

Examiners' Report
June 2018

GCSE English Literature 1ET0 01

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Introduction

The GCSE (9-1) English Literature examination 1ET01 consists of two sections and lasts for one hour and forty-five minutes, with the recommended split of fifty-five minutes for Section A and fifty minutes for Section B. The questions require the candidates to show that they have completed a detailed study of two texts.

The total number of marks available is 80.

The paper is assessed across Assessment Objectives 1, 2, 3 and 4:

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none">• maintain a critical style and develop an informed personal response• use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Section A

One text from a choice of six Shakespeare plays from which the candidate must complete two parts of the question. The maximum marks for the question are: part a) 20 marks for AO2 and part b) 20 marks for AO1 (15 marks) and AO3 (5 marks). Total for Section A is 40 marks.

Section B

One text from Post 1914 British literature. Candidates have a choice from four play texts or four prose texts and have to answer one question from a choice of two for each text. The maximum marks for the question are 40 for AO1 (16 marks) and AO3 (16 marks) making a total mark out of 32. There is also a mark out for 8 for AO4.

Comment:

It was really pleasing to see that a full range of marks was awarded and many candidates were able to demonstrate their understanding and appreciation of the two texts they had studied. Marks are awarded according to whether a candidate demonstrates a simple and little (Level 1), limited and some (Level 2), relevant and sound (Level 3), sustained and detailed (Level 4) or precise and perceptive (Level 5) understanding.

This has been another exciting and successful year for the paper. Candidates' responses were very encouraging and it appeared that many centres prepared their candidates well, taking on board many of the comments made in the 2017 PE report. There were some areas where improvements could still be made, but on the whole the paper performed well. The vast majority of candidates

managed their time well and overall responses were positive.

Most candidates were able to demonstrate their knowledge, understanding and appreciation of the texts they had studied. In many cases, candidates demonstrated enthusiasm and engagement in their responses. There were some very good examples of candidates using quotations effectively from their texts, not just general references. Knowledge of subject terminology was generally good, with many able to correctly identify and use appropriate linguistic terms to support the comments they were making. There was a lot more planning and mnemonics at the top of answer papers this year and this is a good habit for learners to acquire for later studies.

In Section A, the most popular text with just under 28,000 responses was *Macbeth*. A full range of marks was awarded and it was answered by all ranges of ability. The second most popular text was *Romeo and Juliet* with just under 17,000 responses.

In Section B *An Inspector Calls* was the most popular text with just under 30,000 responses divided between questions 7 and 8.

General comments for Section A:

Following comments made in the 2017 PE report concerning language, form and structure, it appeared that generally centres had prepared their students well this series and there was an attempt by candidates of all abilities to include comments on language, form and structure, even if it was to use comments such as: 'she uses a word', 'Shakespeare uses a question mark' or 'the way Hero says', to show a closer understanding of individual words or structure. One examiner commented on how '*more students appeared to explore the specific effects of Shakespeare's use of verse and prose in a number of the extracts*'. Unfortunately, there were still a large number of candidates putting context comments into Part a). At the top level, there were some outstanding responses across all questions, which in many cases far excelled Level 5 in quality.

General comments for Section B.

There was a huge range in the standard of responses seen in Section B with some very able and exploratory responses and some that were brief, undeveloped and unclear. The focus on the question was a key: those who wrote generally about the text with little clear focus on the key words in the question - 'significance of money' 'role of mothers' etc, were struggling to access the higher levels as the focus was often incorrect. Context was used very well by many, interweaving their ideas seamlessly into their comments and textual analysis. Less successful candidates added contextual points on arbitrarily or did not have any at all. There were also some useful textual references, whether these were included as quotations or more general paraphrased comments. Some candidates did repeat the story of the text or valid sections, but this was less common. It was good to see how many candidates had clearly enjoyed the texts they had studied and gained an insight into characters, context and methodology from their responses. It was also noted by some examiners that candidates under pressure, often mis-named the writer or time period.

Question 1

Question 1 - Macbeth

The extract for *Macbeth* was taken from Act 5 Scene 1, lines 28 to 57.

For part a) candidates were asked to explore how Shakespeare presented the character of Lady Macbeth in the extract, whilst Part b) required candidates to explain the importance of guilt elsewhere in the play.

Part a) – Lady Macbeth

Most candidates were able to respond to the extract effectively, with some interesting interpretations of Lady Macbeth's character. It was noted that some candidates were still tempted, to include context in part a), sometimes at the expense of language, form and structure. A high proportion of candidates opened their response by referring to how Lady Macbeth was presented in the earlier parts of the play. Most candidates recognised the significance of the references by Lady Macbeth to the 'old man', to 'put on your nightgown' although 'you mar all with this starting' proved a little more problematic at times. Many answers compared Lady Macbeth's constant washing of her hands to Macbeth's reference to 'great Neptune's ocean' and to her own comment that 'a little water clears us of this deed'. In general, such links were covered briefly and used to enhance comments on the extract. Better answers considered the words and presence of the doctor and the gentlewoman, using these to help the interpretation of Lady Macbeth. Language points tended to focus on blood, the spot, the repetition of 'Out out', the 'little hand' and the sigh, which sometimes led to context on the role of women in Jacobean times, so side-tracked a little into context.

Part b – Guilt

Most candidates responded well to the theme of guilt, although some found it difficult to avoid including references to the extract when discussing guilt in the play. Key areas explored included the meetings with the witches, which led to the discussion of attitudes to and the treatment of witches, belief in the supernatural and King James's attitude...and book; the murder of Duncan and the Divine Right of Kings, the Gunpowder Plot, the great chain of being; the murder of Banquo, and society's belief in ghosts. A large number of candidates also explored the guilt felt by Macduff over the murder of his family. Nearly all candidates mentioned the guilt of Macbeth and Lady Macbeth after Duncan's death. The context in this question was developed and varied, with most candidates showing clear knowledge of the play and the ability to quote quite accurately. Some candidates produced pre-prepared responses on how Macbeth changed or how he swapped places with his wife in terms of wavering, which prevented them from achieving higher marks.

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6

a) In this extract, Shakespeare presents Lady Macbeth as guilt-ridden. Lady Macbeth is shown to be obsessing over the murder of Duncan 'the old man' and her part in his murder. The use of 'Hell' Structurally, the repeated use of '-' to break up Lady Macbeth's often short exclamations 'Hell is murky', gives the audience a sense of how her inner guilt and turmoil is running repeatedly in her mind, and how she cannot rest and gain peace of mind. The use of the pronoun 'Hell' ^{presents} ~~shows~~ ~~Lady Macbeth~~ as a dark foreboding tone to Lady Macbeth's guilt, and shows the audience how even she is now accepting of the treasonous act and feels guilt far beyond that which she ever expected. Furthermore, Lady Macbeth's more feminine side is presented in this extract. ^{Here Shakespeare} ~~in contrast he~~ presents Lady Macbeth's femininity as her ultimate downfall - ironically the very thing she tried to rid herself of (unsex me here) is what causes her to cripple. ^{The audience sees} ~~Shakespeare presents~~ Lady Macbeth recognising her feminine features 'little hands' and the effect

This has on ~~what~~ ~~as~~ her ^{condition} ~~condition~~ which has otherwise been clear. The adjective 'little' shows how Lady Macbeth is attempting to belittle herself, perhaps in the hope it will make the murders ~~deeds~~ seem less appalling too. The exclamation 'O! Oh, Oh -' following this ^{presents} ~~shows~~ Lady Macbeth as succumbing to the guilt and grief her femininity has caused.

As well as this, Lady Macbeth is presented as obsessing over ~~the~~ cleanliness ~~of~~ and blood. Throughout the extract, there are many references to blood on her hand (out damned spot) 'so ~~much~~ ~~blood!~~ Shakespeare shows the audience how 'the ~~old~~ mans' Duncan's murder has stained Lady Macbeth mentally, to the point where she hallucinates about blood 'will these hands ne'er be clean' in her sleep. This presents Lady Macbeth as insecure because, in her sleep she is revealing her greatest worries. ~~and~~ This despair of cleanliness 'all the perfume of Arabia will not sweeten this hand' contrasts to earlier in the play when 'a little water' would clear them of the 'dead'. The use of 'all' shows just how ~~much~~ encompassing the guilt of Duncan's murder has become to Lady Macbeth.

b) Another place where guilt is ^{important} ~~shown~~ to the play is Macbeth's guilt over Duncan's murder. Both prior to and after ~~the~~ Duncan's murder, the guilt of Macbeth both shows how he is, at heart, still the 'noble' and 'worthy' soldier Duncan believes him to be and also how Lady Macbeth can use this to manipulate him. Prior to the murder, Macbeth's guilt is shown through his reluctance to kill Duncan 'hear no more of the matter' and how without Lady Macbeth's influence, Macbeth's morals would have worn out 'here in double trust'.

~~This~~ ^{Macbeth} is here reflective of the views of the 17th century audience, because to them killing the king was the highest treason and would result in eternal damnation.

The guilt felt by Macbeth after the murder is important because it keeps the audience partly sympathetic with the tragic hero as well as ~~is~~ playing the part of a cautionary play and showing what could happen to any traitors. This would have made the play more popular with James I, especially after the gunpowder plot. Macbeth's guilt is shown through his inability to say 'amen' and how he hears voices saying 'he will sleep no more'. Here the supernatural hallucinations provide a sense of foreshadowing and punishment Macbeth will suffer as a consequence of his actions.

Another place where guilt is important is when Macduff finds out about the murder of his wife.

and children. Here guilt is shown over leaving his family to fight, which consequently led to Ham being killed. 'what all my pretty little chickens?' This is important because it gives Macduff further reason to kill Macbeth, as it was his men who killed his wife. ~~Thus~~ Macduff will ultimately be part of the force who brings Macbeth to an end, and through the loss of his family Macduff is further able to see Macbeth as a traitor and no longer a 'fair and noble' soldier. ~~At~~ At the time, a man showing such remorse for his family would have been uncommon as women were ~~seen~~ seen as the weak ones and it was thought to be a greater honour to fight for the king than protect your country.



Part a)

The response goes out of extract briefly at the beginning but does discuss how Lady Macbeth is 'guilt ridden', 'feminine', 'obsessing over hands'. Exemplification is integrated and the candidate discusses a range of language and structural features including: the use of dashes and short exclamatory phrases, 'Hell is murky', the use of adjectives 'little' and focuses closely on key words. There are some errors in terminology but the analysis is insightful: 'Duncan's murder has stained Lady Macbeth mentally'.

Part b)

The candidate explores Macbeth's guilt and how initially he is reluctant to kill Duncan: 'here in double trust' and following the murder is unable to say 'amen'. Contextually there are accurate and relevant comments made to the significance of regicide and the Gunpowder Plot. Another area explored by the candidate is Macduff's guilt over leaving his family to be murdered by Macbeth: 'all my pretty little chickens'. There is slight deviation from the theme but overall the response is focused.



When discussing a theme in part b) keep focusing back on the question to ensure the response does not deviate away from your central point.

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6

1) Shakespeare displays a clever use of sleepwalking to show Lady Macbeth's anxiety about the aftermath and consequences of Duncan's murder.

In ~~the~~ During the duration of her sleepwalk we get to see both sides of Lady Macbeth: her confident leader side and her paranoid vulnerable side. Shakespeare portrays this by writing Lady Macbeth's lines as if she was by herself yet also in the presence of Macbeth. The lines where she appears to be talking to herself "Out, damned spot!" she is focusing on the spot of blood she thinks is on her hand. She also complains how it does not come out and how her hand will smell of blood for all eternity. When she appears to be in the company of Macbeth she is ~~and~~ far more commanding and

Confident "Look not pale". This effectively ~~proves~~ ~~what the audience was thinking~~ shows that Lady Macbeth was just as frightened as Macbeth but was able to put on a brave face in order to push her husband through the act of murder. However, all of this is over shadowed by the fact of her sleepwalking in part of the play. The sleepwalking shows that she now constantly anxious and paranoid since the act and her talking makes her more vulnerable as the Doctor and Gentlewoman now know who killed Duncan. This only adds to her vulnerability as this information she ~~gave~~ ~~gave out~~ ~~is~~ ~~consciously~~ gave out is now no longer in her control.

Lady Macbeth is presented as a strong character throughout the novel but is exposed and made vulnerable through her sleepwalking which also shows just how mentally disturbed she is about the murder of Duncan.

b) Shortly after murdering Duncan, Macbeth rejoins Lady Macbeth where he openly shares his remorse and how guilty he feels for killing his King. In Jacobean times there was a rule that stated that kings are chosen by God, the Divine Right of kings, and to go against your King was to go against God. This added to Macbeth's fear causing him to rant to his wife and forget to leave the daggers at Duncan's bed. His open display of guilt is only cut short by the arrival of guests and Lady Macbeth's insistence that ~~he~~ returns to bed.

Out of ~~to~~ fear of being pronounced guilty, Macbeth slayed the guards that they had jammed. This was a subtle hint to the characters that Macbeth was guilty for not only did none of the other men react in such a way but it is also presumably out of character for Macbeth, who has been noted to be a kind ~~tee~~ man. Some characters picked up on this (Macduff and Banquo) and began suspecting Macbeth. This action prevented

the guards from protesting and potentially revealing Lady Macbeth and Macbeth but it also hinted at Macbeth's desperation to not be pronounced guilty.

In the same scene the two sons of Duncan (Malcolm and Donalbain) decide to run away to Ireland and England to avoid being deemed guilty. Whilst this does work there were a few characters who suggested, and perhaps suspected, that the two brothers fled because they murdered their father.

After the murder of Banquo we see his ghost in Macbeth's chair during the banquet. The ghost is a hallucination which ~~derived~~ derived from the ~~guilt~~ guilt Macbeth ~~feels~~ feels for ~~murdering~~ ~~him~~ ordering his murder. His reaction of desperate fear suggests to the ~~audience~~ and characters around him ~~of~~ his ~~guilty~~ guilty that he killed ~~Duncan~~ ^{Banquo} but it tells the audience that he is ~~guilty~~ losing his self-control and openly letting everyone know that he is guilty.



