daisy's death: 'burnt-out inside on a slab'
- Language/Structure: Eva/Daisy represents many young men and women, struggling to survive on a day-to-day level, both at the time the play was set and in the 1940s when it was first performed. The Inspector articulates this using polysyndetic listing: 'One Eva Smith has gone but there are millions and millions and millions of Eva Smiths and John Smiths still left with us'
- Form: through what others say about her, Eva/Daisy is portrayed as a character with strong principles. According to Eric: 'She didn't want me to marry her. Said I didn't love her – and all that'
- Form/Structure: Eva/Daisy is an important character in the play, even though the audience never sees her on stage. The contrast with Sheila makes her fate more poignant.



Question number	Indicative content
<b>4</b> <i>An Inspector Calls</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"><li>• a clear divide emerges between the views of the younger generation, consisting of Eric Birling and Sheila Birling, and those of Mr Birling, Mrs Birling and the Crofts as the older generation. Although Gerald Croft is closer in age to Eric and Sheila, his views tend to align with those of the older generation</li><li>• the older generation are shown to be morally irresponsible. Mr and Mrs Birling, the Crofts and, ultimately, Gerald, believe in capitalism and prioritise themselves and their own needs. Towards the start of the play, Mr Birling proudly states: 'the way some of these cranks talk ... you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense'. Nevertheless, Gerald did show some kindness to Eva/Daisy during their relationship, making sure she had somewhere to live. However, this only lasted for as long as it suited him</li><li>• later, the younger generation are shown to take responsibility for their mistakes. After Sheila first realises what she has done, she proclaims 'I'm desperately sorry'. Even after the Inspector is revealed to be a possible fraud, she continues to show remorse for her actions: 'Everything we said happened really had happened'. Eric also admits his faults: 'the fact remains that I did what I did'</li><li>• in contrast, Mr and Mrs Birling try to avoid responsibility for their parts in Eva's/Daisy's demise. Mr Birling still believes his sacking of Eva/Daisy was fully justified. Mrs Birling denies any responsibility: 'I accept no blame for it at all'. Sheila is horrified at the lack of care and sympathy shown by her parents after learning of Eva's/Daisy's fate. She says: 'You began to learn something. And you've stopped now ... it frightens me the way you talk, and I can't listen to any more of it'</li><li>• the younger generation are shown to be more open to change, representing hope for the future, as they are touched by the Inspector's message of social responsibility. Sheila becomes the Inspector's advocate and shares his role as Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. "Fire and blood and anguish!" And it frightens me the way you talk'. Priestley uses the younger generation, Sheila and Eric, to advocate concepts of social justice and responsibility</li><li>• however, the older generation and Gerald are shown to be fixed in their views. Gerald is more interested in proving that the Inspector is not real than caring about what has happened to Eva/Daisy. Gerald has not learnt from the events of the evening and even thinks he can resume his engagement to Sheila as if nothing has happened. Mr Birling continues to belittle the younger generation: 'Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke'</li></ul>





- the play ends abruptly with the news that a police inspector is on his way to the Birlings' house and Mr Birling is described as looking '*panic stricken*'. The audience does not know if the older generation go on to accept responsibility for their actions.

**(AO2)**

- Language/Structure: Priestley's use of dramatic irony emphasises the ridiculousness of Mr Birling's views: '... you'll be living in a world that'll have forgotten all these Capital versus Labour agitations and all these silly little war scares'
- Language/Structure: when Mrs Birling tells Eric that she is ashamed of him, Eric mirrors her language with the words: 'But don't forget I'm ashamed of you as well – yes, both of you'
- Language/Structure: Gerald's complacent attitude to finding out that the Inspector is not real is in line with the older generation: 'Everything's all right now'. He expects Sheila to take the ring back
- Language/Structure: Eric's fear of the future foreshadows the terrible loss of life suffered by his generation in the First World War. He challenges Mr Birling's view, saying 'What about war?' but is silenced by him
- Form/Structure: Sheila and Eric are presented as a contrast to the older generation who are set in their ways and immovable. The parents and children reverse roles by the end of the play with Sheila and Eric taking responsibility and assuming authority. Sheila says: 'Between us we drove that girl to commit suicide'.



Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>Minimal identification of language, form and structure.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>Some comment on the language, form and structure.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>Sound understanding of language, form and structure.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>Sustained analysis of language, form and structure.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Cohesive evaluation of language, form and structure.</li> <li>Discriminating use of relevant examples in support.</li> </ul>



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## Marking Activity 5: Literary Heritage Texts

### Script 13a

Macduff - Thane of Fife

- family - revenge  
taunts him - kills / executioner  
opposition to new king

Prophecies

England / alliance / loyalty to Malcolm / noble  
antithesis / antagonist  
traitor? honorable?

Macduff, the Thane of Fife, in Shakespeare's 1606 tragedy 'Macbeth' is presented as the complete antithesis to the eponymous 'hero' and contributes to Macbeth's downfall in being not only his eventual "executioner", but also to some extent his nemesis from early on in Act 2 Scene 3.

Written for his new patron, James I, Shakespeare takes a real story from Scottish history set in around 1064 to engage the king, once James VI of Scotland. Using the structure of Greek tragedy he presents and dramatizes the downfall of the noble warrior, 'brave Macbeth', from loyal subject to Duncan, King of Scotland, to traitor





and 'bloody' murderer. As foils to his protagonist, Shakespeare was firstly, Banquo 'less than Macbeth yet greater', who James I thought of as his ancestor, and then Macduff, whose importance grows during the play from a minor role in discovering Duncan's gashed body 'laid with his golden blood' in Macbeth's ironic and poetic description. In this seminal scene after the murder - regicide - it is Macduff who uses the religious lexis of to describe the crime "most sacrilegious murder" and vivid metaphor 'hath broke ope / The Lord's anointed temple', almost echoing in the <sup>religious</sup> semantic field Macbeth's earlier soliloquy where he argued against killing Duncan. Macduff's words with echo throughout the drama: "confusion now hath made his masterpiece" as the realm descends into chaos as Macbeth becomes ever more paranoid and violent in his actions to secure his throne.

Macduff's loyalty to King Duncan and then his heir, Malcolm, is evident throughout the play. His refusal to attend Macbeth's coronation, the sacred ceremony that confirms his kingship, shows his suspicions and refusal to accept the new ruler. As he predicts to Ross 'lest our old robes sit easier than our new' he not only Shakespeare not only depicts the coronation robes all had to wear for the service but preshadows the disloyalty Macduff will continue to show to Macbeth which becomes a major bone of contention between them contributing to Macbeth's poor decision making and <sup>his</sup> eventual downfall.



By the end of Act 3 Scene 4, having murdered both his king and his friend, Banquo, as well as attempted to murder Fleance "father of kings", Macbeth turns his attention once more to Macduff who "denies his person / At our great bidding". Macduff's intransigence regarding Macbeth's kingship could not be more evident in the powerful phrase "at our great bidding" and shows how despite Macbeth's invitation he will not attend the court. This will fuel Macbeth's sense of insecurity and is also Shakespeare suggesting that Macbeth has already slipped from his powerful leadership that defeated both the Norwegians and the Irish of Dunsinane. Renaissance and early 17th century kingship depended on the loyalty of subjects and expected it. ~~James~~ The Gunpowder Plot conspiracy of 1605 would still have been much in the Jacobean audience's thoughts and depending on their attitude they might well be asking, is Macduff a traitor or loyal subject?

