

Examiners' Report
June 2019

GCSE English Literature 1ET0 01

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Introduction

The GCSE (9-1) English Literature examination 1ET0 01 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 AO1, 2, 3 and 4:

AO1: Read, understand and respond to texts. Candidates should be able to:

- 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.

Text choices:

Macbeth

The Tempest

Romeo and Juliet

Much Ado About Nothing

Twelfth Night

The Merchant of Venice

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 15,000 responses.

In most cases, candidates were able to demonstrate their knowledge and understanding of the text they had studied. For Section A part a), knowledge of subject terminology was good, with many able to correctly identify and use appropriate linguistic terms to support the comments they were making. There were still a number of candidates who integrated context within part a) and language analysis in part b), however this seems to have reduced slightly since last year, suggesting centres are addressing this area within their teaching. Responses in the top Levels were able to use sophisticated, A Level quality terminology, which was very pleasing to see.

It appeared that a full range of marks were awarded across all questions of the paper and the majority of candidates were able to show a good understanding of the text they have studied, illustrating how well centres had yet again prepared their students for the exam. 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.

General comments:

Part a)

As Principal Examiner, it was pleasing to see that candidates had generally approached the Shakespeare task with confidence and a good understanding of the requirements of AO2 when answering this part of the question.

Many more responses were focused on the extract and very rarely deviated into the rest of the play. When comments were made beyond the extract, in the majority of cases it was used as a way to exemplify and develop the point that was being made. Many candidates that were awarded higher marks did so because their knowledge of relevant subject terminology was accurate. They were also able to present perceptive analysis with alternative interpretations. Many candidates analysed language to word level (nouns/verbs/adjectives) and wrote about the connotations of the language used. Most candidates also analysed the types of sentences, their functions and punctuation used to achieve specific effects. The more successful candidates linked this to the effect on the reader.

Fewer candidates explored the specific effects of Shakespeare's use of verse/prose in the extracts. Where this was seen, it was evident usually in the Level 5 answers and particularly in *Macbeth*. There were still a number of candidates who included context (AO3) comments into Part a).

Part b)

The majority of candidates were able to identify at least one or more areas in their chosen play where the given theme was presented, although there were some that still used the extract from part a) and just added in a couple of contextual points. Examiners were instructed to award marks for the contextual comments, but obviously no marks could be awarded for discussing the extract. Most candidates were able to embed social, cultural and historical contextual comments throughout their response even if some acted as a bolt-on section at the end of a paragraph.

There were a number of candidates who analysed language and structural features in part b) which are not required for this section of the paper. Candidates who were awarded higher marks generally used discerning references from throughout the whole of the play. Some candidates who paraphrased their references fell into the trap of retelling the story. Generally, candidates who had planned their responses achieved higher 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 is 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.

Text choices:

British Play

An Inspector Calls: J B Priestley

Hobson's Choice: Harold Brighouse

Blood Brothers: Willy Russell

Journey's End: R C Sherriff

British Novel

Animal Farm: George Orwell

Lord of the Flies: William Golding

Anita and Me: Meera Syal

The Woman in Black: Susan Hill

General comments:

As with 2018, examiners commented on the wide range of abilities and standards which were seen throughout the different questions marked: from simple or narrative responses, through more developed and sustained engagement, to those which showed a really perceptive and critical understanding of the play or novel.

All examiners felt that Section B of the paper offered a range of good questions, enabling candidates of all abilities to achieve marks appropriate to their ability. A clear and controlled focus on the character or theme was central to those achieving the higher levels. Returning to the question throughout the response and using specific discourse markers to signpost their discussion, enabled the more able candidates to refocus their analysis before moving on to their next point.

Context was used very well by many, with subtle links being carefully interspersed throughout ideas. Less successful responses tended to include large swathes of context at the expense of textual analysis and not all contextual points were useful or appropriate to the points being made, but just described everything that the candidate knew about the time period/social situation. There were still some candidates who did not include any context or analysed language and structure, which is not marked in this section of the paper. In many cases, textual references were appropriate and valid, however there were some candidates who had obviously learnt a bank of quotations and tried to fit them in irrespective of whether they were appropriate to the character or theme being discussed.

Achieving a balance between text and context appeared more of a problem for questions 8, 13 and 14, where some candidates were so keen to demonstrate an extensive knowledge of everything they knew about the context, that they forgot to anchor it to the text. However, there did appear to be general enthusiasm and extensive research carried out with regards the contextual background of most texts, especially for the *Lord of the Flies* responses, where many candidates discussed the philosophical theories of Hobbes and Rousseau.