Part a)

The response discusses Shakespeare's use of sleepwalking to show Lady Macbeth's anxiety and how it reflects different sides of her character: paranoid and vulnerable vs a confident leader. There are a number of references to the extract to help develop ideas and to explore how Lady Macbeth is able to 'put on a brave face' but also how her anxiety and paranoia presents her vulnerability. The response does lack terminology, which is reflected in the mark awarded.

Part b)

Part b) is rather narrative at first, however there is mention made to how Macbeth appears guilty and 'shares his remorse' by leaving the daggers, which is out of character for him. Contextually, the candidate links to the context of regicide. A brief mention is made to Malcolm and Donalbain and how they run away to avoid being 'deemed guilty' but this point lacks development. A final area explored is Macbeth's hallucinations of Banquo and how this reflects his guilt. The response does lack the depth of contextual discussion to move to the next level.



Remember to use relevant subject terminology where appropriate in part a).

Question 2

Question 2 - The Tempest

The extract for *The Tempest* was taken from Act 3 Scene 1, lines 42 to 73.

For part a) candidates were asked to explore how Shakespeare presented the character of Ferdinand in the extract, whilst Part b) required candidates to explain the importance of love elsewhere in the play.

Part a) - Ferdinand

Candidates appeared, on the whole, to write about this text with some confidence. There was a clear focus on the relationship between Ferdinand and Miranda and, overall, there appeared to be more understanding of how to answer this kind of extract-based question this series, with terminology, exploration of language, form and structure and integrated exemplification taking priority over comments on context. There were some responses where candidates had written narratively and were awarded marks in the lower levels. Higher level candidates analysed the text widely and in detail with some perceptive word level analysis in places.

Part b) - Love

There were some lower band responses that looked out of the extract but tended to only focus on Miranda's and Ferdinand's relationship in other places within the play. The higher achieving responses focused on the various types of love and not just romantic love – the paternal love of Prospero for Miranda, love of master and servant between Ariel and Prospero and Caliban's love of the island. Some candidates even explored Caliban's love of Stephano and Trinculo because they introduced him to alcohol. A number of very insightful answers also included contextual comments on the impact of colonialization and patriarchal societies, which were subtly interwoven throughout responses.

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**

Shakespeare presents Ferdinand in this extract by depicting his love for Miranda. At the beginning of the extract Ferdinand is describing how he has never loved a woman like Miranda, the quote "Have I liked several women - never any with so full soul" shows this.

Furthermore Miranda states she's a virgin and she's the only other man she's seen and Ferdinand's reply makes him seem genuine and gentlemanly. He promises to care for Miranda and treat her well and honour her this is shown in the quote "Do love, prize, honour you!"

Also Ferdinand is presented as a young man who's hopelessly in love, he seems a little childish and giddy

about the whole situation. The quote "my heart fly to your service." helps support this. It's basically saying he is going to be this woman's slave and she owns his heart after more or less just meeting her. This gives an impression that Ferdinand is immature and unexperienced with females.

Overall I think Ferdinand is presented as a ~~na~~ willing, brash and quite inexperienced young man who falls in love and almost ~~lo~~ loses all sense and just devotes all ~~to~~ his attention to Miranda.

B) Love is shown elsewhere in the play through Miranda and her father. The fact her father is so protective over her. Firstly Mirandas father wants her to stay a virgin because he ~~to~~ believes this keeps her pure and potential kings or ~~the~~ fine men will be attracted to her more if

She's pure. Secondly Miranda's father is reluctant to let her meet any men in her life apart from himself and Caliban, this is because he fears his daughter's beauty will get her into unwholesome situations with men. This however shows love because he does not want anything bad to happen to his precious ~~precious~~ beloved daughter. Being over protective over your daughter is a harsh sign of love. The fact he has not let her see men or have sex proves he wants to keep her as his property for as long as possible.



Part a)

There is an attempt to explore the character of Ferdinand, although comments are largely descriptive at times. There are a couple of textual examples given, however these are not fully explored or analysed. Due to the lack of terminology and close focus on language form and structure, the response cannot go beyond a Level 2 mark.

Part b)

The response does show some elements of a personal understanding; however, this is largely assertive and speculative. There is no explicit reference to context.



For part b) contextual comments need to be integrated within the response to develop the points being made.

Question 3

Question 3 - Romeo and Juliet

The extract for *Romeo and Juliet* was taken from Act 1 Scene 5, lines 60 to 88.

For part a) candidates were asked to explore how Shakespeare presented the character of Lord Capulet in the extract, whilst Part b) required candidates to explain the importance of power elsewhere in the play.

Part a) – Lord Capulet

Many candidates explored the range of language and structural features within this extract and how Shakespeare used imperative and exclamatory phrases to present the character of Lord Capulet. For this question, there was a significant amount of misplaced context relating to the feud between the two families to explain why Capulet was acting in this way which then detracted from the language analysis. The answers which began with points on Lord Capulet's character, showing the change in him through the extract, worked best. A number of candidates discussed Lord Capulet's and Tybalt's differing responses to Romeo's presence, which in some ways detracted from the question and there were a few candidates who appeared confused by the end of the extract as to who Capulet was addressing, which led to some errors.

Part b) – Power

A few candidates misread the question and assumed that references to power meant a discussion of Lord Capulet only, which gave answers a rather narrow focus. On the whole though, candidates covered a wide range of ideas, including: the power of Fate, the power of the Prince, the power of Capulet, the power of love, the power of Friar Lawrence. Most candidates spent some time looking at the conflict between Juliet and her father, with attendant context regarding the role of women and the power of fathers to control their daughters and wives. Those who selected Friar Lawrence discussed the role of religion at the time. When the power of the feud was considered, some candidates used the Balcony scene, 'Deny thy father and refuse thy name' and how the power and prestige of family names was very important in society as symbolising status. Discussion of fate and the power of love led to comments on astrology, popular at the time the play was written. Juliet was also considered to have 'the power to die.'

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6

Shakespeare presents Lord Capulet as wise in the extract. This is seen when he tells Tybalt 'Therefore be patient, take no note of' Romeo. This is said because Lord Capulet does not want a fight to occur at his ball, as he fears it might scare away Paris, who wants to marry Juliet. This makes the readers think that Lord Capulet is quiet nice and friendly; ~~it~~ it shows that he also cares about his daughters' future. This goes on to make the reader feel ~~happy~~ happy and relieved that Lord Capulet did not become aggressive. The use of the word 'patient' by Shakespeare, illustrates that later on he will get revenge on Romeo for turning up at his house.

In the extract, Shakespeare also presents Lord Capulet as controlling. This is seen in line 65 when he says 'Content thee, gentle coz, let him alone', by saying this towards Tybalt, ~~he is expressing~~ makes Tybalt not fight Romeo as Lord Capulet specifically told him to leave Romeo alone. This makes the reader think ~~Capu~~ Lord Capulet is a nice, caring and warm-hearted man; making the reader feel sympathy

towards Lord Capulet, as his fellow rival ~~and~~ Montague is in his house.

Throughout the extract, Shakespeare presents Lord Capulet as intelligent. This is because, ~~2~~ Lord Capulet did not want Tybalt to fight Romeo at the ball - 'do him disparagement' - so he does not scare away Paris, who ~~is~~ is eager to marry Juliet. Lord Capulet does not want to create a ~~scare~~ scene.

Lord ~~to~~ Capulet is also presented with power, as he ~~is~~ ~~is~~ instigated the ball and told Tybalt not to fight Romeo.

3b

Lord Capulet's power is shown throughout the extract, for example when he is discussing with Paris, when he can marry Juliet. Lord Capulet told Paris to 'wait for two summers to go by'. This shows his power in family as he is the man of the house. In the Elizabethan era - when this play was written - men used to control everything, as women never had a voice of power. Furthermore, the daughters would marry ~~to~~ ~~to~~ to who their father ~~was~~ would ~~be~~

tell them to, as it ~~is~~ was for a political or financial reason. This is shown ~~at~~ with Lord Capulet as he wants Juliet to marry a Prince.

In the play, Lord Capulet's power and dominance ~~is~~ shown when he ~~is~~ was forcing Juliet to marry Paris. He was ~~is~~ physically hitting Juliet, as ~~she~~ Juliet do not want to marry Paris. Lord Capulet's power ~~is~~ is enormous in this part of the play as he decides everything for his family.

Lord Capulet's power is once again seen when he organises a ball just for Paris to 'woo' Juliet. The ball was rapidly organized by Lord Capulet who ~~is~~ used ~~his~~ his servants. This makes the reader ~~see~~ think Lord Capulet has a lot of power.



Part a)

The response does make some fair points about the character of Lord Capulet but these are quite straightforward e.g. Lord Capulet is 'wise', 'nice' etc. There is some repetition of points but enough understanding is shown to edge the mark into a Level 3.

Part b)

This is quite a brief response that makes a couple of valid points as to how power is presented in other areas of the play. The candidate explores Lord Capulet's power over Paris and how Paris is told to 'wait for two more summers' before marrying Juliet. Patriarchal power is mentioned with regards to Lord Capulet having power over who Juliet marries and there is a brief mention to context. The final paragraph shows slight misunderstanding but there is sufficient discussion of the theme to warrant a mark in a Level 2.



In Section A, part (b), if quotations are used they do not have to be accurate. They can be paraphrased.

Chosen question number: Question 1 Question 2 Question 3

Question 4 Question 5 Question 6

a) Shakespeare presents Capulet as a power-hungry character. Capulet uses imperatives such as "Go to" and "be patient" to assert his dominance throughout the text. The use of these imperatives demonstrate how Capulet demands obedience and respect. He is the man of the household and it demonstrates to the audience that he does not request obedience, he demands it. Furthermore, Shakespeare demonstrates Capulet's hypocrisy because in the beginning of the extract he ~~is~~ tells Tybalt to 'be patient' and later ~~refers to him~~ ~~as~~ ~~tybalt~~ he shouts "Go to!". Shakespeare demonstrates that Capulet has expectations of ~~that~~ Tybalt which he himself does not fulfil. This shows that Capulet is a dangerous and power hungry ~~and~~ character with little regard for fairness, considering his double standards.

Shakespeare presents Lord Capulet as an unpredictable character. ~~In the~~ At the start of the extract, he asks Tybalt "wherefore storm you so?" The use of the interrogative "wherefore" seemingly demonstrates Capulet's ability to step back from a demanding situation where Tybalt has lost his temper and calmly understand the issue. This makes the audience think that Capulet will continue to calmly resolve the situation and Tybalt's 'storm'. ~~Instead~~ The term 'storm' suggests a powerful and tempestuous rage which must be resolved because 'storms' are destructive. However, Capulet does not continue as expected, he instead ~~calls~~ ~~to Tybalt~~ ~~calls~~ ~~Tybalt~~ ~~calls~~ Tybalt a "saucy boy!". The adjective 'saucy' has connotations of heat, panic and anger. Capulet's use of this term demonstrates to the audience his anger. Shakespeare ~~presents~~ shows Capulet losing his cool and not doing what was expected.

Shakespeare presents Capulet as a very ~~confused~~ ^{confusing} character throughout this extract. He says Tybalt will make a "commuting among [his guests]." This is an immediate outburst of panic, the noun 'mutiny' connotes extreme havoc and destruction. Shakespeare convinces the audience that Capulet is extremely angry and panicked that his party has been ruined. Towards the end of the extract, Capulet compliments the dancers saying "Well said, my hearts!" The use of the possessive pronoun 'my' paired with 'hearts' shows affection and positivity. This sudden change in Capulet's disposition is confusing for the audience and ~~demonstrates~~ can almost be quite frightening. Capulet's ability to go from one extreme to the other is demonstrated by this tonal shift. It is not a regular trait and it makes him hard to understand.

In conclusion, Capulet is portrayed as a powerful character who likes to assert his dominance. Shakespeare also shows ~~his~~ ^{how} unpredictable

he is, showing the danger of him being in this position of power.

3 b). Shakespeare demonstrates the influence and power of courtly love over Romeo. He complains that he is "out of [Rosaline's] favour where [he is] in love". His love for Rosaline is not real and it is unrequited. ~~was~~ In shakespearean times, love was seen as foolish but Romeo convinces himself that he is in love because it was seen as attractive to 'breed'. He ~~is~~ is said to be sulking "underneath the grove of the sycamore". He acts lovesick and this desire of his to present himself as 'troubled' and 'in love' is so powerful it almost stops him from going to the Capulet party and meeting the actual love of his life. Shakespeare demonstrates here the dangers of his faked emotion. Modern day audience would see it as foolish of Romeo to nearly miss out on meeting Juliet, while contemporary audiences would wish this love had stopped him - love

is for convenience.

The power of courtly love contrasts and emphasises to demonstrate the power of Romantic love between Romeo and Juliet. Their love is symbolised as fateful, they are referred to as "star-crossed lovers" in the prologue. This demonstrates that their love was fate, contemporary audiences would ~~be~~ interpret this as the stars being ~~being~~ set in a way which destined them to be together. The whole universe urges them together, this is extremely powerful. It is this love that causes Romeo to attempt to "defy [the] stars" when he falsely discovers that Juliet is dead. Shakespeare demonstrates the danger of such extreme love - Romeo ~~does~~ attempts ~~to~~ to defy the stars, the laws of nature and ~~the~~ destiny all in the name of love.

~~Power~~ Lady Capulet and Lord Capulet have power over who Juliet marries. Lady Capulet tells

Juliet about Paris and Juliet knows she must obey her parents. Juliet says "no more deep will I endart mine eye than your consent give strength to make it fly." This demonstrates that she knows she must obey her parents. In ~~Shakespearean~~ Shakespearean times, love was seen as foolish and marriage was for power and wealth. Italy was a competitive series of kingdoms where emotion was seen as illogical. Modern day audiences would feel sorry for Juliet as true love should not be suppressed and she does not love Paris. It is this parental power that leads to Romeo and Juliet's death because Juliet drinks the potion to avoid Paris. This is Shakespeare's way of demonstrating to all audiences the dangers ~~and~~ of forced marriage and true love.