Macbeth's weakness and paranoia: 'There's not a one of them but in his house / I keep a servant feed', a chilling declarative sentence that suggests a network of spies including Macduff's house, leads him to visit the 'weird sisters' - 'more shall they speak'. The armed head portknobly orders him to 'Beware Macduff / Beware the Thane of Fife' and as Macbeth replies 'Thou hast happ'd my fear right' with the alliteration emphasising his fears and where Macbeth fears he kills. Despite the other opportunities suggesting the impossible 'no more





women born to him! Macbeth' and that a wood has to walk before he can be defeated, Macbeth determines that 'thrice' & 'th' sword' will reach Macduff's 'wife, his babes' and any loyal to him. It is this ordering and 'savage' 'fell cruelty' murder that will drive Macduff to revenge that becomes personal and necessary if he is to purge his guilt at abandoning his family.

By the end of the play, Macbeth's downfall from his initially moral compass and brave warrior is complete. Macduff's care for his "poor country" leads him to Malcolm at the court of <sup>Edward</sup> the Confessor, another structural juxtaposition to the 'tyrant' Macbeth. With Malcolm and ten thousand English troops (Shakespeare's nod to how England rescues Scotland even if James I was the only possible heir to Elizabeth I), Macduff transmutates his grief 'What all my pretty ones?' into revenge on Macbeth.

Macbeth himself is presented by Shakespeare by the end of the play as also full of grief 'my life is fallen into the sere' which is reinforced once Lady Macbeth, dear partner of greatness, kills herself. The final meeting with Macduff, whilst showing his noble warrior self once more, is structurally inevitable not only for the tragedy form but the warnings and foreshadowing from the apparitions.

Well aware he should just surrender as his 'soul is too much charged with blood of thine', Macduff's taunts and threats to make him a 'show' lead him to fight at





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the last "Lyon Macduff" He impetively gives his final order. The final irony is when Macduff uses the words of the weird Sisters in "Hail, king" to Malcolm. The audience has experienced the catharsis of Macbeth's downfall, witnessed his hubris, been made aware of his hamartia and taken on a moral journey which Shakespeare posits through his antagonist, Macduff: when is it right to be a traitor; how far to what extent is it ever right to overthrow an overthrown monarch and restore order? As ever, Shakespeare merely presents in his vivid and most bloody tragedy but it is certainly a question James I would have been familiar with.



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Script 14a

William Shakespeare is one of the most celebrated author in literary history. His play 'Macbeth', is a wonderfully constructed play written mainly for the King of England at the time, who was also Scottish. He wrote this play to showing what happens when you betray the king and the perks of being loyal. 'Macbeth' was a very popular play, and Shakespeare's careful use of literary devices makes it so.

Apart from foreshadowing and other FOS, symbolism is quite prominent in the play. ~~Since~~ Shakespeare first uses symbolism ~~when~~ ~~at~~ when King Duncan arrives at the castle of Macbeth. The weather is described to be lively and clear when Duncan enters the castle. As the night passes and Duncan is done with ~~his~~ the feast at the castle, the ~~night~~ changes weather changes. This shows the dark crime that is about to take place at the castle. ~~When~~ In act 1 scene 2, Banquo and his son Fleance are patrolling the



castle when Banquo asks 'How goes the night boy' to which he replies that the sky is clear and some stars can be seen. However, when Macduff ~~enter~~ arrives at the castle, after the murder of King Duncan, he says that the night has been 'windy' and he has experienced heavy rainfall, which caused the hoofs of his horse to sink in the soft sand. This shows that during the time that Duncan was murdered, the night changed from clear to a ~~th~~ heavy rainfall.

Weather is also symbolised ~~to~~ with the witches. Whenever the witches appear, '[Thunder]' can be heard. As thunder and rainfall are associated with evil, this shows the true evil nature of the witches.

Blood is also symbolised in the play. The play is quite ~~for~~ violent and killings are happening everywhere. However, these can be divided into the noble killings, such as defending your country during war and murdering innocent people like Macduff's family and Banquo. In act 2, after Macbeth kills Duncan, he expresses his guilt by asking 'Will all of great Neptune's ocean wash the blood from my hand?'. Here blood is not the literal blood, but Macbeth means his actions. He says





that the blood will not come off his hands but make the 'green seas' red'. This ~~showed~~ shows his remorse and that he has done a deed which is irreversible.

Another symbol is the supernatural, during the time this play was released, the ~~superst~~ supernatural beliefs of people were very strong and he believed in witches. Thus by making supernatural such a big part of this play, Shakespeare has made sure he appeals to everyone. The play itself starts with the witches appearing on the stage and not walking or entering the stage. The witches looked different and dressed weirdly, so the people would believe that they are ~~witches~~ dealing with a supernatural being. The role of lady Macbeth too, can be described as the fourth witch as she is just as evil if not more evil than the witches. Throughout the play, objects, ~~like~~ animals and events relate to the supernatural such as the 'raven', 'sightless substances' and the horses eating each other, which ~~real~~ shows that something ~~superst~~ supernatural is accompanying Macbeth.

Overall, Symbolism plays a crucial part in ~~making~~



showing subtle details to the audience which makes the play feel all the more real. This accompanied by the excellent portrayal of themes of supernatural and ambition ~~is~~ carries a great significance in the play 'Macbeth' and makes it even more enjoyable to read.



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## Marking Activity 5: Literary Heritage Texts - mark scheme

Question number	Indicative content
<b>13</b> <b><i>Macbeth</i></b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"><li>• Macduff contributes to Macbeth's downfall in a number of important ways. His actions ultimately bring an end to Macbeth's tyrannical rule</li><li>• Macduff is the Thane of Fife, a loyal subject of Duncan. It is Macduff who discovers that King Duncan has been murdered: 'O horror, horror'</li><li>• he is suspicious of Macbeth almost immediately, observing how King Duncan's alleged murderers were 'Those that Macbeth hath slain' so they cannot be questioned. He interrogates Macbeth over his motive in killing them: 'Wherefore did you so?'</li><li>• Macduff resolutely stands by his moral principles, remaining loyal to Duncan. He refuses to go to Scone for Macbeth's coronation and is determined to uncover the truth</li><li>• Macbeth bitterly resents Macduff for his independent thoughts and ideas. They might threaten Macbeth's position of power or lead to the revelation of the truth of what he has done. This is supported by the Witches' prophecy: 'Beware the Thane of Fife'</li><li>• Macduff leaves his family unprotected as he seeks to fulfil his patriotic duty to protect the country by joining Malcolm and appealing to the English king for help. Macbeth orders the murder of Macduff's wife and children, which fuels Macduff's motivation to seek revenge on Macbeth: 'My wife and children's ghosts will haunt me still'</li><li>• when Malcolm tests Macduff, it shows Macduff's loyalty to Scotland is uncompromising. His nobility is such that he prefers to abandon Scotland than serve Malcolm if he intends to 'Uproar the universal peace, confound / All unity on earth'</li><li>• one of the Witches' prophecies is that 'none of woman born can harm Macbeth'. Macduff confronts Macbeth with the news that he was from his 'mother's womb untimely ripped'</li><li>• Macduff shows a resolve for justice when he fights Macbeth and it is Macduff who finally slays Macbeth. His righteous vengeance contrasts with Macbeth's tyranny: 'my voice is in my sword'.</li></ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"><li>• Language: Macduff terms the killing of King Duncan 'treason'. He instantly recognises the act as a betrayal of the King and country, describing it as 'Most sacrilegious murder!' The adjective suggests that the murder was the worst act possible against God</li><li>• Language: Macduff pities Scotland, feels for its suffering and fears nothing can be done when Malcolm tests him by pretending to be corrupt. He uses personification to emphasise this: 'Bleed, bleed, poor country!'</li></ul>