The examining team were again impressed by candidates' control of language and very few got low marks for AO4.

There were still a large number of candidates who completed both sections of the paper in one area of the answer booklet. Centres need to advise candidates of the importance of completing both sections in their corresponding areas of the answer booklet.

Question 1

Macbeth

The extract for *Macbeth* was taken from Act 2 Scene 3, lines 1 to 32.

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

Part a) – The Porter

The majority of candidates, across all levels, were able to pick out a number of language and structural features within the extract.

Many responses explored the use of repetition, particularly 'knock, knock' and the lexical field of 'Hell', with the latter often extended to touch on Macbeth's Castle as the location of hellish deeds, and the way that Macbeth could represent the Devil as a result of killing Duncan.

Interpretations varied between the castle being dark and sinister to being light-hearted and even bordering on slapstick. At this point, some lower level responses strayed into a bit too much context, discussing superstitions, divine right of kings etc or a description of events. However, there was a pleasing number who maintained focus on language and referred back to the passage.

Effective responses focused on the role of comedic relief to alleviate the tension following the dramatic scene before and to juxtapose the character of Macduff and/or to mimic that of the witches. A large number of candidates suggested that the 'Knock, knock' was similar to our modern 'knock knock' jokes told by children and made the Porter appear playful and immature.

Many candidates interpreted the Porter as insane and seemed to miss the fact that he was drunk but the language points made were nevertheless still extremely valid as they discussed broken sentence structures, use of hyphens or short staccato sentences, creating an erratic effect.

Candidates also pointed out that although Macduff spoke very few lines, they were more measured and rhythmic, suggesting a 'higher' status character. This was also supported by the Porter referring to him as 'sir' – spotted by many candidates. One candidate described the passage as 'a pocket of humour within the tragedy'. Top level candidates were able to evaluate different levels of the Porter's character.

Part b – Evil

Candidates engaged well with this part of the question as there was such a wealth of material on which to draw: the witches, Lady Macbeth and Macbeth himself.

The most successful candidates gave specific examples from the text rather than just an overview. Popular reference points were the opening scene; Lady Macbeth's 'unsex me here' speech, the dagger scene, the murder of Banquo/ Fleance/ Macduff's wife and children and the ghost of Banquo. It was this murder of innocence that many cited as the most extreme example of evil.

Candidates were also confident in contextualising these examples, with references to superstitions, the presentation of women and the Divine Right of Kings. Some candidates explored how Shakespeare used the theme of evil as a piece of propaganda or as a way to promote morality to his audience. This enabled responses to convincingly integrate context by exploring the characters who exhibit evil qualities.

Thematic approaches were also highly successful by looking at the way gender, guilt, chaos, order, ambition or the supernatural interact with evil elements in the play.

Perceptive interpretations of Macbeth's evil attributes inspired alternate interpretations which explored how, on the one hand, he could be perceived as innately evil from the outset whilst his character could also highlight how even brave and honourable individuals can be irreversibly consumed by evil forces.

The response was awarded the following marks:

1a) 10 marks

1b) 10 marks

1a) Shakespeare presents the porter in this extract Comedie. At the start of the extract he says "Knock, knock, knock." This tridrad Shakespeare used shows the porter mimicing ~~that~~ the banging at the gate ~~to~~ as he goes to open it. It makes the porter sound Comedic because it is where the 'knock knock' joke originated and is still used today. The porter repeating this makes him sound Jolly and care free. This will have an affect on the audience because this scene before this could have been quite dark and Shakespeare made this scene to lighten the mood.

~~Shakespeare presents the porter as repetative and old. I can~~

tell this because he repeats
the phrase "Knock, knock, knock"
three times in this extract. This
Oscar Wilde

Shakespeare presents the porter in
this extract as insignificant
to the play. This scene in the
play was only added in to
lighten the mood for the
audience. The porter's main monologue
is written in prose ~~for~~ ~~more~~ format.
The porter is insignificant because
Shakespeare added him in as a
break for the audience in the
heavy play. In this extract he
Shakespeare uses jokes such as "Knock,
knock! What there", Nothing the porter says
is ~~the~~ relevant to the play. This
will make the audience ~~feel~~ have
a lighter mood and it will break
the tension.