In conclusion, love is demonstrated to be extremely influential throughout the play. It affects people's words and actions. Shakespeare shows that love is so powerful it should not be suppressed.



Part a)

This is an assured response that looks perceptively at the complexities of Lord Capulet's character and evaluates cohesively the impact of language and structure and the effect on the reader. The extract is discussed in detail, with relevant and appropriate exemplification, together with accurate terminology.

Part b)

After an unusual take on the question with its focus on the power of courtly and romantic love at the start, the response then moves on to the more obvious examination of parental power which is perhaps not quite as strong. A high level of engagement with the text and excellent understanding of context make this a secure level 5.



For Part (b), depending on the question, candidates can consider one area in detail or explore a range of examples from elsewhere in the play.

Question 4

Question 4 - Much Ado About Nothing

The extract for *Much Ado About Nothing* was taken from Act 3 Scene 1, lines 59 to 91.

For part a) candidates were asked to explore how Shakespeare presented Hero's feelings about Beatrice in the extract, whilst Part b) required candidates to explain the presentation of women elsewhere in the play.

Part a) – Hero

The responses that stood out the most were the ones that recognised that Beatrice was on stage listening - these were generally full mark responses and could get quite philosophical in places when discussing how Hero really felt about Beatrice as she tries to secure her a better future. However, even those who did not realise this and took a more direct interpretation, were very good at spotting the language features and discussing how Shakespeare portrayed the relationship between Hero and Beatrice. Many candidates identified that Hero talks more in the extract than she does in the rest of the play. There were a number of candidates who focused too heavily on contextual referencing, particularly the role of women, in part a) due to the nature of the character being Hero.

Part b) – Women

Many candidates responded well to the section b) question. Examiners commented on how they did not see many that weren't able to cover the context element thoroughly by discussing the role of women in Elizabethan England. The majority of answers did a good job of looking at the difference between Beatrice and Hero, with relevant exemplification and some developed personal insight. Quite a few candidates compared Beatrice to Queen Elizabeth. The more able candidates considered Margaret too, and how she represented society's views of working class women – less expectations of perfection but more easily taken advantage of.

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6

a) In this extract, Hero is slandering Beatrice, ^{as she knows} ~~despite knowing~~ that she is listening and will feel the need to prove Hero wrong and love Benedick. Hero introduces a list of Benedick's good features: 'how wise, how noble, young, how rarely-featured' to increase the good image of him before she tears it down with the short, harsh sentence: 'but she would spell him backward! This shows how low she thinks, or is pretending to think about Beatrice as she suggests that Beatrice cannot see Benedick's good qualities despite him having many. She goes on to repeat herself, giving a reason that she believes Beatrice would give not to love Benedick ^{if for each way he could be} ~~if he was in any~~ different. Shakespeare's use of

anaphora here exemplifies how far Hero believes Beatrice would go to deny Benedick, as well as the repetition of 'why' to suggest that it is obvious how ~~if~~ Beatrice would dismiss him.

Hero appears to be far more ~~sure~~ ^{dismissive} of Beatrice than ~~Benedick~~ ^{Ursula} as ~~she~~ ^{Ursula} simply says 'such carping is not commendable'. Shakespeare's use of caesura ~~highlights~~ and enjambement highlights Hero's broken speech, suggesting she has so much to say against Beatrice that her train of thought is changing frequently. Hero also appears to be afraid of Beatrice's attacks herself, asking the rhetorical question: 'who dare tell her so?' This suggests Hero does not trust Beatrice not to ~~mock~~ ^{mock} her too, despite them being cousins and close friends. Beatrice's apparent ~~unrelenting~~ ^{unrelenting} mockery suggests she is not very enjoyable to be around and despite Hero vastly exaggerating, ~~if~~ ^{to} there could be some to goad Beatrice into loving Benedick.

element of her true feelings in her words. Hero is abnormally talkative; in other scenes she does not say a word, suggesting this matter troubles her so ~~greatly~~ greatly she must speak at length about it. This extract is from one of the nothing/saying scenes, a structural device used by Shakespeare to entertain the audience - the play is a comedy after all ~~so~~ ~~so~~ this violent outburst from Hero, paired with Beatrice listening in is to amuse the audience further.

Hero exaggerates greatly, claiming Beatrice would 'press ~~her~~ ^{her} to death with wit'. This metaphor vastly exaggerates Beatrice's mockery, suggesting one could die from her wit. Hero teases Beatrice more, pretending she will convince Benedick not to love ~~her~~ Beatrice and 'devise some honest slanders' to 'stain' Beatrice with. This is clearly a ploy to make Beatrice want to

return Benedick's "love" as she would not want to be slandered by Hero and have her name stained. There is also the fact that Beatrice is a woman and this would mean Benedick would believe slander against her, as most men would in the Elizabethan era and as Claudio goes on to do in the case of Hero. It is a huge insult to Beatrice that Hero would rather be forced to "counsel" a man ^{she does not know} - who most likely would not listen, than discuss the matter with her cousin and friend.

In conclusion, although Hero is exaggerating for dramatic effect and to trick Beatrice, Shakespeare suggests that Hero might well feel some bitterness ^{towards} ~~towards~~ Beatrice for her mockery, as she herself is normally silent. He does this through the use of the powerful metaphor of death and the long, disjointed sentences with which Hero describes Beatrice.

b) 'Much Ado about Nothing' was written ~~in the Elizabethan~~ and performed in the Elizabethan era, a time when women were considered inferior to men, and remained excluded from most ~~of~~ important duties. Shakespeare explores ~~these~~ ^{these} ~~series~~ ^{series} through the character of Hero, and challenges them with Beatrice.

Hero is the daughter of Leonato, and Claudio's love interest. She rarely makes a contribution to conversation when men are around, yet speaks more freely among her female friends. She is described by Claudio as 'fair' and Don Pedro inquires: 'Would you buy her?' suggesting she is only seen as a tool to make alliances between families and not a person. Claudio objectifies her when he asks: 'Can the world buy such a jewel?' The word 'jewel' has connotations of beauty, yet uselessness, suggesting Hero is simply a pretty object to be

bought. She is instructed by her father to agree to Claudio's proposal, reminding her forcefully: 'You know what your answer shall be.' This shows how controlled and dominated she is by her father, ~~and~~ ^{and} her lack of free will. This was a regular occurrence ~~at~~ at the time of writing, as many marriages were arranged by the ~~the~~ woman's father.

However, Hero's cousin Beatrice breaks free from societal norms and challenges the patriarchy. She is blatantly rude about Benedick in the first Act, shocking the messenger, who says: 'I will hold friends with you', suggesting he is unused to her bold behaviour. ~~The~~ Beatrice encourages Hero not to say 'Father as it please you' but to say 'Father, as it please me'. This statement shows how Beatrice is unafraid to mock the patriarchy and this is counteracted by Antonio telling her: 'thou wilt never get thee a husband'. This suggests that men do not want their wives to engage

in witty conversation, but simply to obey them and remain silent. However, Beatrice is against the very idea of marriage, protesting: 'I ~~it~~ would rather hear my dog bark at a crow than ~~hear~~ hear a man swear he loves me! This is very unusual for an Elizabethan woman as many would be seen to marry. ~~a~~

As the play progresses and Hero is accused of sleeping with another man before she married Claudio, the prejudice against her becomes more apparent. She attempts to protest her case, but she is silenced by Don Pedro and called a 'rotten orange' and a 'common stale'. These harsh words exemplify the importance of a woman's virginity at the time. A woman's virtue was seen as her greatest currency, and without it she was worthless. ~~without~~ Despite the ~~lower~~ ^{lower} class women having less of a problem with this (many were forced to prostitution) and Margaret facing no

serious consequences for her actions, this lie reflects very badly on her and her own father wishes her dead. She even has to pretend to die to avoid the family being shamed: 'Death is the faintest cover' - ^{isn't that} ^{faken in} ^{a bit of} ^{ink}

As the play ends, Beatrice ends up being married to Benedick, despite never wanting a husband. This suggests that although Shakespeare was willing to challenge his audience with Beatrice's disobedience, the play is a romantic comedy and the audience would be more satisfied if she married Benedick as 'spinster' were seen as strange in the Elizabethan era.

In Conclusion, despite presenting Beatrice in a different way to societal norms, Shakespeare ~~also~~ used the classic wrongs righted, lovers united trope to keep his audience entertained and to stop them being too shocked as despite having a queen on the throne, the societal standards of women were still very concrete and they were still to be ruled by their male counterparts.



Part a)

A detailed response which fully understands that Hero is speaking about Beatrice to trick her. The candidate implies that Hero has a deep understanding of Beatrice's character as she criticizes her knowing that Beatrice will 'feel the need to prove her wrong'. There is also some perception in the comment that although Hero's remarks about Beatrice's wit are done to goad her, there may also be some truth in the comments. Relevant subject terminology is integrated and precise. Although the candidate drifts off point once or twice, there is more than enough here for full marks.

Part b)

This is an assured personal response demonstrating a high level of engagement with the text. The candidate uses discerning references as an integral part of the response, to explore in detail how the different women are treated. Hero is objectified by Claudio and instructed by her father, then abused by them both when her virtue is questioned. Beatrice is presented as an unusual and independent character who Shakespeare marries off in the end to satisfy the Shakespearean audience. The understanding of context and its relation to the text is excellent and convincing.



Remember, it does not have to be perfect to achieve full marks.

Question 5

Question 5 - Twelfth Night

The extract for *Twelfth Night* was taken from Act 3 Scene 4, lines 24 to 54.

For part a) candidates were asked to explore how Shakespeare presented Olivia's reactions to Malvolio in the extract, whilst Part b) required candidates to explain the importance of madness elsewhere in the play.

Part a) – Olivia

The majority of candidates focused on Olivia's repetition of Malvolio's words to show shock and confusion over his behaviour. Some picked up on religious references later in the passage as Olivia becomes more desperate and the disjointed interchanges between Olivia and Malvolio were discussed to reflect Olivia's lack of understanding. Another feature that was explored by the majority of candidates was the use of humour in the extract and reference was made to the 'yellow stockings'. This seemed to facilitate a good range of language comments.

Part b) - Madness

Candidates used the love situations between Viola/Olivia/Orsino and Sebastian, as well as Malvolio, to provide appropriate material for their answers on madness within the play. Virtually all responses seen commented on the incarceration of Malvolio and his torment by Feste. Many of the strongest responses focused on the madness caused by the cross-dressing of characters and the confusion that ensued. The context here was quite neatly dealt with by many candidates discussing how Shakespeare had defined gender roles and the audience would have expected a woman behaving like a man to lead to chaos and madness.

a) Olivia is extremely confused by Malvolio's actions and ~~that~~ wants to understand what is happening. The repeated use of interrogatives emphasises this ~~concern~~ confusion. She starts by asking ~~me~~ Malvolio 'What is the matter with thee?' This suggests Olivia ~~has~~ is concerned about Malvolio and thinks he is insane. This is extremely entertaining for the audience as this is the reaction they are after.

After Malvolio responds to Olivia she asks him to 'go to bed'. This makes it seem like Olivia has already had enough of this madness. Malvolio gets the wrong message and then Olivia starts asking 'God comfort thee!' This shows that Olivia is desperate and feels ~~she~~ God will help her. Similarly on line 45 she says 'Heaven restore thee!' The lexical field of

religious words suggests that Olivia believes that she must have done something wrong to deserve this and needs God's help. The word restore gives the ^{audience} ~~reader~~ the impression that Olivia does not believe that ~~it~~ what is happening is real. Furthermore this idea is emphasised by the rhetorical question ~~an~~ 'Am I made?' showing Olivia is questioning her own existence.

This is entertaining for the audience as it seems like Olivia is becoming ^{insane} ~~mad~~ because of the way Malvolio is acting.

Throughout the extract Olivia only speaks in short sentences which shows that she is so confused and can't comprehend that ~~an~~ Malvolio would act this way, that she can barely ~~speak~~ ~~spk~~ speak and last for words.

b) Madness is a key theme in Twelfth Night as it makes the play more comical for the audience.

One example of madness is in the opening scene. Orsino is presented to be a bit mad as he obsesses over Olivia even though she is in mourning over her brother. Orsino The opening lines of the play are when Orsino says 'If music be the food of love play on. Give me excess of it so that my appetite may sicken and so die'. This presents Orsino to be suffering due to his love for Olivia. This makes the audience think that he is mad as it doesn't make sense for him to still love Olivia. This is also quite comical as the audience would find his suffering funny as it seems so stupid.

Following on from this when Viola disguised as Cesario tries to woo Olivia on Orsino's behalf Olivia falls in love with Viola-as-Cesario. This seems extremely mad

as ~~even though~~ Orsino has / it did not take much for Olivia to fall in love with Viola-as-Cesario even though ~~as~~ she is meant to be mourning for her brother. This is a very important scene as it is funny for the reader and starts the confusion. Adding to this Madness the audience later discover that Viola loves Orsino. This forms the love triangle which is ~~an~~ a core part of the play.

Another important example where madness is present is when Malvolio Malvolio is tricked by Maria. He proclaims 'This is my Ladies hand' when he opens the letter. This creates dramatic irony as the audience know that Maria wrote the letter. This makes this scene comical for the audience. This is ~~one of~~ ~~the most~~ the most important scene in my opinion as it is what ~~do~~ makes Malvolio turn mad which starts a chain of events.

It is also important as the audience would have not liked Malvolio as he is a Puritan and at the time of the play being performed Puritans tried to shut down theaters. Therefore the audience would like to see him suffer, making the following scenes comical.

Also the fact that Malvolio was deceived by somebody of lower class is mad as classes were very important and this links to the Twelfth Night celebrations which were about role reversal.