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- |  |   |
|--|---|
|  | <ul style="list-style-type: none"><li>• Language: when Macduff flees to England to raise an army, Lady Macduff declares 'His flight was madness'. Lady Macduff believes Macduff is acting in a cowardly way to leave his family behind and she complains 'He wants the natural touch'</li><li>• Form/Structure: Macduff is presented as a hero, first suspecting Macbeth's guilt and then overcoming his own personal tragedy to defeat him and restore order to Scotland. He supports Malcolm when he takes the throne: 'I see thee compassed with thy kingdom's pearl'</li><li>• Structure: the character of Macduff acts as a foil to Macbeth. Whilst Macbeth is disloyal to the King and pursues his own ambition, Macduff has utmost respect for Duncan and for the Divine Right of Kings.</li></ul> |
|--|---|

**(AO4)**

- |  |  |
|--|--|
|  | <ul style="list-style-type: none"><li>• when Macduff knocks at the door of Macbeth's Dunsinane Castle after the murder of Duncan, the Porter's references to Hell mean Macduff could be considered a Christ-like figure. In a non-biblical tradition, Christ goes down to Hell to set free the souls of the damned between crucifixion and ascension. This is called the 'Harrowing of Hell'</li><li>• Macduff appears in Shakespeare's source, Holinshed, after Macbeth has been on the throne for ten years. Shakespeare follows Holinshed's account of Macduff with only a few differences, one of which is the discovery of Duncan's body</li><li>• Macduff's loyalty to the king reflects the belief at the time Shakespeare was writing that the king was divinely ordained.</li></ul> |
|--|--|



Question number	Indicative content
14 <i>Macbeth</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"><li>• significant symbols in the play include the weather, blood, water, animals, light and darkness and sleep. Candidates are free to consider any symbols in the play</li><li>• stormy weather is associated with conflict and chaos in the play. Whenever the Witches appear, it is in 'thunder, lightning, or in rain'. In contrast, when King Duncan arrives at Macbeth's castle, the pleasant weather represents the King's nobility, goodness and the natural order he represents: 'The air / Nimble and sweetly recommends itself / Unto our gentle senses'</li><li>• blood is used to represent characters' inner guilt. Macbeth refers to the blood on his hands following King Duncan's murder: 'What hands are here! He desperately tries to remove the blood: 'Will all great Neptune's ocean wash this blood / Clean from my hand? No: this my hand will rather / The multitudinous seas incarnadine / Making the green one red'</li><li>• water is a key symbol of innocence in the play, often used by characters as a way of removing their guilt. After Duncan's murder, Lady Macbeth reassures Macbeth, telling him 'A little water clears us of the deed'. Later, Lady Macbeth desperately attempts to clear her conscience by rubbing her hands, as though she is washing them: 'Out, damned spot! out, I say!'</li><li>• images of animals appear throughout the play. When Macbeth and Banquo return from battle against the large Norwegian army, they are described as being as brave and fearless as eagles facing sparrows and lions facing hares</li><li>• following the murder of Duncan, the weather and animal symbols are combined: the day is as dark as night; an owl kills a falcon; and Duncan's horses break out and eat each other</li><li>• later, Lady Macduff uses animal imagery when criticising her husband for leaving her and her children defenceless: 'He wants the natural touch, for the poor wren, / The most diminutive of birds, will fight, / Her young ones in her nest, against the owl'</li><li>• light and darkness represent good and evil in the play. The noble King Duncan declares that 'stars, shall shine / On all deservers'. Macbeth's descent into evil is signalled when he says 'Stars, hide your fires; Let not light see my black and deep desires'</li><li>• later, in Lady Macbeth's sleepwalking scene, she is shown to fear the dark when she carries a candle: 'She has light by her continually - 'tis her command'</li><li>• sleep is seen to symbolise innocence. After King Duncan's gruesome murder, Macbeth believes that he has heard a voice: 'Methought I heard a voice cry 'Sleep no more! Macbeth does murder sleep'. Leading up to Banquo's murder, Macbeth complains: 'Now o'er the one half-world / Nature seems dead, and wicked dreams abuse / The curtain'd sleep'.</li></ul>



	<p><b>(AO2)</b></p> <ul style="list-style-type: none"><li>• Language: Macbeth uses an animal metaphor to describe his guilty mind: 'O, full of scorpions is my mind, dear wife!'</li><li>• Language/Form: when Ross is told that an owl has attacked and killed a falcon, this mirrors Macbeth killing King Duncan: 'A falcon tow'ring in her pride of place / Was by a mousing owl hawked at and killed'. A falcon is typically regarded as a royal bird</li><li>• Language/Form: in Macbeth's soliloquy, when he is contemplating whether or not to kill King Duncan, water represents his anticipated regret of committing the act: 'That tears shall drown the wind'</li><li>• Form/Structure: the play opens with symbols of '<i>Thunder and lightning</i>'. The stormy weather associated with the appearance of the Witches serves as a warning of the trouble they will cause</li><li>• Structure: when Lady Macbeth is told of the Witches' prophecies, she calls on the darkness of the night to be able to help her husband with the treacherous murder: 'Come, thick night'.</li></ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"><li>• at the time the play was written, the sun symbolised the king and sunset represented the King's death or overthrow. The Witches' prophecy, 'That will be ere the set of sun', foreshadows the death of King Duncan</li><li>• wind and lightning were generally seen as signs of disruption to the natural order. In <i>King Lear</i>, the storm is used as a way of conveying King Lear's inner turmoil and growing madness</li><li>• as a symbol of purity, water was often used to determine whether women were witches. If a suspected witch floated, it was believed that the water had rejected her and she was therefore deemed to be a witch.</li></ul>
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Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>



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## Marking Activity 6: Modern Drama Coursework

### Script 1

#### Assignment A Script 1



#### How has Arthur Miller presented Eddie and Alfieri's relationship in the play?

In a View from a Bridge, Arthur Miller portrays the relationship between Eddie Carbone and Alfieri as close friends, but one friend is a stubborn traditional Italian master of the house and the other is a reliable and honest friend. The relationship is presented as one between a jealous, stubborn man and mature and respectful man. Eddie ignoring Alfieri's advice led to his crime against morality to be known by everybody but he meets with the angel of death as soon as his crime is discovered.

Eddie forgets about morality and disobeys and ignores Alfieri's advice as a friend and as a lawyer.

Alfieri is an Italian-American lawyer who is also the narrator of the story. He speaks directly to the audience and attempts to make clear the greater social and moral implications of the story. He respects American law, yet has Italian manners and behaviour. Eddie is Alfieri's respected Italian friend. Throughout whole play Alfieri tries to guide Eddie and prevent him from taking wrong decisions while the "Submarines" are still there.