Shakespeare presents the porter as
drunk in this extract. When the
porter lets Macduff through

the gates they talk about "what three things does drink provoke?" and the porter answers back with "Nose-painting, sleep and urine." This triad shows us that the porter is clearly drunk because no sober man would speak to a bhane like that. Also the noun "urine" Shakespeare used shows us that the porter had alot to drink because alcohol usually makes people want to urinate more. This will make the audience feel humorfull at the porters words.

Shakespeare presents the porter as careless. The porter carelessly talks about "God" and the "devil" as if there was nothing to fear. The porter says "i' the other devils name?", this rhetorical question shows us that the porter freely speaks about the devil, whereas in the time it was written the audience would've been scared to say

those words this will make
the audience ~~feel~~ feel shocked
at how easily these words fall
of the poet's tongue.

1b) Elsewhere in the play ~~exit~~
Shakespeare shows evil. For example
at the start of the play, it
shows the ~~the~~ witches on a beach
and one of them says, "When shall
we three meet again? In thunder, lightning
or in rain?" This shows evil through
the pathetic fallacy of the witches
and could leave the ~~audience~~ ^{audience} feeling
disturbed. In context to the play that
was written in 1606, Jacobean England
was very obsessed around witches.
The current ~~is~~ ruler, James I, was
convinced witchcraft was real and
he even wrote his own books
'Deamologie'. Shakespeare took this
opportunity to please his King by
revolving the play around the evil of
~~the~~ witches.

Elsewhere in the play Shakespeare

Shows evil when the witches prophesise Banquo and Macbeth's fate. Banquo describes the witches as "instruments of darkness". This metaphor is showing us that Banquo sees these witches as evil soulless ~~beastly~~ creatures that will leave the audience frightened of these three evil characters. In context of this play, Shakespeare wrote it for James I. ~~the~~ Queen Elizabeth I was on the throne before James I and was also his aunt. Elizabeth believed that darkness was where evil came and originated from, so by calling them the "instruments of darkness" will remind James I of his ~~A~~ relative and would please him during the play.

Elsewhere in the play Shakespeare shows evil through Lady Macbeth's character. Lady Macbeth is the one who manipulated Macbeth into killing Duncan and spoke about selling her self to evil when

She says "unsex me here". This is basically showing us that because she is a woman she cannot be as cruel, ruthless or as evil as a man. This left the audience feeling horrified that Lady Macbeth wanted to be changed by evil to do evil things. In the Shakespearean era there was a large division between men and women. Women were seen as weak and defenceless whereas men were seen as strong, "brave" and "valiant". It was obvious for the audience to know what Lady Macbeth wanted.

Elsewhere in the play Shakespeare shows evil through the tragedy of the play. At the start of this play Macbeth was a hero. He was seen as the bravest man in battle and throughout the play his character turned more and more evil, the more people he killed the more he had to

Murder. In context of this play, the Shakesperian era was full of Greek tragedies. Greek tragedys usually ~~entailed~~ had the good heroes turning bad and that's exactly what Shakespeare did in Macbeth.



Part a)

There is a clear focus on the extract and the way the Porter is presented as comedic, with his language used to contrast the 'dark' scene previously. Although the candidate briefly makes reference to part of the play out of the extract, the link helps to develop the point and is completely valid.

Mention is made to the use of the 'knock knock joke' and this continues the idea that the Porter and the scene is used to 'lighten the mood'. It could be argued that the response is a little repetitive on page 2, however it was felt that there was sufficient depth throughout the response to justify a mid Level 3 mark. Structurally, the candidate mentions the use of a monologue and the prose form to ensure aspects of language, form and structure are covered.

Other points made consider how the Porter is presented as drunk and careless, which is supported by the analysis of rhetorical questions. There is a brief deviation to discuss context at this point but overall, the response is sound.

Part b)

The response opens by exploring how Shakespeare 'shows evil' through the witches and how they could leave an 'audience feeling disturbed'. The point made is supported by an accurate and well chosen quotation, however this lacks analysis - **how** do these words relate to evil? Instead the point moves on to discussing witchcraft at the time the play was written, and how 'James I was convinced witchcraft was real'. At times the candidate does include analysis of language, form and structure, which is not required in part b).

Another area considered within the response includes the way Lady Macbeth manipulates Macbeth and how she calls upon evil spirits to 'unsex' her. Again, further development of this point would be needed to move to a Level 4.