Part a)

The response is beginning to show a focused and detailed understanding of the extract and how Olivia is 'confused' and 'concerned' over Malvolio's behaviour. The candidate uses relevant subject terminology to explore the use of: interrogatives and rhetorical question, the use of religious language and short sentences to develop ideas. To move part a) to a higher level, the points made need to be developed further.

Part b)

Although the response deviates slightly from the theme of madness and explores the comedy elements, the candidate still shows a sustained understanding of 3 areas within the play: Orsino madly obsessing over Olivia; the madness of the 'love triangle' and how Malvolio is tricked by Maria, which starts a 'chain of events' leading to him going mad. Contextually, there are sound comments made to religion and puritanical views on theatre but other contextual areas could be discussed and interwoven within the response.



When discussing context, ensure comments are used to develop each point as you go along, rather than having a separate paragraph: remember PEECL = Point, evidence, explanation, context, link to next point.

Question 6

Question 6 - The Merchant of Venice.

The extract for *The Merchant of Venice* was taken from Act 5 Scene 1, lines 142 to 169.

For part a) candidates were asked to explore how Shakespeare presented the relationship between Nerissa and Gratiano in the extract, whilst part b) required candidates to explain the importance of deception elsewhere in the play.

Part a) – Nerissa and Gratiano

This question appeared to have the largest deviation of marks awarded for a question in Section A. Some candidates commented that in this extract Nerissa was mocking Gratiano, whereas some took it very literally. It was felt by some examiners that many candidates were able to identify the way Shakespeare used short sentences and dramatic irony to display Nerissa's 'anger' towards Gratiano. There was evidence that most candidates used PETER/PEARL paragraphing structure to ensure the embedding of relevant subject terminology.

Part b) - Deception

Most candidates were able to identify other areas of the play where deception had been displayed: Bassanio's deception of Portia, Portia and Nerissa's deception in the court scene, Jessica's deception of Shylock and were able to accurately link their ideas to the context of the time with the role of women and it being a highly patriarchal society. The more successful candidates embedded quotations into their response, whilst a few weaker answers simply retold the actions placing them, most often, in level 2.

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**

a. Shakespeare portrays the relationship between Nerissa and Gratiano as false according to this extract. To confirm this the quotation 'You swore to me that you would wear it till your hour of death.' The two words 'swore' and 'death' both have a harsh and meaningful meaning which shows how Nerissa gave Gratiano a meaningful present to show how she values their relationship. Gratiano however does not really value their relationship proven in the quotation 'About a hoop of gold, a pretty ring. The ^{noun} ~~words~~ 'hoop' and adjective 'pretty' easily flow out of the mouth ~~with~~ lacking effort which portrays ^{how} Gratiano's views on the relationship which can be seen as oxymoronic

to Nerissa's view, this further shows how false their loving relationship towards each other is.

Furthermore another way that the relationship can be seen as false, is by the way Shakespeare menaunters Portia's response towards Gratiano's and Nerissa's argument. As the argument progresses Portia's speech increase in size showing how she has sided with Nerissa, who's paragraphs towards the end shrink in size, and also shows how false she believes Gratiano's love towards Nerissa is. In addition Portia confronts Gratiano and says 'A thing stuck on with oaths upon your finger' the use of the noun 'thing' conveys Portia's anger about how Gratiano would easily part with the gift to repay a Judge's clerk.

and the word oath has connotations of a lifetime promise which should never under any circumstances be broken. This proves how Gratiano would so easily break an oath making him untrustworthy and incapable of keeping a relationship.

b. Deception, it can be argued the most important theme in the play. Key events often revolve around this theme and the story is progressed. One of the main scenes that Deception is occurring is when Shylock shows a caring emotion towards his daughter before leaving the house and, his daughter, Jessica is performing an elopement. Shylock is attempting to

construct a safe environment for his daughter who ends up deceiving him by eloping with a Christian which to a renaissance audience would of been unacceptable of a Jewish convert and would of ^{and unaccepted} have been treated differently by both Christians and Jews.

Deception can also be seen when Portia's Casket Challenge is occurring and the Prince of Morocco is making a choice. The Prince is asked ~~under~~ to make a decision, Portia dislikes ~~the~~ him due to the colour of his skin and religion but is careful not to show it deceiving him into thinking she is fairly allowing him to pick a casket and that she will happily marry him if he selects the correct casket. In the renaissance era black

people were not seemed to or had equal rights compared to that of a white person. This is one aspect which makes it evident that Portia feels uneasy around The Prince of Morocco and that her face is decaying not just towards Morocco but towards all of her suitors.



Part a)

The response shows an understanding of a number of language features and their effect within the extract. Mention is made to how the words 'swore' and 'death' have a harsh meaning and the connotations of 'oath' but the points made do lack further development. The focus of the response does deviate away from Nerissa and Gratiano and begins to discuss Portia's reactions, however there is sufficient evaluation of the extract to place this at the top of a Level 3.

Part b)

The candidate explores two areas of the play where deception is presented: Jessica's deception of Shylock and Portia's 'casket challenge' and her deception of her suitors. The response is fairly narrative but there is sufficient personal response to move the mark up to the bottom of a Level 3. Contextually, the response makes mention to racial prejudice and attitudes to the Jewish community.



Ensure responses stay focused on the appropriate character/s in part a) and the theme in part b).

Question 7

An Inspector Calls

The question asks candidates to explore the significance of money in the play.

7. Money

Most candidates used the quote from Eric in the question as a starting point to examine the importance of money to each character. Most divided the characters into the young vs old and whether they held Socialist or Capitalist beliefs. A good knowledge of class and gender was also shown in most of the answers. Some discussed the role of Edna, which showed a perceptive approach. There were strong comments on context, specifically on the writer and his intended effect on the audience. Many responses made a clear distinction between the time of writing and the setting and discussed this effectively.

- Chosen question number:
- | | | |
|-------------|-------------|-------------|
| Question 7 | Question 8 | Question 9 |
| Question 10 | Question 11 | Question 12 |
| Question 13 | Question 14 | Question 15 |
| Question 16 | Question 17 | Question 18 |
| Question 19 | Question 20 | Question 21 |
| Question 22 | | |

The significance of money in *An Inspector Calls* is a pivotal theme. Money seems to be the root of all evil in the play and shows people's deep and dark desires economically.

J B Priestley wrote this play in 1945 and the play was set in a few decades earlier, around this time would have been the industrial revolution where money was the driver of business and class differentiation became wider and human rights were neglected. Due to the setting, money was significant and affected the play in many ways.

The Birling family had capitalistic views and as Mr Birling says: "A man

should look after himself and his family too, of course." The writer however has socialistic views and believes that ~~capitalist~~ capitalists should be taught a lesson. Therefore, he writes this play.

Eva Smith, a young lower class woman, works for Arthur Birling; she decides to ask for a pay rise for all the workers due to their "hard work and long hours", however instead of accepting the request Mr Birling gives the workers including Eva Smith, this ~~is~~ ultimately, is the hamartia, the start of the downfall, for the Birling family.

As an audience, we would have thought that Mr Birling would have understood Eva's thoughts as he himself is "rather provincial in his speech" and has had to "work his way up the social ladder". This suggests that Arthur Birling started from the lower class and became rich through hard work.

The Birling family causes arguments

between themselves because Eric, Arthur's son, steals money from Arthur because he wanted to help "Eva Smith". The contrast in thoughts were poisonous and money was involved again.

Sheila Birling and Gerald Croft were ~~the~~ arranged to be married, this was stereotypical of the time as a lady would marry a wealthy man to keep her family's legacy going. Gerald Croft was a wealthy man and his parents were a Lord and a Lady, indicating wealth and social hierarchy. In the play, Sheila and Gerald didn't actually want to get married and Gerald had an affair with Eva Smith, however Sheila forgives him rather easily but ~~he~~ is very aggressive. Gerald asks her to take the ring back and Sheila replies "not yet" suggesting that she may not want to be married but is contemplating it due to the ~~the~~ economic benefits.

In the play, Eva Smith commits suicide due to her neglect and mistreatment by the Birling family. Eva is able to get herself a job in a clothes shop just before Mr Birling sends her, Eva for once looks happy but this is too good to be true; Sheila Birling arrives and cries on a dress, Sheila notices Eva smiling and giggling and takes it the wrong way.

Sheila uses her social superiority and popularity to force the shop into giving Eva Smith once again. She says: "I will ~~cancel~~^{close} my family's account with you if you do not get rid of this girl!" It was rather normal for lower class workers to be in and out of work due to their position on the social ladder and Priestley is able to use Eva as a dramatic ~~an~~ device to manipulate the audience into having more socialist views, again with money and the centre of the social struggle.



A relevant and personal response, which shows a sound engagement and understanding of how the play presents the theme of money. A number of key areas and characters are explored including: Mr Birling's obsession in 'making a profit', Sheila's attitude at Millwards and the reveal of Gerald's affair with Eva and the effect this has on his engagement to Sheila (although not fully secure). The response is narrative at times but the candidate does often make links between plot details and the significance of money. References to context are embedded throughout the response and tend to be relevant and appropriate. There is enough evidence of sound understanding to warrant a mark in level 3.

Sentences sometimes lack control but complex spelling is often accurate for AO4.



In Section B, if quotations are used they do not have to be accurate. They can be paraphrased.

Question 8

Question 8 - An Inspector Calls

The question asks candidates to explore the importance of Mr Arthur Birling in the play.

8. Mr Birling

In the same way as Q7, most candidates used the quote from Mr Birling in the question as a starting point to examine his class, the way that he treats Eva, and his older generation and Capitalist viewpoint. Most responses discussed how he does not change his views and how he is purposefully presented as foolish with his ideas about the Titanic and war. The more able, and more perceptive, candidates explored his rise in social class and his misogynistic ideas. There were a lot of strong contextual comments on class, gender and the distinction between the time of writing and the setting and discussed this effectively, especially in relation to the writer's use of dramatic irony in the opening Act.

Chosen question number: Question 7 Question 8 Question 9
Question 10 Question 11 Question 12
Question 13 Question 14 Question 15
Question 16 Question 17 Question 18
Question 19 Question 20 Question 21
Question 22

During the Edwardian era, the proletariat were constantly exploited by the aristocracy such as Mr Birling who only worked for financial and social gain. They saw lives of the lower classes as not important as long as they were benefitting. This led to a sense of responsibility which should be lost & to a facade of materialism and a corrupt social hierarchy. It was Priestley's intention to expose the faults of society in order to change specific view points in society, especially those of capitalists such as like Mr Birling.

He hoped that as elections grew closer, people voted for change, rather than ^{an} unequal society.

Right from the offset of the play, Arthur Birling is the first to speak, immediately portraying his status and role in the Birling family. His sole purpose is to live to obtain more wealth and a higher status in society. It is clear that that is more important to him than lives of the poor when he reveals that he is glad that the two companies can work together for 'lower costs and higher prices'. This illustrates that he deliberately chooses to exploit the poor in order for him to excel leaving the lower class on the bare minimum to survive. Priestley wanted to evoke how men like Mr Birling ruined society and they were careless of those under them.

Moreover, Mr Birling is also proved to be ~~quite~~ a man only interested in profit when he reveals that he is 'glad' about Sheila's marriage to Gerald as the companies can now join together instead of having a constant rivalry. It can be interpreted that Mr Birling is more happy about becoming gaining more profit rather than his daughter getting married. This effectively emphasises how his purpose of living is ~~more~~ more to do with gaining a high ranking social status rather than

Seeing his family happy. Priestley explores here how greed for status ~~with~~ encourages actions of men ~~to~~ be change enormously even if it affects some more important things in life such as family.

In addition, Arthur Birling abuses his power of being part of the ruling elite of society to exploit Eva Smith. He regards to her as a 'troublemaker' evoking that he it was inevitable for him to fire her. ~~#~~ This reinforces how his status allows him to demoralise the ~~sta-~~ people underneath him such as Eva Smith. The fact that he fired her because 'she had a little more spirit than the others' portrays his his egotistic values as he only works to benefit himself and giving a payrise ^{to her} will affect his wealth. Here, it is clear that the upper class men such as Mr Birling could easily exploit the proletariat and would feel no remorse of it ~~as~~ emphasising why the social ladder was incredibly corrupt.

~~Arthur Birling~~

Towards the end of the play, Arthur Birling seems to be worried about the 'public scandal' that will occur. He seems to be more worried about the chance of his 'knighthood' being ruined ~~than~~ rather than the death of a

poor innocent girl. This ~~but~~ implies that ~~he~~ his moral values are all extremely wrong and his drive to reach the top of the social ranks clouds and influences ~~from~~ his actions for the wrong reasons.

Priestley wanted to ~~to~~ reveal that exploitation occurred for the lower class, in many ways and that capitalist values proved to be extremely wrong. If capitalists did not change then they would be taught in 'fire, blood and anguish' emphasising that a revolution could very well occur against them and that a change in society was definitely needed. He strongly hoped that the corruption of Capitalism would be ended in the next election - by a series of social changes.



This assured response opens with a contextual discussion to introduce 'Priestley's intention to expose the faults of society'. The candidate explores the presentation of Mr Birling and how he is driven to 'obtain more wealth' and is only interested in profit and 'gaining a high ranking social status'. The play is extensively discussed, using a range of discerning textual references to support points made. Context is presented in general but relevant terms throughout, although at times does dominate the discussion of Mr Birling. The candidate shows an impressive grasp of knowledge (proletariat v aristocracy in Edwardian era, materialism and corrupt social hierarchy).



When including contextual comments, ensure they are integrated and relevant to the point being made.

Question 9

Question 9 - Hobson's Choice

The question asks candidates to explore the importance of responsibility in the play.

9. Responsibility

Question 9 appeared to give candidates the most scope to demonstrate their knowledge and understanding of the text and its relationship to context. Many of the responses were thorough, looking at all the characters individually and how they related to responsibility – and how that changed over the course of the play. It was noted that quite a few responses considered the staging and directions to show the effect of responsibility as 'Will rises from the cellar and Hobson descends down it'. Hobson and Maggie were the most discussed characters and the context of society's expectations on women and family was thoroughly considered in most responses.