✓AO2:  
Form  
& Structure  
✓AO1

Miller presents Alfieri's monologue where he introduces the play. Alfieri tells the difference between Sicily and Red Hook, showing the conflict between morality and law. Alfieri also mentioned that he came when he was 25 years old "I only came here when I was twenty-five.", which indicate that he might be in his late 50's. This also presents that Alfieri is wise and knows what is right and what is wrong and that it is much safer "now that we are quite civilized, quite American. Now we settle for half, and I like it better. I no longer keep a pistol in my filing cabinet." It also presents that Alfieri thinks that Eddie's mind is Sicilian rather than American as he follows the Sicilian rules not the American law. Perhaps this was the effect the community had on Alfieri;

✓AO1:  
critique of  
Alfieri





## Assignment A Script 1

[REDACTED]

"A lawyer means the law, and in Sicily, from where their fathers came, the law has not been a friendly idea since the Greeks were beaten", the personification of the law within a lawyer displays how Alfieri is represented as a man with few friends, perhaps highlighting why his relationship with Eddie is important.

✓A02:  
language

The first time Eddie visits Alfieri's office, he's seeking help. "But soon I saw it was only a passion that had moved into his body, like a stranger". The way Alfieri personifies passion signifies how illogical he sees Eddie's actions are, despite sympathising with him, and the simile "like a stranger" makes clear the understanding Alfieri has for how out-of-character this behaviour is for Eddie. This is when Eddie's obsession to get rid of Rodolpho was first displayed. When he tried convincing Alfieri that Rodolpho isn't as good as he might seem. Eddie also tries to throw shade that Rodolpho is a "Paper Doll", one of the many symbols he uses, others being "canary" and "chorus girl", euphemistically referring to the idea that Rodolpho's apparent flamboyancy might be more than just that. Alfieri explains to Eddie that there nothing he can do, except that the immigrants entered the country illegally, which "slaps" Eddie and wakes up his morality as he shies away from the topic.

✓A02

✓A02

✓A01:  
Eddie's  
transformation

✓A02

The second time Eddie visits Alfieri, they have their second conflict. Eddie visits Alfieri's office, but this time his eyes spoke more than he himself did. Alfieri's fixation on Eddie's eyes causes him to be transfixed, as he emphasises "his eyes were like tunnels", a simile that signifies the beginning of a very dark path in Eddie that Alfieri not only knows because of how perceptive he is but also because of his relationship with Eddie. Eddie's obsession got even worse as he felt that he might lose Catherine, as she told him that she will marry Rodolpho. Miller's presentation of a psychological analysis of Eddie's state, with whom he sympathises, runs into Alfieri's own

✓A02

✓A01

✓A01  
Alfieri's  
apparent  
understanding  
of Eddie





## Assignment A Script 1



✓ A02: Form

perspective and words, whom he uses as a mouthpiece throughout the play. In that sense, through their close relationship, the audience can see how a toxic manipulator acts when he loses his favourite toy. Eddie totally lost his mind forgetting his morality and snitching on Beatrice's cousins, while Alfieri, the voice of morality and justice, is trying to convince Eddie to let go of Catherine and bless her.

The relationship between Eddie and Alfieri is very uncommon and close. Which shows that they both are close friends. For example, when Eddie wanted to get rid of Rodolpho, he went straight to Alfieri asking for a legal way to get rid of the "Submarine". In this conversation, Alfieri understood everything Eddie was about to do because of his love for his wife's niece. Alfieri realises Eddie's feelings during their first conversation and tries to stop Eddie as a friend not as a lawyer because he could guess what Eddie was about to do. When Alfieri mentions that "the manner in which they entered the country" can be the only legal activity, it is not because he is trying to push Eddie in that direction but because he is making sure Eddie is not thinking about it. This is further emphasised through the hyperbole "you won't have a friend in the world" when he attempts to deter him from doing so at the end of the play.

✓ A01:  
the duality  
of their  
relationship

✓ A02

Alfieri respects Eddie and tries to stop him from doing the mistake that will ruin his reputation in the neighbourhood. Alfieri shows that he cares about Eddie, while Eddie is blinded by the love which he will never get. Eddie ignores everything Alfieri is saying because he didn't hear what he wanted to hear. In act 2, when Alfieri got Marco out of the Immigration Bureau, he tried to convince Marco not to get revenge from Eddie. This proves the two most important points, that Alfieri is a loyal friend and is a respectful American lawyer.



## Assignment A Script 1



Even after Eddie did fall and made a mistake, his loyal friend is still with him. From the other side, Alfieri is half Italian and could just be understanding of Eddie's Italian temper and anger. A young man came and took away his favourite toy. As Eddie wants to be in control of everything in his own house and Alfieri understands that and this might be another reason why he is supporting Eddie but at the same time trying to respect the law. ✓AO1: Alfieri's internal conflict

In Alfieri's final monologue, he stays a loyal friend as he said "and even as I know how wrong he was, and his death useless, I tremble, for I confess that something perversely pure calls to me from his memory" highlights that even after what Eddie has done Alfieri stays a loyal friend. "And yet, it is better to settle for half, it must be! And so I mourn him – I admit it – with a certain . . . alarm," "I think I will love him more than all my sensible clients." presents that Alfieri will miss him as friend not just a client, and that he finds his case, although alarming, relatable.

Great insight & attention to detail





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Script 2

**How does J.B Priestly illustrate the characters of Arthur Birling and Sheila Birling in "An Inspector Calls" by using language form and structure?**

*An Inspector Calls* was written by J.B Priestley. He was an English poet, novelist, playwright, screenwriter, broadcaster and social commentator. The First World War broke out in 1914, when he was only 20 years old by this time he had already developed his love for literature. He was a promising writer and a number of published poems were under his name. ✓

The play was written in 1937 but set in 1912. It was performed in London. The main theme of the play is the effect of actions upon an individual and how they react. The author J.B Priestley observes the classical union of time, place and action in his structure. The style of this play seems to be a detective thriller, but could be a morality tale or even a well-made play. ✓

Arthur Birling is portrayed as an arrogant person and is more concerned about his business, wealth and status over his dysfunctional family. On page four of the script Arthur Birling makes a speech, talking about the character of Gerald Croft. Birling is very satisfied and in his speech he mentions that the wedding means a "tremendous lot" to him. He is not focusing on the marriage, more so he is focused on the business side of it, and he is happy that he can get closer to the Croft company, his principal competitors in the industry. This shows the audience that he is more interested in the financial gain for his family than the happiness of his daughter. The majority of this speech revolves around his business affairs more than his only daughter's wedding. ✓ *Good point*

Arthur Birling, on page nine of the script, makes another speech which portrays him in many different ways such as being selfish, dismissive and an ultra capitalist. His tone in this speech appears to belittle the socialist ideology and the idea of helping each other as being something he has little respect for. He uses animalistic language and a simile when he says "as if we were all mixed up together like bees in a hive" He then goes on to say "that a man has to mind his own business and look after himself" explaining to his family members that the younger generation should be more selfish and should care more about their own family as opposed to other "bees". ✓ *Good lang. analysis No 2*

*terminology*





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Another way Arthur Birling is portrayed is as having very distinct views in comparison to the younger generation. On page nine of the script again he says "More money to spend and time to spare than I had when I was Eric's age." He is making it obvious and clear that he is from a different generation and that times have changed. He also attempts to claim that his life, when younger, was much harder economically than his children's generation. Later in act three we see Mr Birling contradicting himself when he scolds Eric for saying "you've been spoilt" and saying "You stole money?".