The conclusion is fairly general, although there is mention made to Greek tragedies and how the good hero turns bad.



To move this response up to a higher Level 3 or Level 4, the candidate needs to ensure all exemplification is analysed fully and linked back to the question. How do the images/words convey evil?

The response was awarded the following marks:

Part a) 20 marks

Part b) 20 marks

a) In this extract, Shakespeare presents the Porter as a satirical and comedic character. This is an important part of the play as Shakespeare uses this scene for comedic effect and light-heartedness to decrease the tension of the previous scene (the murder of King Duncan).

Primarily, Shakespeare incorporates religious allusions to make the Porter seem subservient to Lady Macbeth and Macbeth: "if man were a porter of hell-gate [...] I'll devil porter it no further." Here, the porter refers to himself as the gatekeeper of hell, which suggests that his masters (Lady Macbeth and Macbeth) are the cunning devils who lie inside. As a result, the audience may feel unsettled - as it is implied that the porter is not treated well - and perhaps even sympathetic towards the porter.

Furthermore, Shakespeare uses sexual imagery to make porter seem eccentric and humorous: "Lechery, sir, it provokes and unprovokes: it provokes the desire but takes away the performance". Here, porter is referring to lust and sexual desires triggered by alcohol. Working with this, Shakespeare uses antithesis as alcohol "provokes the desire" but "takes away the performance". This creates a comical tone and the interrelationship between the sexual imagery and antithesis helps to create a more ~~serious~~ humorous mood in order to reach the audience. Consequently, the audience would find this funny due to the porter's unusual character and behaviour.

Additionally, ~~the~~ ^{Shakespeare} Shakespeare utilises a great amount of caesura throughout the extract: "i' the other devils name? - Faith, here's and equivocator c...? Who's there? - Here's an English tailor". It could be interpreted that the caesura indic-

ates the Porter's drunken, slurred speech. With this, ~~the~~ rhetorical questions such as "What are you?" could imply that he is slightly confused (due to the alcohol) and he can't grasp the situation. This is highly effective as his confusion, ^{and slurred speech} again creates a humorous tone and could make the audience feel at ease as the Porter is presented as a senseless character.

Finally, ~~the Porter~~ the Porter speaks in prose to signify his lower class position: "Who's there, i' the name of Beelzebub?" Due to his relaxed, uncontrolled speech we can infer that he is a much more ordinary character. Also, he curses in vain by saying "i' the name of Beelzebub" and this unrestrained, colloquial language could be interpreted as light-hearted and carefree but it is more likely that he could be frustrated by the never-ending knocking. Shakespeare successfully establishes the Porter's

social status, which in turn, causes the audience to grow a liking towards his funny character.

b) Throughout the play, evil is considered to be an integral theme as many heinous sins are portrayed (such as regicide) and Shakespeare conveys a message to the audience about the consequences of such evil acts.

Primarily, in the exposition of the play, Shakespeare introduces the witches and we see that their intentions are to torment innocent people due to their incorrect ideas of morality: "fair is foul and foul is fair." Here, the ~~voiceless~~ fricatives create a menacing and sinister tone and their chanting in trochaic tetrameter makes it almost hypnotic. They decide to taunt the eponymous character (Macbeth) with riddles that eventually lead to his demise. Perhaps the witches do this in order to get attention as Hecate says: "for a wayward son

who loves for his own ends, not for yours". From this we could infer that the witches enjoy tormenting Macbeth as he is so heavily dependant on them. Also, due to their hideous appearance, this is the closest they will get to human compassion, and I think that this theory is much more probable than the idea that the witches are simply evil by nature and this is effectively conveyed by Shakespeare. Contextually, this aspect would have appealed to King James I (the ruler at the time) as he wrote a book called "Daemonologie", stemming from his fascination of the supernatural.

Additionally, Shakespeare presents Lady Macbeth as an evil character as she uses mental manipulation to coerce her own husband into killing Duncan due to her relentless ambition: "pluck'd it's boneless gums from my nipple and dashed it's brains out". Here, Lady Macbeth

is saying that she would have gladly committed infanticide and betrayed her role as a mother due to her loyalty to Macbeth. This is a highly evil and gruesome image as she attempts to make Macbeth feel weak and guilty. Working with this, she emasculates him: "when you durst do it, then you were a man". She claims that Macbeth "wears a heart too white" and this is shameful as it robs him of his masculinity. According to context, the play was set in a patriarchal society where gender norms were strictly followed, so for modern audiences, we show sympathy towards Macbeth as gender does not define abilities and attributes you should have.