Chosen question number: **Question 7** **Question 8** **Question 9**
Question 10 **Question 11** **Question 12**
Question 13 **Question 14** **Question 15**
Question 16 **Question 17** **Question 18**
Question 19 **Question 20** **Question 21**
Question 22

Responsibility is important in the play, as there are many times in the play that there is a responsibility.

When Maggie decides to leave the shop and get married to Willie Mossop, the original shop, which was ^{why} 'Hobson's' begins to go downhill, as Alice and Vicky do not take responsibility of the shop, and this then leads on to Hobson becoming more dependant on alcohol and is his downfall. When Maggie worked for her father, she was the one which took control and she did all the finance and work, which kept the shop running. Maggie was not the normal Victorian woman, as she was not like her sisters, in the sense that she was not worried about the clothes which she wore and did all the work in the shop. Women did not have many ~~rights~~ rights - and Maggie is

not the normal Victorian women. ~~Responsibility~~

Responsibility is important in the play, as when

Hobson turns to alcohol to help improve his situation, he spends more time than ever

in the 'Moonrakers' and manages to nearly 'drink himself to death' as a result. All

three of Hobson's daughters are married and

he is alone and is extremely ill due to too much alcohol, his daughters decide that one

of them must live with Hobson. It was

normal that the eldest daughter, was the one

that looked after their parents. Alice and

Vickey say that they are unable to help out

and look after Hobson. This is important as

Maggie looks like the one which would have

to look after Hobson, but her sisters do

not think that ^{it} is fair, as Maggie would

be the one that ends up inheriting all of

Hobson's wealth, when he dies. However, in

the end Maggie and Willie have the responsibility

of looking after Hobson, and they try to

help Hobson become more focused and they

try to improve his health. This responsibility

of looking after Hobson, leads on to Willie

and Maggie, taking over Hobson's shop and

they agree that the shop would be called

'Mossop and Hobson' which then helps Maggie and Will grow their shop.

Also, responsibility is important because it was what leads to Maggie and her sisters getting married. Maggie takes it into her own hands and decides that it is her responsibility to get married to Will. Hobson said that she was 'past the marrying age', and that he needed her in the shop. In Victorian time, women were the property of their husbands, and they did not own much. Maggie decides to ~~set~~^{tell} Will that she is going to get married to him, and this is when Hobson begins to go downhill and turns to alcohol, but Maggie has her own shop and house with Will Mossop, and starts another life with Will Mossop and their life turns out to be a success.



Despite the occasional slip into a narrative style, the response does consider:

Vickey's and Alice's objection to taking responsibility for Hobson when he becomes dependent on alcohol; Maggie taking control/responsibility of the Hobson home and business; Maggie and Willie taking responsibility for Hobson and finally Maggie taking responsibility for her sister's marriages. Points are occasionally supported with textual examples and links are made to the context of women and their lack of rights, which places this comfortably into a Level 3.



To move the response to a top Level 3/4, there needs to be a wider range of discourse markers and topic sentences used to ensure the response steers away from the narrative style.

Question 10

Question 10 - Hobson's Choice

The question asks candidates to explore the significance of Alice and Vickey in the play.

Q10. Alice and Vickey

Candidates who chose this question generally focused on the expectations of women to get married during this period. Quite a few candidates discussed Maggie, as a point of comparison to Alice and Vickey. There was a healthy amount of outrage from some candidates in responses because Alice and Vickey *'won't look after their dad'*.

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Question 22

In Harold Brighouse's *Hobson's Choice*, Alice and Vicky are a significant characters in the play.

Alice and Vicky are both much younger than their other sister Maggie and are also both in complete contrast to her. Throughout the play, Maggie is very much in control of her situation to do with both Henry Hobson (her father) and Willie Mossop (her husband).

Although her father does not like thinking she is in control, ^{for} for example when she said dinner is at one he replied, "Dinner is at one because I said it is." therefore trying pronounce the fact that he is in control of their house, not Maggie. Maggie also controls Willie by telling him that they will marry and also when they start their own business, it was Maggie's doing.

Vicky and Alice however, were complete contrasts to Maggie in order to emphasise Maggie's behaviours. They did exactly what their father told them to do and were always confused whenever Maggie decided to do something.

on her own, without their father, or his permission.

Vickey and Alice also completely conformed to typical women in the time the play was set. They were very much their husband's wives and played no role in having any type of work for themselves, apart from when they worked for their father. Vickey also became pregnant very shortly after leaving home with her husband, which was typical in the time it was set as she would've been considered a house wife, and they had lots of children.

Maggie left the house with Willie Mossop before ~~and~~ Vickey and Alice did. This therefore showed more of a contrast to Maggie as things were immediately different. At dinner Hobson said, "Don't joke about food," after they served him tongue instead of what he was used to ^{from} ~~by~~ Maggie, roast beef. This was significant as this scene was able to bring to life how much their lives depended on Maggie being there ~~and~~ and therefore how much it changed.

Vickey and Alice also disagreed with Maggie's ~~choice~~ choice of husband, Willie. In those times they believed that you should marry into your own class. For example one of them married a lawyer and the other married the son of a fellow shop owner. Maggie however was marrying a shoe maker, someone who was working class, and Vickey and Alice did not hide their judgement. Here this was significant because at the time it was set, people would have believed that Maggie was wrong,

and Vicky and Alice were right, however when the play was ~~not~~^{shown} people were more open to different class marriage and so did not seem so odd as it did to Vicky and Alice.

Overall, Vicky and Alice were very significant to the play. They provided the audience a clear and obvious contrast to Maggie's character and so therefore emphasised Maggie's actions. They also were typical women in the time it was set by not working and marrying into their class; yet another contrast to Maggie.



The candidate explores how Vicky and Alice are younger than Maggie and are presented as complete contrasts to her. Consideration is made to how later in the play their way of running the home differs to that of Maggie as they serve 'tongue' rather than 'roast beef'. A further area discussed is their perception of marriage and how they disagree with Maggie about the choice of husbands. Points are well supported with examples from the text and the response explores the class system and how marriage was seen as a means to elevate oneself in society.



Integrate the contextual comments throughout the response rather than having bolt-on sections.

Question 11

Question 11 - Blood Brothers

The question asks candidates to explore how Mrs Lyons develops throughout the play.

11. Mrs Lyons

Mrs Lyons as a character appears to have been generally well understood. Candidates who chose this question generally focused on the differences between the economic status of both women and Mrs Lyons' ability to manipulate Mrs Johnstone because of Mrs Lyon's superior education. The simpler responses focused on her becoming mad, the stronger one's looked at the effect of superstition on Mrs Lyons and discussed how the fear of losing Edward affected her mental health.

Chosen question number: **Question 7** **Question 8** **Question 9**
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In the 19th century Liverpool realism play, *Blood Brothers* by Willy Russell, there's a clear development/change in Mrs Lyons character throughout the play.

One clear change in the character, Mrs Lyons, is at the start of the play she doesn't believe anything stereotypical Mrs Johnstone says. As the play goes on, ~~and~~ the stereotypes Mrs Johnstone says start coming, Mrs Lyons then starts believe them. This implies that Mrs Lyons starts to develop into Mrs Johnstone as she is starting to believe in the same things Mrs Johnstone does. This makes the ~~at the~~ Liverpool realism audience understand that some stereotypes will come true.



A brief, simple response which attempts to relate Mrs. Lyons' character to a stereotype but is possibly confused with the theme of superstition. There is little relevant supporting reference to the text. Very little awareness of relevant contexts is shown with only a brief reference to Liverpool and the Nineteenth Century. There are no specific comments on the relationship between text and context.



Ensure the response keeps a clear focus on the question and does not attempt to re-tell the story.

Question 12

Question 12 - Blood Brothers

The question asks candidates to explore the significance of friendship in the play.

12. Friendship

There was evidence in the responses to this question of the two different versions of 'Blood Brothers'. Many candidates talked about a range of events in the play, which ensured less of a narrative retelling. A number of responses mentioned the friendship between the boys, Linda, and even the strained friendship of the mothers and how they represented class divides. A common quotation was the one provided in the question, but also; sweets, dictionary, working/jobs etc. Some perceptive candidates questioned the likelihood of a working-class child and a middle-class child maintaining a friendship. There were some perceptive comments on how children are far more accepting and less affected by the trappings of class.

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The significance of ~~friendship~~ friendship in Blood Brothers is huge as it shows how many different factors in life lead to their friendship being destroyed. The friendship of Mickey and Edward shows the comparison between how working class and middle class people were treated. For example when the two boys get caught throwing rocks the police threatens Mrs Johnstone, the working class mother of Mickey, whereas he claims that Edward's actions were just a "joke" because Edward's parents are middle class. The friendship shows how much of an impact money makes because at the time the play was set, Margaret Thatcher was closing down

many industries which meant the rich got richer and the poor got poorer. In the play, Mickey who is of a working class family ends up turning to crime and ends up in prison and has a drug addiction due to depression. However when put next to Edward we see how much more successful Edward is due to his parents being in a middle class. As the two boys grow up we see how money starts to become more important and it is also the reason why ~~the~~ the friendship begins to disintegrate. Also due to the poor education Mickey received, compared to Edward, as the boys grew up they were no longer able to understand each other. Mickey says "that's ~~the~~ kid stuff" when Edward talks about being ~~blood brothers~~ blood brothers once they've both got older. He also says "I had to grow up" which suggests that the friendship could only be there when they were younger and had nothing to worry about. The

friendship between Linda and Edward is also significant because it results in Linda having an affair and in the end, this is what causes the death of the twins. Another reason that friendship is important in the play is because when Mrs Lyons and Mrs Johnstone were friends, Mrs Lyons was able to control Mrs Johnstone due to Mrs Johnstone's lack of proper education. This ensured that Mrs Lyons was able to make up a superstition in order to make Mrs Johnstone give up one of her children. This makes friendship significant because it suggests that the bad friendship between Mrs Lyons and Mrs Johnstone could arguably be the cause of the death of the two boys. On the other hand the broken friendship between Mickey and Edward could have caused their tragic deaths because ~~because~~ just before Mickey shoots Edward he says "I could've been him" which is all down to social classes and money which ended the friendship.

In conclusion I think that the significance of friendship within Blood Brothers is huge because it shows how many different life factors such as age, money, education and social class affect the way people behave towards other people that are different to them. It also accurately portrays how different social classes weren't supposed to mix at the time the play was set because it was always thought to end ~~very~~ badly, which is proved in the play.



This is a focused and soundly constructed response, showing a secure understanding of the significance of friendships in the play, although comments about Mrs Lyons' and Mrs Johnstone's 'friendship' are a little bit questionable. The candidate has made a range of relevant points, although at times some of these lack development. Contextual discussion is sound and links to the text. Overall this is a good example of a secure Level 3.



Remember to develop all points made and to try to consider alternative interpretations.

Question 13

Question 13 - Journey's End

The question asks candidates to explore how life in the trenches is presented in the play.

13. Life in the trenches

Candidates made a really good job of relating various scenes in the play to explore how life in the trenches was presented. It was interesting to see some candidates focus on small moments in the play, like the drying of the sock on the candle. The weaker responses struggled to respond to the text beyond the hygiene and the actions of the soldiers in terms of the conditions and their coping mechanisms, whilst the stronger responses focused on the representation of the men and the message they gave. Some of the strongest responses focused on the ideas of the events as constructs to help Sherriff pass on his message to the audience. Stage directions were also considered in some detail for many responses, not least as being used to give the audience an engrossing feel of what the trenches were like. There were references to the war as a long waiting game.

Chosen question number: **Question 7** ✕ **Question 8** ✕ **Question 9** ✕
Question 10 ✕ **Question 11** ✕ **Question 12** ✕
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Question 22 ✕

Life in the trenches is presented through the play *Journey's End*, influenced by the author's (R C Sherriff) own experiences of fighting as a soldier during WW1 and was once described by him as "murky underground cavernous" which is reflected throughout the play.

One of the main aspects of life in the trenches, portrayed by R C Sherriff, was the endless waiting with feelings of tension. The attack they had been waiting for was "expected for the last month", leaving the men waiting in fear for their doom to arrive or wandering "restlessly to and fro" like Stanhope. The feeling of tension and boredom that was accompanied with the waiting was addressed by the men who attempt to distract themselves and entertain themselves. The men are said to have races

with cockroaches and Trotter has a system of colouring in codes to try and distract himself from the onerous waiting. Because of this main aspect in the trenches, Sherriff was originally planning to name the play 'Waiting' because of the crucial role it played in the men's lives.

R C Sherriff presents life in the trenches as traumatizing, which can be too much for some of the men to bear. Stanhope copes by "drinking like a fish" and Trotter copes through his voracious appetite, however Hibbert attempts to escape the terrorizing conflict by faking "beastly neuralgia". This was a common excuse ~~to~~ in WW1 as it was an illness which had no physical symptoms, and so was easy to fake. For trying to ~~avoid~~ avoid his duty, he is described by Stanhope as "another little worm trying to wriggle home", using zoomorphism to cruelly ~~compare~~ compare Hibbert to a worm, exhibiting how despite experiencing the same trauma as Hibbert, he has little sympathy for his methods as he would rather "die of the pain than be shot for deserting".

Star

Sherriff portrays life in the trenches to be very unhygienic based on the awful conditions the men were described to live in. The men in Journeys End use pepper as an antibacterial and Hardy is "drying his sock over a candle", exhibiting the harsh and limited conditions they were forced to live in. Osborne and Trotter complain how "there's nothing worse than dirt in your tea", portraying how used they have become to the hazardous conditions and also providing the audience comedic relief in the midst of a serious play by using irony. ~~The~~ Journeys End was once described as "the first war play with its feet in Flanders mud", ~~exhibiting how~~ as due to the British propaganda, no other war plays before it had been honest about the brutal nature of war and the terrible conditions the men lived in.