Once the Inspector arrives Birling becomes very defensive about being questioned about Eva Smith's death. Birling is asked a set of questions by the Inspector. He does not like this due to the fact he is put in an uncomfortable situation. On page fifteen he goes on to say "If you don't come down sharply on some of these people, they'd soon be asking for the earth". This hyperbolic metaphor is portraying him as being intolerant and unkind towards being involved in the death of the young girl.

good points + examples  
and long analysis

Lastly, the most obvious way in which Birling is portrayed is as superior to everyone else. He says 'If you do not come down sharply on some of these people, they'd soon be asking for the earth'. Mr Birlings use of the adverb "sharply" creates a very authoritative tone backing up the idea that Mr Birling is a very opinionated and intolerant individual. In this speech he refers to Eva Smith, as being ruthless and rebellious in the time period she worked for him before she died. This portrays, to the audience and to the Inspector, that he is cruel to his workers as well as showing them little respect.

A02

Another character I choose was Sheila Birling. Sheila is one of which a character coming from the younger generation. In the play she is portrayed as a young innocent bubbly girl who is about to get married to Gerald Croft. She shows a younger behaviour and attitude compared to her age. As shown in the play Sheila says "mummy" various times. Which is diminutive, normally an older girl doesn't not call her mother that.

A02

Sheila is portrayed as vindictively jealous towards Eva Smith. Eva worked in a fashion shop. Sheila had seen her not acknowledging her, as Sheila tried on a dress, Eva had glanced at her Sheila saw Eva laughing at her. Sheila was



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disappointed, angry and upset. When getting interrogated by the Inspector Sheila quotes 'If she'd been some miserable plain little creature, I don't suppose I'd have done it'. Sheila had gotten Eva fired from her job, which at the time Eva was happy working here, and was doing alright at her current job, until Sheila came along. Here the adjective "plain" implies the jealousy of Sheila Birling. Some critics have argued that the play could be seen as morality fate and several of the characters appear to be personifications of the seven deadly sins, a feature of mediaeval morality plays, Sheila could be seen as Envy.

A02

A02

Good lang-  
analysis

Sheila has good aspects, and good intentions about herself too. Throughout the play she matures a fair bit, improving her character development and is willing to speak up and is not afraid to use her voice. This is shown as she does not use the term 'mummy' anymore. As well as saying 'You and I aren't the same people who sat down to dinner here'. Telling the audience that she has grown up, matured and is aware of her actions. Her directness helps to increase the perception of her maturity for the audience.

She is socially aware of her actions caused towards Eva Smith's death. She also questions her father about his working labour, by using people to make labour because she says 'These girls aren't cheap labour they're people' implying, showing and portraying to the audience and to her family that she cares about others and is not so selfish and dismissive compared to how she was at the start of the play. She still uses the common noun "girls" which is somewhat patronising.

A02

good language  
analysis

Finally she is willing to speak up and defend others by saying 'I think it was a mean thing to do', talking about how she treated Eva Smith which led her on to death.

To conclude Birling and Sheila are very different characters and portrayed differently too. Sheila coming from the younger generation and Birling from the older generation. Not only that but Sheila was more aware of the situation and owned up to her mistakes whereas Mr Birling was defensive, did not care and was dismissive towards the situation.

Candidate has sound understanding of text -  
makes intuitive points with supporting examples.  
There is good use of terminology and language  
analysis. Some variety of interpretation.





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## Marking Activity 6: Modern Drama – coursework mark scheme

### Assignment A: Modern Drama

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"><li>• Limited knowledge and understanding of the text.</li><li>• The response is simple with little evidence of personal engagement or critical style.</li><li>• Minimal identification of language, form and structure.</li><li>• Limited use of relevant examples in support.</li></ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"><li>• Some knowledge and understanding of the text.</li><li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li><li>• Some comment on the language, form and structure.</li><li>• Some use of relevant examples in support.</li></ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"><li>• Sound knowledge and understanding of the text.</li><li>• The response shows relevant personal engagement and an appropriate critical style.</li><li>• Sound understanding of language, form and structure.</li><li>• Use of clearly relevant examples in support.</li></ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"><li>• Thorough knowledge and understanding of the text.</li><li>• The response shows thorough personal engagement and a sustained critical style.</li><li>• Sustained analysis of language, form and structure.</li><li>• Use of fully relevant examples in support.</li></ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"><li>• Assured knowledge and understanding of the text.</li><li>• The response shows assured personal engagement and a perceptive critical style.</li><li>• Cohesive evaluation of language, form and structure.</li><li>• Discriminating use of relevant examples in support.</li></ul>





# Pearson

## Marking Activity 7: Literary Heritage Texts Coursework

### Script 1

Explore the presentation of violence in

'Romeo and Juliet'. You must consider

language, form and structure and refer

to the context of the play.

Through its different forms, violence dictates the course of 'Romeo and Juliet' by causing characters to behave irrationally. 'Romeo and Juliet' is a tragic play about two families that are involved in a feud, the Capulets and the Montagues, and is set in fourteenth century Verona. At a Capulet party, Juliet meets and falls in love with Romeo. However tragically, they realise they can't be together because Juliet is a Capulet, while Romeo is a Montague. Despite this, they do not give up; however, they are killed by their own love and conflict between their families. Shakespeare's version of 'Romeo and Juliet' is inspired and based on Arthur Brooke's version, "The Tragical History of Romeus and Juliet". Violence is a recurrent theme in all versions of 'Romeo and Juliet' highlighting the importance it has in the story. Violence is a force that can take many forms that has a destructive nature. The audience is presented to characters that behave irrationally as a result of violence. Furthermore, violence is presented through the forms of: conflict within oneself, conflict within one's family and feudal violence.

turns up the historical context

Focused and analytical

A01

A04

A01 ~ knowledge is thoroughly utilised

Firstly, violence through the form of the feud occurs throughout the play causing rash behaviour because of grief. This is shown when Romeo kills Tybalt in a rash decision because Tybalt killed Mercutio. This is one of two times in the play when Shakespeare presents the feud through physical violence, however the audience is told that the feud has become physical three times before the play is set. In Act 3 Scene 1, Romeo exclaims to Tybalt that he loves him and does not want to fight. However, as a result, Mercutio challenges Tybalt and as Romeo tries to break the fight up Mercutio is stabbed, "Tybalt, Mercutio, the prince expressly hath / Forbid this bandying in Verona streets. / Romeo steps between them / Hold, Tybalt! Good Mercutio! / Tybalt under Romeo's arm thrusts Mercutio in". Through asking Tybalt then Mercutio to stop fighting Shakespeare presents Romeo as