Moreover, Shakespeare portrays evil through Macbeth's dismissive behaviour towards his ~~stiff~~^{deceased} wife: "She should have died hereafter [-...] life's but a walking shadow [-...] Out! out brief candle.". Here, one

could argue that Macbeth is not showing any emotion for his wife which is a ~~big~~ sin of marriage as it seems that their once intimate relationship means nothing to him now. However, it is more likely that Macbeth is guilt-stricken by ~~being~~ ^{being} ~~the~~ failure of a husband as he was not there for his wife in her final hours. This is because he elevates her death to a more existential, cosmic level as he talks about the philosophy of life ("life's but a walking shadow"). This almost seems as if she was his only purpose in life. Contextually, the previous playwrights before Shakespeare focused on retellings of battles or political intrigues but Shakespeare was the first to explore psychology and the workings of the inner mind by using soliloquys. Consequently, the audience may be gutted that Lady Macbeth is dead as such an intimate relationship has gone to waste.

Finally, Shakespeare uses animalistic imagery to present regicide: "A towering falcon in her pride of place was hawked at and killed ^{by a mousing owl}. Here, the "towering falcon" is a metaphor for Duncan and the "mousing owl" represents Macbeth. Due to his evil act of regicide, it could be interpreted that the natural world has been thrown into disorder as the prey has attacked the predator and could suggest that Macbeth is not fit to be king. This, as a result, makes the audience feel unsettled and uneasy as Macbeth ~~doesn't belong~~ ^{doesn't belong} in Malcolm's rightful place. Contextually, regicide was punishable by death due to the belief in the Divine Right of kings and also, the Great Chain of Being has been disrupted as it is believed that everyone has their place in society but Macbeth doesn't belong in his place to be king due to his ^{reason} ~~ambition~~ for evil being his pursuit of power.

Part a)

This response is a good example of a full mark Level 5 which, although it has a couple of areas that could be developed further, still explores a significant range of features within the extract to justify the mark awarded. The quality of the response is sustained and shows the candidate has a cohesive understanding of how language, form and structure is interrelated to create an effect on the reader.

The candidate explores how Shakespeare presents the Porter as a 'satirical and comedic character' who plays an important role within the play to 'decrease tension' for the audience. As with the previous response links are made to aspects not mentioned within the extract, however given the role of the Porter as the gate-keeper at Macbeth's castle, links to Macbeth and Lady Macbeth are valid to help explore the Porter's character.

Discussion is wide-ranging and considers a number of language and structural features, including: the use of religious allusions to 'Hell-gate' and how it could be perceived as the Porter working for 'cunning devils'; sexual imagery and his references to sexual desires; the way caesura creates the impression of slurred speech as a result of his drinking; the use of prose and colloquial language to reflect his social status and the use of rhetorical questions to convey his confusion. Terminology is accurate and integrated.

Part b)

The candidate in part b) examines the way Shakespeare uses evil acts, particularly regicide, to send a message to the audience about the 'consequences of such evil'. Three main areas are considered:

1. The witches and their 'incorrect ideals of morality'. The candidate does make mention to language, in the form of 'fricatives', which cannot be rewarded, however the discussion of how their chanting is almost 'hypnotic' and used to 'taunt' and 'torment' Macbeth is assured and demonstrates a perceptive understanding. Exemplification is precise and integrated within the response and a personal opinion is established, with appropriate reference made to context and King James I.
2. Lady Macbeth and her use of 'mental manipulation to coerce' Macbeth into killing Duncan. Again, close and appropriately chosen examples are embedded into the response with discussion of the role of women and the patriarchal society.
3. The final area covered is the evil presented through the character of Macbeth. The first point made concerns his behaviour after Lady Macbeth dies. Two alternative interpretations are given and the candidate makes an excellent contextual point concerning Shakespeare's use of psychology within his plays. The final point explores the evil of regicide and the concept of the Divine Right of Kings.

Overall a detailed and perceptive response fulfilling all the requirements of a Level 5.

Question 2

The Tempest

The extract for *The Tempest* was taken from Act 5 Scene 1, lines 307 to 318 and the Epilogue.