Journeys End ~~describes~~ shows life in the trenches to not uphold the same class system that was up in place ~~at~~ ~~so~~ in society at the time. Despite Osborne, Raleigh, Stanhope and Hibbert all coming from the

upper-class, public school ~~booked~~ background, they hold the same rank as Trotter who is shown to be lower-class by his vernacular speech. This is also reflected by Trotter's behavior as he is shown to have higher moral values than Hibbert (a public school boy) as when Hibbert shows ~~lids~~ photograph to the men, Trotter proclaims he would "rather have a picture of Margate Pier." This displays how he has a higher sense of chivalry than Hibbert, despite coming from a background seen as lower. This reflects Sherriff's own experiences, as he was an officer during the war despite not coming from a public school background, like Trotter. The lack of class system in the trenches is also influenced by how, unlike before the war, the class system had been broken by World War One; the tragedy that confronted them uniting the whole country

Sherriff, in his play *Journeys End*, exhibits life in the trenches and fighting in the war effort to be very different than portrayed by the media at the time. Raleigh, who is new to the war in the play, is not aware

of the tragedy and loss it beholds; he is influenced by the war propaganda of the time which portrayed war to be heroic and thinks it would be "topping if we both get the M.C.I.", exhibiting his childish fixation on heroism. Around 1 million soldiers died during world war one, a traumatic reality that Raleigh is confronted with when discovering how Stanhope, his childhood friend is a shadow of the man he used to be due to his incessant drinking as a coping method to the trauma the war had brought him. ~~The war is also~~ Life in the trenches is also shown to be unlike what it was portrayed to be through the emphasis on Raleigh's young age; he has just finished school last year and is said to be carried "like a child", using emotive imagery and language to portray the tragic outcome of war. This reflects how most of the audience watching the play would have lost someone in the war probably matching his description, providing the audience empathy over their losses as most soldiers in the war were also very young.

Despite life in the trenches not following the typical class system, the trenches are still shown to be dominated in *Journey's End* by the upper class. Most of the main characters (Osborne, Raleigh, Stanhope and Hibbert) attended ~~the~~ Public school, exhibited by their vernacular speech when referring to "rigger" or things being "topping." This was thought to be the appropriate background at the time to turn a young boy into a gentleman, as shown by books such as "the bending of a twig". However, despite this, they are still looked down upon by the higher-ups in the army hierarchy; when discussing a deadly mission, Osborne and Raleigh's probable deaths are described as "rather a ~~nuisance~~ nuisance", portraying the indifference displayed to war towards the men by army seniors.

Journey's End, written by R. C. Sherriff, provided comfort to many grieving families by revealing the truth surrounding the brutality of war which had previously been hidden.



An excellent, detailed response that shows a perceptive understanding of the play and how life in the trenches was presented by Sherriff and reflected his own 'experiences as a soldier'. Areas discussed include: the 'endless waiting in fear', the unhygienic conditions, how the trenches removed the barriers of social class and the ways the men coped with the pressures of war. The style is critical and sustained and well supported by close reference to the text. Contextually, comments are discretely included throughout to develop the points made: 'Sherriff was originally planning to name the play waiting'.



An excellent example of a full mark response.

Question 14

Question 14 - Journey's End

The question asks candidates to explain how Stanhope is important in the play.

Q14 – Stanhope

Areas considered for this question included heroism/comradeship/leadership/courage v cowardice/effects of the war on Stanhope. Some candidates explored the morality of Stanhope as a leader and how he is presented as a flawed hero in contrast to Raleigh and Osborne. Discussion was made to how propaganda offered a false sense of glory and a naive sense of what a hero is, while the play shows how much war can change a man like Stanhope.

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~~8~~ Sheriff presents the importance of Stanhope in
Journeys end through multiple characters
and what impact Stanhope has

Sheriff presents the importance of Stanhope in
Journeys end, mainly through his leadership
skills and his likeability and loyalty from
others.

Osborne
At the beginning Osborne describes him as the
"best company commander" and that he's
worth "thousand men" which suggests
that he Osborne is loyal to Stanhope, even
after he started to "drink like a fish". Hardy insults
Stanhope for "drinking like a fish" which refers
to his alcoholism, as he drinks to help him cope
with his PTSD, that he developed after his

battle at Vimy Ridge where most of his comrades lost their lives. This shows importance of Stanhope as if he didn't survive the battle of Vimy Ridge then as readers we would have less knowledge about cruelty of war and what impact it makes on the soldiers.

Sherriff presents the importance of Stanhope in Journeys end through Raleigh as, Stanhope and Raleigh are old acquaintances from school, we see their relationship from the very day Raleigh enters the company grounds. Raleigh speaks about Stanhope with enthusiasm which shows his loyalty and his idolising. Raleigh says that he is "frightfully keen to get into Pannis's 'company'" which shows that one of the reasons he joined the army was due to Stanhope commanding a company.

Stanhope's importance is also presented when he convinces Hibbert to stay in the company after him complaining about his "beastly 'neuralgia'" and that he can't take it anymore.

Even after desperate attempt to flee the war through death from Stanhope's hands, Stanhope manages to convince Hibbert to stay by

conversing with him about his own suffering and how everyone else in the company feels about the war. This also links to when Stanhope asks Osborne "am I going potty" which suggests us that Stanhope's ~~are~~ nerves are on a thin string. This links to Stanhope's importance as after his attempt of convincing ~~the~~ Hibbert not to leave Hibbert, because shown signs of bravery when he was going to take a bullet to escape the war.



Although the response is occasionally narrative, the candidate is beginning to show a sound understanding of the character of Stanhope, his leadership skills and his relationship with Raleigh and Hibbert. Points are supported by a number of relevant examples from the play, however, there is a lack of contextual comments to move the response higher up Level 3.



Remember to link textual analysis to the context of the play.

Question 15

Question 15 - Animal Farm

The question asks candidates to explain how violence is significant in the novel.

15. Violence

The majority of responses used the information about the Russian Revolution and the historical characters involved to help explain the events and characters in the novella as well as indicating Orwell's views. At times, the context overwhelmed the exploration of the text and theme and some candidates got confused between Stalin and Hitler. A few answers for this question adopted a Section A approach and responded to the quotation at the beginning of the question, discussing language, form and structure. There were some nice distinctions made, when discussing violence, between accidental violence (Boxer and the stable lad) and acts of purposeful violence (instigated by Napoleon.) In one answer, the dogs were also considered to be the victims of violence as they were manipulated and controlled by Napoleon to behave as they did.

- Chosen question number:
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| Question 7 | Question 8 | Question 9 |
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Animal Farm was written by George Orwell (Eric Blair) and the book is a novella that is written ~~with~~ ^{as} a satire but the book was published as a fairy tale. The book was written from true events from the Russian Revolution as some of the characters represent some of the people.

Violence is shown in the play whenever Napoleon didn't like it or close to the start of the ~~at~~ book. There was the battle of the cow shed. The battle was against the animals and the humans. Violence is shown when ~~at~~ they are fighting but there are more bits that they made stand out like Boxer kicking one of the stable boys in the head and thinking he killed him or when ~~Snowball~~ ^{Snowy} shot at Snowball and it only caught a bit of the skin.

The next event of violence was when Snowball and Napoleon were having a ~~debate~~ debate about the windmill ~~so~~ so Napoleon gave a high pitched squeal and some vicious looking dogs came bounding towards Snowball and chased him off the farm.

Violence is shown when the book when it ~~says~~ ^{says} ~~the~~ ^{the} "I immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them to Napoleon's feet" This is like when I said about Violence ~~is~~ when Napoleon doesn't get his way, this is when these four pigs spoke up about something so Napoleon uses the dogs to threaten ~~the~~ ^{the} animals and harm them if they disagree/don't like or speak badly about him.

Violence is shown again when some stuff happens with the animals ~~so~~ like not enough egg wheats not getting picked or the harvest wasn't done ~~so~~ so for this Napoleon started killing off some of the animals mostly the chickens and sheep.

This book is linked to the Russian revolution as Napoleon is Stalin and he was a Dictator but he was a very bad one as if anything was wrong he would just kill them.

Violence is shown again at the battle of the Windmill as there were explosions animals dying and everything ~~more~~ more or less went up in flames, after the battle they had to re-build the windmill but Boxer being a ~~work~~ work-a-holic he did too much and badly injured himself so Napoleon sent him off to the "glue factory" well that's what he told everyone but ~~as~~ one or two of the animals were able to read I think it was Benjamin that read the side of the van saying ^{something} ~~to~~ do with a slaughter house.

The dogs during the whole book were quite violent as the story was going on more or less every pig that showed some importance they got a dog walk around with them and the pigs would be all ~~con~~ confident as they have a big vicious dog by their side so even if the slightest thing happened the dogs started growling and showing their teeth with a crinkled angry face. So the whole farm apart from the pigs lived in fear of the dogs and speaking about Napoleon.



The response considers different examples of violence across the novel, showing some sound understanding. The candidate considers the Battle of the Cowshed, how Boxer, Jones and Napoleon are violent to others, and how others are subject to violence. There is some evidence of a personal response but ideas lack development. References to context are relevant but undeveloped. There is enough evidence of sound understanding to warrant a mark in Level 3.



Ensure all points are fully developed and where possible consider alternative interpretations.

Question 16

Question 16 - Animal Farm.

The question asks candidates to explain how Snowball is important in the novel.

16. Snowball

Candidates made some perceptive and well supported comments on the importance of Snowball and one particular candidate explored how 'Snowball's importance seemed to dissipate after his exile through the use of Squealer to make Snowball's memory corrupt with lies, allowing the past to be rewritten.' Most candidates recognised Snowball's importance as a scapegoat, after he had been chased from the farm. The majority of candidates explored Snowball's involvement in the building of the windmill, whilst more developed responses focused on Snowball's importance in comparison to Napoleon. Again contextually, the responses explored the Russian Revolution and the leading political figures.

Chosen question number: **Question 7** **Question 8** **Question 9**
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Snowball is important through ^A animal farm as he tried to educate all of the other animals on the farm. This is important because he believed if all the animals was to have a good education from early on in their life, it would develop and they would be able to do more work and work harder on the farm. This would be a good development to the farm as it meant there wouldn't be as much work to do and the farm would be a better and cleaner place. With the farm being a better and cleaner place it would also benefit the pigs as they would have to do less work than they already do.

Snowball is important to the farm as he

is one of the cleverest animals on the farm meaning everyone else can benefit from it apart from Napoleon who disagrees with him educating all of the other animals. Napoleon disagrees with Snowball because he believes that if all the other animals get a ~~better~~ better education they will be able to see his corruptancy and his inequality on the farm. This means that all the other animals will go against Napoleon and begin to favour Snowball.

Snowball's importance in ^A Animal Farm is that he wants the best for every animal on there. He believes that all animals should be equal. He also stands up for what he ~~thinks~~ thinks is right and ^{goes} ~~goes~~ against Napoleon in an argument about the windmill. With Snowball thinking that Napoleon is wrong and arguing with him, the tension between the two of them increases and Napoleon gets Snowball chased off the farm by his army dogs. This shows his importance because it shows the other animals that Napoleon is corrupt and only wants what's best for him.

Snowball's importance in ~~animal farm~~

Animal farm is shown through his bravery and his education. Snowball showing that education is important and that he will argue for what is right makes others wonder what the farm would've been like with him in charge and not Napoleon. They believe that it would've been a much nicer and more equal place.

Snowball is also important in Animal Farm because after he is chased off it starts to deteriorate. This shows that Snowball was helpful towards Napoleon and helped him out a lot with the other animals.

It also shows that Snowball kept in charge of the rules there and wouldn't let anyone change or break them or become anything like humans. "man is our only enemy" changes once Snowball is gone from the farm.



The candidate is beginning to show a sound understanding of Snowball's importance and how he wants the best for the other animals, tries to 'educate' them and is presented as one of the cleverest animals on the farm. The candidate supports points with some exemplification. Unfortunately, there is little awareness of context and the relationship between text and context is not addressed.



All points need to be fully explored with appropriate textual examples.

Question 17

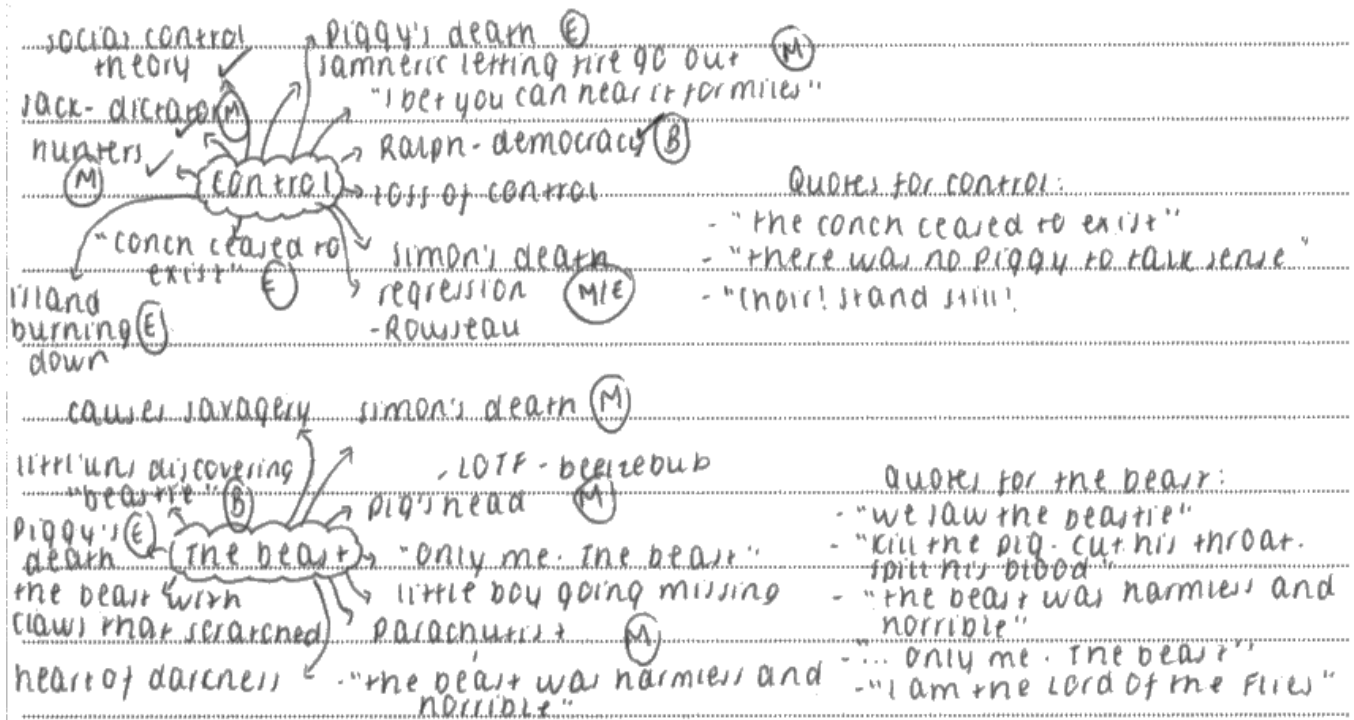
Question 17 - Lord of the Flies

The question asks candidates to explore the significance of control in the novel.