A01

A02

Use of relevant examples



neutral, wanting the fighting to stop. Furthermore, Romeo's desire for the fighting to end is expressed through the stage direction of "*Romeo steps between them*". Romeo puts himself in harm's way to end the fighting, this shows Romeo to be a loving character for both sides, which is unusual as he is the son of Montague. Despite doing this out of love, it is the reason why Mercutio is killed. Later in the scene, the audience sees how the grief of Mercutio being killed reveals Romeo's true rash nature as he kills Tybalt, "Thou wretched boy, that didst consort him here, Shalt with him hence. / This shall determine that. / *They fight; Tybalt falls*". Through the use of short syntax Shakespeare shows how Romeo has suddenly changed his attitude from a loving, caring and neutral persona to bitter and angry. This shows how the violent ending to Mercutio as a result of the feud has caused Romeo to make a rash decision because of his grief. This is also true as Romeo could have told the prince, however he made a reckless decision and took the matter into his own hands to kill Tybalt. Through the constant use of stage directions and both deaths being represented through stage directions, Shakespeare presents the real physical nature of the feud. Later in the scene, Mercutio curses both families three times exactly the same way, "A plague a'both your houses!". The repetition of the curse shows the gravity of the curse, reflecting Mercutio's emotions. This curse foreshadows the violent ending to the play, with Romeo and Juliet killing themselves. Until this scene the audience has not seen someone die as a result of the feud, however in this scene two people die showing to the audience that the feud is truly violent. In 16th century Britain, explicit violence was a far more public affair, with the death penalty for criminals being a part of Elizabethan Era entertainment. So feudal violence between the Montagues and the Capulets would not have been unthinkable. Despite this, Tybalt would still have faced the Death Penalty because he killed Mercutio. This shows Romeo's rash behaviour because he could have told the prince, however he decided to take it into his own hands. Romeo's behaviour, in this scene, changes from being passive to rash and aggressive because of his grief. Overall, feudal violence occurs throughout the play causing rash behaviour as a result of grief, which is shown through Romeo.

Argument  
with  
material

Importance of  
historical  
context  
and  
influence

A01  
A02 -  
fully  
relevant  
example

A02

A04 -  
an  
awareness  
of the  
era.

Assumed knowledge and  
inclusivity.

Secondly, Shakespeare proposes that inner-family conflict causes impulsive actions. This shown through the family argument between Capulet, Juliet, Lady Capulet and the Nurse. This is because Capulet wanted to marry Juliet to Paris in two days as he thought it will cheer up Juliet from morning about Tybalt. However, Juliet is sad about Romeo being exiled and is saddened by having to marry Paris, this emotion is further amplified when Capulet shortens the deadline. In Act 3 Scene 5, Juliet asks Capulet about stopping the wedding on Thursday, "Good father, I beseech you on my knees, / Hear me with patience but to speak a word. / *She kneels down*". The use of the verb "beseech" and the stage direction of her kneeling both physically and verbally portrays Juliet's desperation, as she begs to him to stop the wedding. However, this angers Capulet to the extent where he later tells Juliet, "I'll give you to my friend. An you be not, hang, beg, starve, die in the streets,". The use of the asyndetic list creates a harsh, dry tone. This depicts Capulet's seriousness and anger as he tells Juliet that she will die if she does not marry Paris. This shows Capulet's impulsive nature as he tells Juliet she will die if she does not marry Paris, a result of Juliet speaking up to him. In Baz Luhrmann's production as the conflict is going on Capulet hits and pushes Lady Capulet away, this is presented as an impulsive action through the form of physical violence. Furthermore, In Act 3 Scene 5 during the family conflict the Nurse asks, "May not one speak?". The use of formal language and short syntax portrays the polite intention of the Nurse's question to speak. However, this is quickly shut down by Capulet as he replies, "Peace, you mumbling fool!". The use of an exclamation mark as well as short

A01

A02  
A02 -  
language.

Perceptive critical style

A02 -  
language  
and structure



syntax portrays Capulet's quick anger about the situation. The Nurse's tone compared to Capulet's tone shows the extent of his anger, which is impulsive. This reflects the nature of 16th century Britain when this was written. In 16th century Elizabethan Era, women had no rights or authority in law and children were the property of their parents and could be given in marriage to a suitable partner. Moreover, the father was the head of the household in this patriarchal society. This means that when Juliet and Lady Capulet spoke back to Capulet, it was as if they were challenging his authority. This would have angered him and at the time it would have been unheard of for a daughter and wife to challenge the father's authority. This would have caused Capulet to impulsively hit Lady Capulet. Overall, Shakespeare suggests that inner-family conflict causes impulsive actions, which is shown through Capulet.

AO4 -  
consequence  
is relevant  
approach  
detail.

*Parallels are drawn between the historical context and the play.*

Finally, violence through the form of inner conflict is shown to escalate one's pre-existing emotions. This is seen through Juliet as she is faced with a predicament about marrying Paris. She is due to marry Paris, however as she is already married to Romeo by Friar Lawrence, it would make her a bigamist. A bigamist is a person who marries more than one person at any one time. In Act 4 Scene 3 once Juliet has the potion, she talks to herself, questioning "What if it be a poison which the Friar / Subtly hath minister'd to have me dead,". The use of the verb "minister'd" is a pun because the friar is also known as a minister. This is important as Juliet is afraid that the minister, the friar, administered poison to her. This as well as the rhetorical quotation shows the extent to which Juliet's inner-conflict is troubling her because she goes as far as to question the friar, who would have been well regarded person in Shakespearian times because he is a holy man. The use of a soliloquy reveals Juliet's inner-conflict and her troubled state as she is debating with herself to the audience. Later in the soliloquy Juliet is seen hallucinating Tybalt's ghost, "O look! methinks I see my cousin's ghost / Seeking out Romeo that did spit his body". The use of the verb "seeking" suggests that even Tybalt's ghost is seeking violence, furthermore this shows Juliet's unsettled mind and irrationality as she fears Tybalt is seeking to kill Romeo. Also, the use of enjambment portrays the realism of the ghost Juliet sees. Furthermore, this escalation of emotions causes Juliet to kill herself at the end of the play. In Act 5 Scene 3, Juliet wakes up to find Romeo dead beside her and as a result she kills herself, "Yea, noise? Then I'll be brief. O happy dagger, / Taking Romeo's dagger / This is thy sheath; / Stabs herself / there rust, and let me die / Falls on Romeo's body and dies". The use of the adjective "happy" describes how the dagger is fortunately placed close by and that she is welcoming death. This shows Juliet's sudden escalation of emotions from her worry due to marrying Paris to her irrational fear of the friar to violently killing herself, in Shakespeare's timescale of a day. In 16th century London marrying more than one person at any one time would make you a bigamist. This was a mortal sin, so Juliet would have faced social and religious judgement for marrying more than two people. However, suicide was also a mortal sin, however society was fascinated by it. So, despite Juliet avoiding the sin of bigamy, she becomes entrapped in the violent sin of suicide. Juliet is confronted with a situation that causes her immense stress and panic, which escalates her emotions as she thinks about it. Overall, in 'Romeo and Juliet' inner conflict amplifies one's emotions causing violent situations.

AO1

AO4

AO2

AO2 ~  
form.