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

Part a) - Prospero

Many good responses were reported, which looked at the conflicted presentation of Prospero and how the epilogue switched to him addressing the audience. Many thought Prospero still appeared powerful through the way he used a strong rhythm right to the last speech and was very controlled. There was also discussion on the use of softer, compassionate language: 'our dear-beloved', 'chick', 'please you' and some candidates said his final speech to the audience sounded like a spell and how it was ironic as he had finally renounced his magic. Most candidates mentioned the last two lines being a direct request, 'you', 'your' and commented on the use of a rhyming couplet to finalise the speech and end the play.

Part b) - Authority

Quite a number of the responses explored the character of Prospero elsewhere in the play and his use of magic as a form of authority, either for good or to control others.

Most of the responses focused on Prospero's authority over Miranda in terms of her relationship with Ferdinand. This was then linked with the concept of a parent and child relationship and how it reflected traditional roles of the time period, with regards to arranged marriages.

Many candidates explored the controlling relationship with Caliban, especially in terms of punishment if he was disobedient. This was generally linked with colonisation and the treatment of natives.

Although there were a few responses that explored Prospero's relationship with Ariel, this was generally in the minority as the theme of authority was often interpreted as a negative form of control.

Some more able students included comments on Prospero's earlier position as Duke of Milan and how this afforded him authority over his people.

The response was awarded the following marks:

2a) 15 marks

2b) 16 marks

a) Throughout the extract, Shakespeare presents Prospero as being a gentle, authoritative and appreciated character.

In the extract, Prospero treats others with great kindness and a gentle attitude. He uses whimsical language such as ~~the~~ when he wishes 'calm seas, auspicious ~~gals~~ gales, and sail so expedition' to the departing characters on their boat. The tricolon emphasises his kindness because he's not only wishing them a safe journey in one way, but he's further portraying his extreme enthusiasm for their safe return. He also sets Ariel, his ~~son~~ 'chick' 'free' in this extract. He says that Ariel can go 'to the elements' suggesting he is free to where he belongs. The noun 'elements' has connotations of the natural earth, suggesting Ariel is returning to his natural purpose, freedom.

Although Prospero has forgiven those who wronged

him, Shakespeare presents him as still trying to uphold the power that he has. When speaking to Alonso, the current king of Naples, Prospero has much more speech and much longer sentences. This suggests that he has authority over the king, presenting him as an extremely powerful person. A king should have authority over everyone. Prospero later states that unless the ship sails away, '[his] project fails'. The noun project suggests that he has been planning for a long time and is about to succeed; further emphasising his control over not only the king's speech, but also his life.

Shakespeare presents Prospero as trying to persuade the audience to pity him so that he can be appreciated. He speaks in his epilogue with a wistful tone. This can calm the reader and they will listen to his ~~per~~ speech in awe. Prospero also speaks ~~in iambic pentameter~~ largely iambically and in rhyme. This means he can catch further attention and appreciation from the audience. He also speaks with extremely frequent ~~phrases~~ caesuras, leaving the audience with time to think about

whether they pity his situation. Prospero's last line in the play is when he asks that the audience's 'indulgence set [him] free'. The noun 'indulgence' flatters the audience in one last attempt at appreciation and recognition.

Overall, it is clear that Shakespeare uses Prospero to control ~~the~~ not only the other characters, but also the audience who are watching him.

b) Throughout the play, Shakespeare uses many characters of authority to present how power can take its toll in an isolated microcosm.

Shakespeare presents Prospero as being the main figure of authority in his control of both Ariel and Caliban. He enslaves both characters but treats them both in very different ways. He saved Ariel from a 'cloven pine' but enslaved Caliban after banishing his mother, the 'evil witch Sycorax'. Ariel never wronged Prospero and never did anything to

hurt him. ~~That~~ He is, however, in his debt for saving him. Although Ariel is grateful for Prospero's actions which saved him, we can question Prospero's true nature and whether he truly is as kind as we see him in other situations. Caliban, on the other hand is treated much differently. Prospero refers to him as a 'poisonous slave' and 'hardly human'. Shakespeare could have been influenced by the current colonisation going on in England. Adventurers were bringing back natives and treating them as if they weren't human. Montaigne's essay 'On Canibals' also explores the 'noble savage' and how natives were really much more civilised (this is not the case with Caliban). Caliban made an attempt to 'people this isle with Calibans' in which he almost succeeds in by trying to rape Miranda. This would have angered Prospero and influenced him further to enslave and control Caliban for the safety of his daughter.