17. Control

Control was a theme that gave candidates plenty of scope to explore the entire novel and demonstrate a detailed knowledge of the plot. Most candidates started with Ralph being voted leader and using the conch to establish control. Consideration was also made to Jack's attempts to take control through fear and violence. Moving into the middle and higher levels, candidates were able to discuss self-control, or the lack of it, and there were perceptive comments on the role of rules and regulations in society as playing a pivotal role in keeping control, both of oneself and of a larger group. Context looked at Golding's experiences with war and what was happening in the world, with the island as a microcosm of society.

- Chosen question number:
- Question 7 ☒
 - Question 8 ☒
 - Question 9 ☒
 - Question 10 ☒
 - Question 11 ☒
 - Question 12 ☒
 - Question 13 ☒
 - Question 14 ☒
 - Question 15 ☒
 - Question 16 ☒
 - Question 17 ☒
 - Question 18 ☒
 - Question 19 ☒
 - Question 20 ☒
 - Question 21 ☒
 - Question 22 ☒



Many of the objects in Lord of the Flies serve the allegorical form of the novel, therefore making the text rich in symbolism. One such example is the ~~beast~~ theme of control, which is presented mainly through Ralph and Jack who are the leaders of the group. Control is very significant in this novel as the reader can clearly see the development of the boys and the loss of control throughout the novel.

The novel begins with Piggy finding the conch and Ralph using it to gather everyone for an assembly, in which he was elected as the chief. The conch quickly becomes a symbol of hope and civilization as Ralph uses his democratic leadership skills to keep the boys civilized. Jack also demonstrates control when he says "choir! stand still!". Golding emphasizes Jack's high status as the leader of the choir boys, and also relating Jack to the army where soldiers would have to obey commands from their leaders. The boys all remain civilized under the rule of Ralph, however once Jack forms a new group of hunters, the reader can see a slight loss of control on Ralph's behalf as the boys are eager to hunt the "beastie" that Samneric saw.

As the novel progresses, the reader can clearly see a divide between Ralph and Jack as Ralph continues leading under a democracy where majority rules, however Jack now rules the tribe of hunters as a dictator where what he says goes. This can link to Hitler and the Nazis in WWII, where the Nazis, who are symbolic of the tribe, do whatever Hitler, who is symbolic of Jack, tells them to do. The first time when there is a loss of control is when Jack camouflaged his face when hunting a pig, and "looked in astonishment, no longer at himself but at an awesome stranger". The noun "astonishment" presents Jack's descent into savagery as a result of defying Ralph and his rules. However, Ralph still seems to have some power and control over Jack as Jack "flushes red" anytime Ralph corrects him. This links to the social control theory where humans have morals and will remember their moral values when wrongdoing, suggesting that Ralph is symbolic of the social control theory in which he uses to attempt to restore control.

and civilisation on the island. Furthermore, Samneric letting the signal fire go out could be interpreted as a loss of control due to the fact that they are intimidated by Jack and when he tells them to abandon their duties of looking after the fire, they do so. This is due to the fact that Samneric are a microcosm of civilisation and society back home, as they are seen as the general public on the island and only aim to please whoever is in charge. Moreover, when they get captured by Jack and the hunters, the reader can see Ralph's loss of control as he is outnumbered by followers of a dictatorship who have descended back into savagery, linking to social Darwinism.

In the end of the novel, the death of Simon and Piggy symbolise the death of control and civilisation. Simon's death was tragic as the boys mistook him for the beast during their ritual of "kill the beast, cut his throat, spill his blood". The change of pronoun from "cut her throat", linking to the Jew, to "cut his throat," linking to Simon, foreshadowed an event resulting in death. The ritual could also be linked to paganism, an ancient religion in which the followers made sacrifices for their gods, the gods being symbolic of the beast in this context. Piggy's death was also Piggy and Ralph, the two remaining civilised boys, were part of Simon's death. And Ralph admitted that what the boys did was murder whereas Piggy failed to accept it and was adamant that it was an accident. This demonstrates survival of the fittest as Simon was seen as a weak link in the group, and only the strongest survive.

Piggy's death also symbolized the final end to all control on the island. Piggy's death was due to Roger throwing a boulder at his head, which was foreshadowed earlier on in the novel when Roger threw stones at Henry but didn't hit him as "his arm was conditioned by civilization" and "around the boy was school and parents and policemen and the law". The polysyndetic listing emphasizes the impact of civilization and control, and what happens when you remove both factors. Furthermore, Piggy dropped the conch, which "ceased to exist". The adjective "ceased" connotes ideas of finality, and emphasizes the loss of control, ~~talk and the hunt~~ as "there was no Piggy to talk sense" anymore. Lastly, Jack and the hunters setting the whole island on fire is their last act of savagery before being rescued by the naval officer, who is a symbol of hope. ~~the naval officer~~

To conclude, control is an important theme which is demonstrated throughout the novel, and the idea is supported by the boys. Rousseau's theory that "all men are born innocent, but society corrupts them" can also be supported by the actions of the boys when they are taken away from civilization. ~~Golding's use of a Robinsonades~~ ~~are~~ were very popular adventure books to do with boys, and Golding's incorporation of it demonstrates the darkness of mankind's heart which is evidently seen in boys, and makes the reader question whether the same thing would happen if it was girls.



A confident and perceptive exploration of control in the novel, identifying many small events that signal loss of control (letting the fire go out) as well as the more obvious ones, such as the killing of Simon. References to the text are discerning and interpreted with maturity, such as the discussion around Jack's face paint. The understanding around contexts is excellent and references are integrated.



Planning ideas helps structure your response.

Question 18

Question 18 - Lord of the Flies

The question asks candidates to explore the importance of the beast in the novel.

18. The Beast

Many responses discussed the beast being one of the most important symbols in the novella, representing terror, fear and the desire for violence inside everyone. Most responses detailed Jack's obsession with the beast and the eventual killing of Simon as he is mistaken for the beast. Most responses discussed how the novella is allegorical. Although there were a few responses that were fairly narrative, the vast majority were produced by candidates who showed a perceptive understanding of how the 'beast is within us' and these responses explored in detail what that meant for life on the island and life in general. Some very solid responses explored the beast representing irrational fear and how that could lead to irrational behaviour.

Chosen question number: **Question 7** **Question 8** **Question 9**
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The Beast, it could be argued the most important character in the novel. Golding with the aid of language ^{devices} and structural ^{placement} ~~devices~~ is able to successfully construct a key character and aspect in the novel which helps in the outcome and progression of the plot.

When the beast is first introduced terror erupts among the boys which brings them all together. Jack however uses this beast to provide protection and gain power over the boys as shown in the quotation 'if there is a beast we will

find it and kill it this quote portrays Jack's confidence which grants him power over the boys in a dictatorship manor. which ends up as ^{Jack} ~~Ralph~~ becoming the new Chief.

Another way that Golding grants importance to the beast is when the dead parachutist arrives which makes the boys fear the beast further. By doing this the boys harshly kill pigs and impale it as an offering towards the beast in exchange for peace. This however provides the beast with power over the boys which makes them behave in the primal and uncivilised way that they do.

Futhermore the beast me encourages Simon to inspect if there actually is a beast where the pigs head has been

impaired. He begins to converse with the Pigs head who claims that the beast is not something they 'can hunt or kill' but it is inside them. Before Simon has an epileptic fit the beast says 'don't tell anyone or you will die for it'. Despite this Simon continues to tell the boys that there is no beast. Simon emerges but the fear of the beast inside of the boys makes them ^{unknowingly} viciously murder Simon demonstrated in the quotation 'kill the beast! Cut his throat! Spill his blood' when Golding served as a naval officer in world war two he was instructed to shell an enemy camp. Golding did not see his enemy as humans but rather as objects which reflects how Simon was murdered. It can also be seen as a perspective of when Golding was a school teacher and

victims of bullies were often
beaten up. The scene in which
Simon Dies can be seen as
a structural place where the
boys ~~the~~ can no longer
return to the civilisation
from which they once came.



The candidate explores 3 key areas of the novella. Firstly, the way the beast represents an important 'character' used by Jack to gain power over the boys in a 'dictatorship' manner. Secondly, how the arrival of the parachutist makes the boys 'fear the beast', which leads to the boys 'primal' ways and thirdly, the candidate analyses how Simon realises that the beast is 'inside them'. There are some references to context: Golding's objectification of the enemy in wartime and points are supported by some broad textual references to the text. The response does occasionally slip into a narrative style but there is sufficient depth of discussion to meet the demands of a Level 3.



Remember to consider other social, historical and cultural contexts that are presented by the writer.

Question 19

Question 19 - Anita and Me

The question asks candidates to explore the significance of Meena's parents in the novel.

19. Meena's parents

The majority of candidates showed an extremely good understanding of the role Meena's parents played within the novel and explored how they impacted on Meena as she grew up. The less able candidates did little more than provide a narrative response describing who her parents were, how they had travelled to England, the type of jobs they had and how they did not approve of Meena's behaviour and friendship with Anita. The more able candidates explored the cultural differences presented through Meena's parents, contrasting them with Anita's parents and the wider community in Tollington. Discussion focused on how Meena's parents instilled their cultural, moral and aspirational beliefs on Meena, particularly with regards to her education. The majority of responses commented on the presentation of social class and racial integration in 1970s and what life was like growing up as a minority group in the north of England.

Chosen question number: Question 7 ✕ Question 8 ✕ Question 9 ✕
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 Question 22 ✕

In Meera Syal's novel "Anita and me", Meena's parents Daljeet and Jyam play a significant role in adding to the story line and provide a contrast to many of the other characters as well as helping Meena and much more.

Firstly, Meena's parents are a drastic contrast to the Ruttlers, the Kumars enjoy and value time spent together and do things as a unity, unlike the Ruttlers ^{where} ~~who~~ Deirdre, Anita & Tracy's mum abandon them and abuse them. The Kumars value time together as they are immigrants from India from after the partition, moved to Tooting for a better life, ~~with no one~~ ^{moving to an} area where they are unknown. The Kumars are also very loving and caring towards Meena as she says "papa kissed her on the head" and help her as much as they can to support her for her 11+ exams, very much contrasting to the Ruttlers. ~~Saying~~ ^{Tracey} has been seen with a "row of bruises" which suggest she has been abused.

Racism

In the novel, ~~Racism~~ ^{Racism} towards non-whites were common in the 1970's as the communities were not used to the immigrants, therefore unintentional racism were very common. When Mama and Papa heard the name of Tracy's Dog "Ni**er", mama "choked" and papa laughed "uproariously". Their response add humour and an aspect of light heartedness to the situation. Papa's ~~then~~ response to ~~Meena~~ Meena was ~~that he~~ ^{that he} if Meena was ~~wanted her to~~ ^{with} ever faced in a racist comment he'd want her to "reply and then tell him about it", ~~to~~ hoping that Meena would act maturely.

Meena ~~is~~ ^{also} ~~also~~ constantly compares herself to her mother, who has been described as a 'hindu^s goddess' while she was described as being 'too clumsy and scabby for an Indian girl'. Her comparing herself to her ~~mother~~ sets off her adventure of finding her identity, leading to her meeting and befriending Anita.

Furthermore, ~~the love story~~ ^{mama and papa} ~~between~~ tend to keep things ~~from~~ ^{from} Meena as they think it might affect her studies, such as the time on Meena's Birthday, Mama was unhappy about something and didn't ~~focus~~ pay any attention to Meena which only made Meena crave for more attention. This then caused Meena to "choke on a sausage" which she called

a near death experience. Revealing that Meena longs for excitement.

Lastly, Mama and Papa always try to teach Meena about the Indian culture by cooking ~~meats~~ traditional Indian dishes to bring "India to Tollington". Mama's homesickness then ~~causes~~^{causes} the arrival of Nanima, which she forms a strong bond with and learns some Punjabi too. Teaching Meena about the Indian culture would expose Meena to her roots and hopefully help her appreciate her identity.

In conclusion, I think that Meena's parents play a significant role in helping Meena with her daily struggles and helping her find her true identity and where she belongs as they try and educate her on their upbringings and traditions but allow ~~me~~ Meena to go out into the world and explore herself out in the world.



The response is developed and at times shows a thorough understanding of the novel, which is fully related to the text. The candidate discusses how Meena's parents provide a drastic contrast to Anita's parents as they are 'loving and caring' and how they teach her about her Indian culture by 'cooking traditional Indian dishes'. Examples from the text are well chosen and the contextual discussion is relevant and helps to introduce the key ideas being discussed. Some points could be expanded further as they provide more of an overview of Meena's parents rather than show a discerning engagement with the novel. Despite this, the response meets the requirements of a Level 4.



As this is a closed book exam, evidence from the text can be paraphrased.