AO2

AO4

*relevance  
of  
language*

*Interplay  
of  
historical  
context*

In conclusion, through its different forms, violence dictates the course of 'Romeo and Juliet' by causing characters to behave irrationally and transforming the characters, reflecting the nature of violence in the 16th century. Throughout the play, the audience sees inner-conflict, which time and





again causes irrational behaviour. For example, through Juliet when she hallucinates about seeing Tybalt's ghost. Secondly, violence through the form of inner-family conflict causes impulsive actions within oneself. This is shown through Capulet as Juliet begs him to stop the wedding. Finally, feudal violence causes rash behaviour because of grief. This is seen through Romeo when he kills Tybalt because of his brotherly love for Mercutio. Violence in Romeo and Juliet is a key and prominent part of the story, with every version of the story including it. Violence in Shakespeare's version was used to reflect the nature of violence in 16th century Britain. Furthermore, recently productions of 'Romeo and Juliet' have been used to reflect the conflict and violence of their own time. For example, Baz Luhrmann's production guns were used instead of swords, making the play and movie more relevant to today's time. Violence is an integral part in all versions and adaptations of 'Romeo and Juliet', it is used to reflect the nature of violence at the time and dictate the course of the play, expressing its importance.

24 / 30.

Thorough knowledge and understanding of the play is demonstrated throughout; a critical style is attempted and there is an keen awareness to analyse language, form and structure. An awareness between text and context is remembered as the essay progresses; more detailed, factual content may have raised this response further.

Agree with the mark and felt the historical context did not necessarily complement the essay as fully as it might.



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Script 2

Assignment 2: Literary Heritage Texts *Completed December 2022*

With reference to language, form and structure, explore the role of the supernatural in Macbeth.

*(Cohesive A01/A02)*

This essay will discuss the role of the supernatural in the tragic play 'Macbeth'. Macbeth was published in 1606 by the prolific playwright William Shakespeare, who is viewed by many as one of the most influential playwrights in modern British history. His renowned literary works have been paramount in the development of English literature in the past centuries. In the Jacobean era when the play was written, beliefs surrounding the supernatural were prominent and religion was influential in his own attempted assassination. Witch trials were encouraged under the rulership of King James I, who spread ideas of demons and the supernatural through his book 'Daemonology', published by him in 1597. An example of supernatural belief in the period is the genocide of women suspected to be witches; thousands of 'witches' were killed under King James' rule alone in the infamous 'witchcraft trials'. Hence, suitably, one of the central themes in the play 'Macbeth' is the supernatural which is explored through various ways including language and structure by Shakespeare.

*clear focus integration of context A01/A04*

In the play 'Macbeth', the theme of the supernatural is explored through the main, central character of Macbeth. This is reflected in the famous dagger speech; "A dagger of the mind, a false creation, preceding from the heat-oppressed brain?" The renowned soliloquy illustrates the main character of Macbeth to be seeing a blood-drenched dagger in front of himself. As a whole, the speech foreshadows the pivotal event upcoming in the plot; the murder of King Duncan and symbolises the beginning of Macbeth being driven to insanity. The rhetorical suggestion 'a dagger of the mind, a false creation, preceding from the heat-oppressed brain?' outlines to the reader that the dagger that Macbeth is encountering is of supernatural nature, hallucinated by Macbeth and that perhaps his phantasm stems from the burden of guilt upon him for the act he is about to do. Furthermore, in structural analysis, the speech is effectively structured with an alternating rhyming scheme, representative of its supernatural nature as it is reminiscent of the poetic elocution consistent in the speech of the 3 witches in the play. In fact a parallel may be drawn in this regard that the witches and their witchcraft may be causing Macbeth to act in such a way. This links to the supernatural theme as it indicates the supernatural ability of the witches. Macbeth's monologue comprehensively exemplifies the theme of the supernatural in the play; the playwright Shakespeare may have used it, in context of Jacobean England, to demonstrate the association drawn with insanity and witchcraft during the period and to please King James I as a patron of his theatre company.

*critical style A01/A02 perceptive LS A04 mentioned*

In the tragedy 'Macbeth', the playwright Shakespeare explores the theme of the supernatural using the character of Lady Macbeth. A prominent example of this is the soliloquy of Lady Macbeth: "Come, you spirits that tend on mortal thoughts, unsex me here, and fill me from the crown to the toe top-full of direst cruelty!" This exclamatory depicts Lady Macbeth consorting with evil in order that she be capable of murder. Firstly, the supernatural nature of the 'spirits that tend on mortal thoughts' that Lady Macbeth calls out to, could be perhaps referring to the witches as this was one of the supernatural abilities of witches conveyed in King James' book. The 17th century audience would find it disturbing to see Lady Macbeth interact with 'evil spirits' in such a way, considering the context of the infamous 'witch trials' which took place during the reign of King James I of England during which the play is written, where thousands of women accused of 'witchcraft' were brutally punished, including with death. Secondly, the use of the imperative command 'unsex me here' by Lady Macbeth is

*A01 A02 A04 1A02*





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symbolic as it highlights that such an action like murder was regarded as masculine at the time in 17th century England, and it signifies how Lady Macbeth's dominant personality over her husband was not considered to be a feminine role for a wife. In this regard, Lady Macbeth can be seen in the play as exploiting Macbeth's hamartia of ambition in order to fulfil her own avarice, illustrating her dominant personality over his husband. Both of these traits, the communication of Lady Macbeth with 'evil spirits' and the dominant, masculine-like personality of Lady Macbeth, would be alarming to a Jacobean audience, and so highlights the conspicuous personality of a 'fiend-like queen' (as Malcom describes) that she is portrayed with. In analysis, considering similar dominant feminine characters in other Shakespearean plays, it may be inferred that Shakespeare chooses to use the dominant female character of Lady Macbeth in order to convey his own possibly proto-feminist views on the restrictions women faced in the period. Further, 'fill me from the crown to the toe top-full of direst cruelty!' The use of the symbol 'crown' could be metaphorical for her ambition to be queen and reign power.

effectively integrates content  
A04

language and A05  
successful linked

L5

perceptive, stylistic

In Macbeth, Shakespeare utilises the character of Banquo in exploring the theme of the supernatural. This can be seen in the apparition of the ghost of Banquo in Act 3 Scene 4; "Avant and quit my sight! Let the Earth hide thee! Thy bones are marrowless, thy blood is cold; thou hast no speculation in those eyes which thou dost glare with." In this scene, Macbeth sees his former companion Banquo, or the 'Ghost of Banquo' as the stage directions describe, despite the fact that Banquo has been murdered in only the previous scene under the order of Macbeth himself. Use of 'sight' and 'eyes' infer that supernatural powers are watching or that religious entities are judging Macbeth for his sins- both supernatural and religion were influential in the period. The verb 'glare' depicts the ghost of Banquo is angered with Macbeth and further links to blame and judgement, continuing the idea of religion. This is another example of the theme of the supernatural in the play, where it is a ghost or phantom that Macbeth is hallucinating. The idea that only Macbeth can see the ghost whilst his guests are oblivious and in fact flummoxed by Macbeth's 'fit' is similar to the 'dagger of the mind' earlier in the play in that it seems it may be only in Macbeth's mind that he is imagining the ghost. Overall, Shakespeare's incorporation of the apparition of the Ghost of Banquo effectively captures the supernatural belief that ghosts of the dead that were wronged victims of murder return to beleaguer the person who oppressed them and take revenge; a belief widely held at the time which can be seen reflected in Jacobean tragedy literature beyond the work of Shakespeare alone.