Ferdinand, Miranda's new love, is presented by Shakespeare as being an ~~authoritative~~ character of authority who stands above Miranda. In one scene in the play, Ferdinand and

Miranda are playing chess when Miranda suddenly exclaims that 'sweet Lord! [He] plays me false!' This could be an interpretation of ~~how~~ Miranda and Ferdinand's future rule over Naples. It can also represent how Ferdinand may only want Miranda for her fertility and virginity. ~~His~~ Ferdinand also has the advantage that apart from her father and Caliban, he is the only man Miranda has seen. This means that she instantly falls in love with him and not only compliments him on how he is a 'temple', but also offers to aid him in physical chores such as 'bearing [his] logs a while'. At the time, a Jacobean audience would have been familiar with not only hierarchy but also the Divine Right of Kings. As the future King of Naples, Ferdinand has the god given right to take any woman he wants.

Lastly, Shakespeare presents Prospero as being a controlling father to Miranda. Prospero hides everything he does from Miranda in order to not hurt her. He keeps the secrets of his revenge, which could be

because he values Miranda as the 'cherubin that did preserve [him]'. Although Prospero organises and controls the meeting of Miranda and Ferdinand, he is not completely approving when Miranda proposes marriage. This, however, can also be viewed as Prospero having lost authority over Miranda as she is giving herself away to someone else. Shakespeare was a father himself and can relate and sympathise with Prospero because his own daughter married someone he did not approve of. On the other hand, Prospero is very happy at the end when Miranda goes back to Naples, making us question his true motives as to whether the all the 'events in the play were so that he and Miranda could return home and his line of succession would continue, only this time to a future king or Queen.

Overall, without authority in the play, Shakespeare may not have been as successful in creating a complete and happy ending leading to Prospero gaining power politically once again.

Part a)

The opening of the response summarises how Prospero is presented as a 'gentle, authoritative and appreciated character' who uses whimsical language to wish for 'calm seas' for the other characters. The response is focused and makes a number of references to specific language and structural features, although there is a slight tendency to 'feature spot' at times. Analysis is not always sustained or fully developed to move to the top of a Level 4.

The candidate explores Shakespeare's use of a tricolon to convey Prospero's kindness; the use of long sentences to show his authority over the king and how Prospero speaks in rhyme to 'catch further attention and appreciation' from the audience, but could develop this further by considering why he wants recognition and appreciation and what this tells us about his character.

Terminology is accurate and, in many cases, focused.

Part b)

The candidate considers three main areas from the rest of the play where authority is presented:

1. Prospero's control of Ariel and Caliban and how that differs, with Caliban being seen as a 'poisonous slave' and 'hardly human'. Contextually, this point is linked to colonisation and the works of Montaigne.
2. The second area discussed is Ferdinand's authority over Miranda due to his gender and position as the heir to the throne of Naples. Whilst this is an unusual point, it is still developed and well explained and enables the candidate to mention the contextual features associated with the Divine Right of Kings and the role of women.
3. The final area that is discussed is the authority Prospero has over his daughter, Miranda, and how he controls what she knows and her meeting with Ferdinand, reflecting the patriarchal society.

To achieve a high Level 4 or Level 5 in part a) each language or structural feature identified needs to be fully developed before moving on to the next point.

Question 3

Romeo and Juliet

The extract for *Romeo and Juliet* was taken from Act 4 Scene 3, lines 14 to 45.

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

Part a) – Juliet

It was felt by examiners that the majority of candidates were able to access the part a) question and there was consideration made to: Juliet's confusion; her questioning of the right course of action; her steadfast belief in Romeo's love for her and her growing doubts about the Friar's real intentions. Focused comments about pace, the use of (rhetorical) questions and her transition from seeking help to becoming more independent were major language and structural features mentioned.

Many candidates picked up on the word 'fear' from the second line and explored other references to this for example, the need for 'comfort', 'I fear it is', 'fearful point', as well as the frequent use of question marks and exclamation marks to show anxiety or panic. Many linked this in with other references to dark language and references to death. The stage directions (repetition of knife) were frequently cited as proof of Juliet's determination. It was apparent that some mid-level candidates had been taught a particular structure (PETER was a good example) and, although some responses were a little laboured at times, many were established enough to achieve a secure Level 3 or Level 4 mark.