Question 20

Question 20 - Anita and Me

The question asks candidates to explore the importance of friendship in the novel.

20. Friendship

A number of extremely strong level 5 responses were seen for this question. All candidates explored the central friendship Meena had with Anita, however it was good to see many consider her friendship with Robert whilst she was in hospital, her friendship with Sam Lowbridge and also how her relationship with Nanima went beyond that of a relative and became a support mechanism for Meena to cope whilst growing up. Contextually, as with question 19, the majority of candidates discussed the racial attitudes geographically and during the time period and how Meena developed a friendship with Anita to fit in with the other young people in Tollington.

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 Question 22 ✕

Friendship is a thoroughly integrated theme throughout Anita and Me - showing great importance in how it helps Meena develop as a character and ^{how it} vividly presents the differences in the social spheres of Tollington.

At the beginning of the Novel, Meena is depicted as constantly longing for adventure - 'I was waiting for something dangerous to happen to me' that she would even seek it in the form of violence. Therefore, she establishes a friendship with the strong-minded girl in town - her 'passport to acceptance' - with the hope of igniting this fire she's been waiting for. The lack of excitement in her life reflects the environment that she lives in - Tollington being a small mining town in the 1970s with a very limited scope for extraordinary activities and journeys. Hence, she embarks on the more thrilling experience with Anita - 'I physically ached to be with her! ~~and~~ In this instance friendship

is initially important in the novel as it serves as a form of liberation for the tedious Tellington life - such as running outside Mr Christmas' house, skating,

On the other hand, it is also significant in how it portrays Meena as a very naive character at the start of the book. She is unaware of Anita's manipulative characteristics and the unequal aspect of their friendship - 'she talked, I listened'. And only ~~when~~ ^{as} the novel progresses and she develops as a character, can Meena see the true meaning of friendship and learn which people she must treasure in life.

Anita ^{by being immoral and rude} helps her in this unusual way. For example, she introduces Meena to 'Jackie' which is a popular pop culture magazine for teenagers in the 1970s. From this, Meena gains a perception of the beauty standards at the time - this stage of their friendship being important in that it can prove how jealousy as well as feelings of not belonging ~~can~~ derive from unbalanced friendships. Jackie causes Meena to want to 'shed her skin... emerging pink and unrecognisable' since 'all the girls looked like Anita or Shemie to me'. This causes Meena to doubt her appearance and at first, do everything in her power to be more like them - adopting

their West Midlands accent and 'I didn't want to wear saris'. We can see by this, that friendship can be painful if it is not supportive and well balanced.

Across another instance such as the Spring fete, however, friendship proves to be significant as it shows how much Meena has grown in her character by her reaction to Anita's ^{and Sam's} racism. Because of context - the mines in Tollington closing down in the '70s and ~~causing~~ ^{leaving} behind high unemployment as well as economic problems - racism is enhanced. Sam Lowbridge takes out his anger on the social situation at the time and directs his ~~ang~~ rage towards the ethnic minorities in the village. He says, in response to the village raising money for charity that they shouldn't give all they have ^{left} to some 'dankies they never met... this is not some wogs hand out'. This in turn, greatly hurts Meena as she feels like she's been 'kicked in the stomach' as her 'true friend' Anita replies 'he's bloody hard'. Hence, ~~this~~ ^a moment of ^{friendship portraying} racism in the novel proves to be a great turning point for Meena as a character. She replies 'Yaum a bloody stupid cow sometimes Anita' and ~~we~~ we can see the resilience and newly developed strength in her character - because of an initially 'bad' friendship.

Meena learns to accept herself and ^{embrace} the way she looks as even though it is unlike most of the people in her town. This is again due to context after the period - the 1971 immigration law having been established to prevent the growth of cultural diversity and people of different ethnicities coming into England in this period.

Subsequently, Meera Syal presents friendship as eventually allowing her Meena to realise the ignorance of others in her village and stop her from ~~for~~ showing admiration. She develops from 'having the best day ever being Anita Rutter's new friend' to realising her stupidity and then coming to terms with the fact that there are people like that in life - but it is their issues, not hers. Sam Lawbridge 'cannot move on' because of the path his narrow-minded society has led him on, but Meena learns she has the power to do different from their friendship.

As well as this, Meena is said to 'learn the difference between acting and being - and it hurt'. Therefore, from her friendship with Anita ^{is important} she realises that there is no fun in malicious adventure such as the 'Peeing competition' and it is best to not wish for negatives or problems in one's life.

Meera Syal also explores the friendship between the

- and Aunties or Uncles
Kumars in Anita and Me. They have bonded over
Memories of 'Partition' - the division of Pakistan
and India in the 1940s which caused thousands
of people to migrate from their country because of
the changing in borders. Their friendship is significant
as it presents how true connections are formed
over great life experiences and treasured for many
years. This is a contrast to the superficial and
gossip based friendships within the Tollington
working class.

In conclusion, friendship is mostly significant in
how it develops and shapes Meena as a character -
making her aware of the people around her and
learning to accept who she is as a person. ^{AS} It is ~~is~~
well as ^{- showcasing} the strong relation between context and
one's where - such as the Kumars and Sam
Lawbridge.



This is an assured personal response, showing a high level of engagement with the novel and how Meena establishes a friendship with Anita as she is 'constantly longing for adventure' and the way Anita 'introduces her to Jackie' and the subsequent impact this has on Meena's identity. The candidate's style is mature and shows a perceptive understanding with points supported by close and at times discerning references to the text. Contextually, the candidate explores the implications of racism on friendships within the novel with a particular focus on Sam Lowbridge.



The use of selective quotations, that relate to the point being made and are integrated throughout the response, will ensure a high-Level mark.

Question 21

Question 21 - The Woman in Black.

The question asks candidates to explore the ways mystery is created in the novel.

21. Mystery

Mystery was generally dealt with in a very methodical manner. Many candidates recognising that the first element of mystery is with Kipps' reaction to the request for ghost stories. Setting was thoroughly covered here, the villagers' reactions to Kipps and Eel Marsh House and, of course, the Woman in Black herself. Context was not dealt with as well for this question as it was for Q22, some candidates seemed to struggle to find any relevant context to fit the question. Where it was dealt with it was usually as a bolt on introduction: 'The Woman in Black is a pastiche of ...'

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Mystery is created right from the start of the novel. ~~As~~ They ~~the~~ children refer to Arthur as 'stepfather' which automatically creates mystery and confusion as to why he has no biological children as in Victorian days re-marrying wasn't common. The mystery is then emphasised when Arthur runs outside when they start talking about ghost stories. Susan Hill uses pathetic fallacy and imagery of the 'crisp frozen grass' to foreshadow the theme. However this creates mystery as initially as the reader you don't know why.

In the chapter 'A London Particular' mystery is first created about Alice Drablow and Eol marsh house. ~~Her~~ Kipps boss is very vague yet describes the place by saying 'it could make anyone go r.m.' this creates mystery as once again there is no yet hint of why. This then makes the reader more tense as they are completely in the dark.

Mystery is created at the funeral by the description of the woman in black. Her clothes are 'black and dated' and 'she stood a few rows back' which creates questions and mystery. Yet the most ~~so~~ relevant part is that 'she wasn't holding a prayer book.' This is highly significant as how it creates mystery as the reference to religion ~~is~~ or lack of it implies a supernatural force. Also in Victorian England religion was a big thing ~~so~~ and

especially in the countryside so the fact she wasn't holding one creates a lot of mystery. This then makes the reader anxious as they now have an inkling of what's going on.

Hill successfully creates mystery by the description of the house. 'Tall, gaunt, grey house with a slate roof' is the imagery used to describe the house. Kipps romanticises it showing his naivety as a 'superior Londoner.' ~~the~~ This ~~makes~~ makes the reader think why is such a vast big house so isolated and secluded. This effectively creates mystery.

Kipps naivety is soon shown when Redwade warns him not to stay at Edal marsh house, this successfully creates mystery by once again only telling half a story and letting the readers and Arthur's minds to

wonder about why.

Mystery is strongly created when Kipps finds the once locked door unlocked. He is confused as to how it is unlocked suddenly, when no one had been in or out. This creates mystery but also scares the reader leaving them frightened and confused.

This then leads on to what is behind the door, a nursery. It is described to be in perfect condition, so why is it there?

This is how mystery is first created as you don't know what it is, why it's there, or how it is so dated.

I think the most significant way mystery is created is at the start of the novel when Kipps says 'I did not believe in ghosts.' The main word

that creates mystery is 'dial'.
Kipps was a London man, set
in his ways with strong
morals and beliefs. His older
self describes his younger self
to be ~~that~~ 'arrogant' even.
So the most mysterious thing
is what made him change
his mind. This successfully
not only creates mystery
but tension.



ResultsPlus
Examiner Comments

The candidate shows a sound understanding and engagement with the text and how the theme of mystery is presented. There are a range of areas considered, including: Arthur's reaction at the start of the novel when he 'runs outside' when the family are telling ghost stories; the vague information provided about Mrs Drablow and her estate; the appearance of The Woman in Black at the funeral and the way that Eel Marsh House is described. Many of the points are supported by close reference to the text and contextually, the response does refer to Victorian England but comments are not fully developed.



ResultsPlus
Examiner Tip

Remember to check through the response for spelling and grammatical errors to ensure that the maximum marks for AO4 are achieved.

Question 22

Question 22 - The Woman in Black.

The question asks candidates to explore the ways mothers are presented in the novel.

Q22. Mothers

The responses to this question, in contrast to Q21, generally had context woven throughout. Candidates discussed the expectations on women to get married and have large families; the way women were treated in the era if they gave birth out of wedlock and the psychologically damaging effects of this. The question provoked a surprising amount of sympathy for the woman in black as candidates often carefully considered her as a mother and not just a ghoul. There were some quite philosophical discussions about whether all the problems in the novel were actually caused by societies' expectations on mothers and motherhood. A wide range of mothers were considered, although some candidates did struggle to move beyond Jennet Humphrye. There were a few responses that were extremely short and narrative-led for this question, which struggled to move out of a Level 2.

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During the 19th century, Victorian times, women were educated to become a mother from a very young age. This is presented in the novel 'The Woman in Black' in many different ways. Arthur's second wife Esmé had already been with another man and had four children, as at this time it was right for women to have as many ~~the~~ children as physically possible. One of her children, Isobel, was only a young age but had already had three children. Isobel was 'set fair to produce more' clearly showing the social standards that women had to meet during this time. Susan Hill had made so many characters ~~were~~ mothers in this novel, to show the reality of how nearly every woman in these times were expected to become mother's from a very young age. This creates the sense

that the women did not necessarily want to have that many children, but did to become accepted into society. Portraying the feeling that the mothers did not care for their children. However this is opposed by the character of Jennet Humfrye.

Susan Hill had lost a child herself, and therefore wrote this novel reflecting off her own feelings of a deep depression and dark emotions of sadness. These feelings are reflected in the character of Jennet Humfrye. Arthur Kipps finds out that Jennet Humfrye had lost her only child out of wedlock, and had to allow her sister, Alice Drablow, to raise her son as his mother. This sense of initial loss drove Jennet Humfrye to becoming angry and crazy, and this resulted in her becoming ~~crazy~~ isolated from the rest of society at Cuthbert Gifford, mentally and physically. Once she had to watch her son die in a tragic pony and trap accident, it sent her mentally crazy and her emotions made her dangerous. This is where Susan Hill's own emotions are reflected, however in a lot more of a violent way. Jennet Humfrye now wanted vengeance on everyone who took her son away from her, in a way that is described as 'a desperate yearn-

ing of loss and malvolence.' It is this feeling that therefore drives the plot of the novel forward. This also portrays the amount of emotional feelings and care that a mother truly had for her child and how the loss of the child can result in these dark emotions.

Although mothers are very important in this novel, they also do not have any sense of power. All the women in the novel 'The Woman in Black' do not have any talking parts and some female characters, such as the inn landlord, are not even named, portraying the sense of little power that the women have, even though they are such an important part of society, and the want of mothers and wives that society had in the 19th century.

Mothers in this novel are also portrayed as very attached and emotional. The character of Jennet Humfrye seeks revenge in killing other children, even though this was the whole source of her sadness. This clearly shows the sense of attachment that a mother has to only her child, and will do anything to seek the revenge that they so desire, even if it causes the same grief to another mother in Jennet Humfrye's case.



A developed and personal response, which has a clear contextual opening, illustrating a sustained knowledge of the 19th Century and the expectations placed on women to become mothers. Other contextual comments are interwoven throughout the response and help to develop the points made. The candidate considers the character of Esme and how she is a young mother whose own daughter Isobel is also a 'mother of three children' and the way both women reflect the 'social standards' of motherhood. There is also a sustained awareness of how Hill's own experiences as a mother and her subsequent 'deep depression' are reflected through the character of the woman in black. Points are well supported with some exemplification from the novel, but this could be developed further.



More depth of analysis of the central character would move this response higher up a Level 4.

Paper Summary

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

- Section A, part (a) of the question, candidates must explore the language, form and structure of the extract. Context is not awarded for part a).
- Section A, part (b), candidates should draw on their knowledge of the text that they have studied and give examples from elsewhere in the play. Contextual comments are required in part b) and should explore their relationship with the text. Candidates may, depending on the question, explore one area in detail or cover a range of examples. The assessment objective assesses the candidate's knowledge of the text and its relationship to context and not language, form and structure.
- Section A, part (b), examples can be particular references to other parts of the play such as: key events, characters, action, stage directions. Candidates can paraphrase quotations from memory. Exact quotations are not compulsory, especially as this is a closed book examination.
- Candidates should be reminded to label their answers clearly (particularly Section A) and to use the correct space in the answer booklet for both sections of the paper.
- Centres are advised to familiarise themselves with the different versions of play and prose texts that are used when writing the paper, as there may be some variation in line numbers or page formatting. This is particularly applicable to the Shakespeare texts. The full list of editions is published at the end of the exam paper.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