A01/A02  
L5  
discriminating examples

insightful

meaningful analysis  
valid context

In the play, Shakespeare employs the characters of the Three Witches in order to deploy the theme of the supernatural in the play. This can be seen in the quote, "Fair is foul, and foul is fair; hover through the fog and filthy air." This fricative alliteration at the end of the first appearance of the 3 witches in Act 1 Scene 1 illustrates the witches to be chanting in unison in a confined desert place. The use of the juxtaposition "Fair is foul, and foul is fair" is effective as it symbolises the idea that things related to the supernatural are not as they appear to be. This concept of illusion and deception linked to the supernatural can be found consistently through the text, for example the equivocal language used by the witches and how Lady Macbeth tells Macbeth to 'look like the innocent flower, but be the serpent under't'. Her use of zoomorphism also link to the biblical serpent of temptation- another reason women were blamed due to religious allusions in society. Furthermore, the use of rhyming couplets with traditional iambic pentameter in the witches' speech symbolises elements of a supernatural spell, which implies that they cast spells on people, and in

A01  
A02  
strong analysis

L5  
effective language + structure analysis  
A02

L5





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hindsight perhaps on Macbeth himself as seen later in the play and his opening dialogue which repeats the phrase 'foul and fair.' This structural element of the supernatural is in addition to other elements regarding the witches that were connotated with the supernatural in the Jacobean era; that they are 3 in number, that they are all women and that they meet in desert places. These generalisations and stereotypical associations with witches are linked to the 'Witch Trials' carried out under King James I in the Jacobean era, during Shakespeare's own lifetime. In summation, the playwright Shakespeare utilises the characters of the 3 witches in order to illustrate and convey the supernatural and characteristic elements associated with 'witches' in Jacobean society, which are significant considering the impact they had.

Adm.  
Cohesive  
evaluation  
of all  
AOS.  
LS.

Finally, the central theme of the supernatural in the play 'Macbeth' is supported through the infernal character of Hecate. This can be analysed in the main appearance of Hecate in Act 3 Scene 5; "Have I not reason, beldams as you are, saucy and overbold? How did you dare to trade and traffic with Macbeth in riddles and affairs of death..." This reveals that Hecate is angered at the witches' dealings with Macbeth, and that she was not consulted with. In this quote, Hecate echoes the rhyming pattern and equivocal tone evident in the witches' speech, denoting the supernatural nature of her character. The character of Hecate originates from Greek mythology as the Greek goddess of witchcraft. It can be inferred from the origin of her character therefore that Hecate is in charge of the witches, which explains the authoritative language she uses in addressing the witches. Hence, the use of the triple 'beldams as you are, saucy and overbold' in the rhetorical question is effective in demonstrating Hecate's supercilious attitude towards the witches, representing the nature of this 'supernatural hierarchy' that Shakespeare has illustrated. Furthermore, regarding Hecate's admonishment to the witches regarding their 'trade and traffic with Macbeth in riddles and affairs of death'; it is not completely distinct whether her anger, aided by the use of plosives, stems from the potential consequences that could be caused by meddling with Macbeth's affairs, or purely and only because she was not involved or consulted. On one hand, it may be inferred that Hecate is very egocentric in personality and that is why she is angered about not being consulted or involved. On the other hand, an interpretation can be made in a more positive light that Hecate is responsible for handling the witches' antics, and thus is only solicitous at the consequences that could be caused by their meddling in others' affairs. In this sense, Shakespeare may have portrayed the character of Hecate to act in such a manner in order to illuminate a more positive side to the supernatural; as ideas surrounding the supernatural including witchcraft and the like were viewed mostly negatively in Jacobean society.

A01/4

A02  
LS

A01

A02

A02

LS

A04

In conclusion, in the tragic play Macbeth, the playwright William Shakespeare uses a variety of linguistic and structural techniques to convey to the audience the theme of the supernatural, stemming from the notions held in the Jacobean era during which the play was written. This is achieved through the various characters in the play, with supernatural elements clear in many of the characters. The play, directed at a Jacobean audience, reflects many of the beliefs in the supernatural that were held in Jacobean society, many of which originate also from religion, another important factor in the governance of society in the era. The ideas regarding the supernatural that can be inferred and observed from the renowned play are important in understanding Jacobean society; beliefs of the supernatural played a strong role in the infamous 'witch trials' under King James I during whose reign the play is written, where thousands of accused witches were barbarically burnt to death, many



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#### Assignment 2: Literary Heritage Texts

even without trial. In fact, King James became a strong enthusiast for Shakespeare's theatre, even sponsoring his company. Hence, considering Shakespeare would have his own personal views regarding many of the beliefs, the messages conveyed by Shakespeare in his plays regarding the supernatural would have been significant and may have even influenced King James regarding his views. Macbeth is prolific in this regard as it is about a King and thus, ironically speaking, his character can even be compared to King James himself as a Scottish King. Furthermore, Shakespeare's messages regarding the supernatural would have an effect on the audience as well, as people attended his plays in the masses, and his works were widely publicised and spread, to the large extent we see today. Overall, the theme of the supernatural is effectively deployed in the play through a variety of language and structure by the playwright Shakespeare and it comprehensively captures the elements of supernatural beliefs that were prevalent in the Jacobean era, going even further beyond that in influencing those notions and norms held in Jacobean society.

summation  
of  
AO1  
AO2  
link  
to  
Q.

30- Context is effectively and comprehensively woven into the analysis and it is strongly focused on the question

Agree - LSC MODERATION

Assured k&u.  
Cohesive analysis of language & structure.  
fluent, stylistic & mature response.  
perceptive, insightful & successfully linked  
to question / context. All ~~AOs~~ - AOs fully  
explored.

L5 Full range of examples which enable  
student to provide a cohesive & thoughtful  
exploration of the theme.

Agree 30.





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## Marking Activity 7: Literary Heritage Texts – coursework mark scheme

### Assignment B: Literary Heritage Texts

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (10 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written (10 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"><li>Limited knowledge and understanding of the text.</li><li>The response is simple with little evidence of personal engagement or critical style.</li><li>Minimal identification of language, form and structure.</li><li>There is little comment on the relationship between text and context.</li><li>Limited use of relevant examples in support.</li></ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"><li>Some knowledge and understanding of the text.</li><li>The response may be largely narrative with some evidence of personal engagement or critical style.</li><li>Some comment on the language, form and structure.</li><li>There is some comment on the relationship between text and context.</li><li>Some use of relevant examples in support.</li></ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"><li>Sound knowledge and understanding of the text.</li><li>The response shows relevant personal engagement and an appropriate critical style.</li><li>Sound understanding of language, form and structure.</li><li>There is relevant comment on the relationship between text and context.</li><li>Use of clearly relevant examples in support.</li></ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"><li>Thorough knowledge and understanding of the text.</li><li>The response shows thorough personal engagement and a sustained critical style.</li><li>Sustained analysis of language, form and structure.</li><li>There is a detailed awareness of the relationship between text and contexts.</li><li>Use of fully relevant examples in support.</li></ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"><li>Assured knowledge and understanding of the text.</li><li>The response shows assured personal engagement and a perceptive critical style.</li><li>Cohesive evaluation of language, form and structure.</li><li>Understanding of the relationship between text and context is integrated convincingly into the response.</li><li>Discriminating use of relevant examples in support.</li></ul>