There were some candidates who still struggled to focus on language and described in great detail the events leading up to this point in the play. There was also still a disappointing number of candidates who strayed into discussing context, especially arranged marriages and religious beliefs and a few who misinterpreted 'bloody Tybalt' to be swearing, then went on to explain why Juliet hated Tybalt.

Part b) – Fate

A large number of candidates looked at the importance of fate by using the prologue and the reference to 'star-cross'd lovers'. Other textual examples included Mercutio's final curse, 'a plague o' both your houses' and Romeo's comment, 'I am fortune's fool'. One examiner mentioned seeing an interesting and well supported response which argued that Romeo was much 'more a victim of fate' who spent more time complaining about this, whereas Juliet proved the stronger character by taking control over her fate by challenging her parents and Friar Lawrence.

There were some lovely comments from candidates in the top-Level range who explored the impact of the Friar's prophetic comments when discussing Romeo's quick marriage to Juliet. Some of the more perceptive understandings of context compared the significance of Elizabethan and Italian culture (including religious contexts) to develop alternate interpretations. Context was less successfully embedded when responses relied on blanket statements such as 'so the audience would have understood this'. Instead, students should use context to interpret Shakespeare's intended message for his audience.

The response was awarded the following marks:

3a) 10 marks

3b) 9 marks

A

In this extract, Shakespeare has represented Juliet as very worried about drinking the potion that Friar has given to her. We can tell that Juliet is worried about drinking it in the extract because she is not talking to anyone.

Usually when someone is worried about something they begin to talk to themselves about their own problems.

This shows the reader that Juliet is worried or nervous in this extract.

Shakespeare also represents ^{Juliet} her as being very nervous as she is asking herself questions and then answering them herself. For example "Because he married us before to ~~Romeo~~? This technique is called anaphora. For example "Because he married me before to Romeo? I fear it is." In this quote she asks herself a question, and then after answers it. This shows the reader that she is nervous about her future after she drinks the potion.

Another way that Shakespeare has presented Juliet in this extract as being nervous is that she is very hesitant and has a lot of pauses in the extract. ~~These~~ To show these pauses Shakespeare has used dashes, " and commas. " Together with the terror of the place - As a result, an ancient ~~receptacle~~ receptacle. This conveys feelings of nervousness to the reader from Juliet as many people have stutters when they are nervous or worried.

In this extract ~~the way Shakespeare also~~ Shakespeare also shows her feelings of nervousness by giving a few stage directions. 'Taking out her knife' and 'Placing the knife inside the curtain by her bed'. These two quotes show that she is ~~was~~ unsure of her actions as she is being hesitant on where she is placing the knife. This shows the reader she is worried.

In conclusion all these techniques that Shakespeare has used ~~mean~~ ~~the~~ ~~effect~~ successfully show how Juliet is feeling in this extract.

B

~~Following~~ The importance of fate is all throughout the play. But there are some places that show the importance of fate more than others. For example the quote "I defy you stars". This is what Romeo says when he finds out that the love of his life ~~has~~ ~~do~~ is 'dead'. However this is ironic as

the audience knows that Juliet is not actually dead ~~but~~ and that she has drunk a potion to make her seem as though she is dead. This use of fate shows the reader that ~~soon~~ something may go wrong as the message that Friar was meant to give Romeo was not delivered.

The use of fate is also important right at the beginning of the play ~~where~~ in the prologue. The quote "Star crossed lovers" shows that they were meant to be together and also hints at what the outcome holds in the play. The word star in this quote also presents fate as people almost think that the future is set and cannot be changed. For example people sometimes say "It is written in the stars". The word star also could mean that the future cannot be changed and is set out for them.

Another way fate is important in the prologue is that it tells us what happens ~~soon~~ in the play the quote "Take their lives" shows that they are going to die at the end of the play and as the play progresses it keeps the audience guessing how the play will end which ~~also~~ keeps the ^{audience} ~~audience~~ engaged in the play.



Part a)

The response meets all the requirements of a Level 2 and has moved away from the descriptive approach and is starting to show more of an understanding of how Juliet is presented within the extract. As a result, a mark in Level 3 is more appropriate. Although there is one key point made exploring how she is nervous and worried, this central idea is considered in a number of ways and from different areas of the extract.

The first paragraph discusses how Juliet questions and answers herself as she is not talking to anyone and is anxious for answers. This idea is continued through to paragraph 3 and examines how Shakespeare uses dashes and commas to show how she is hesitant about drinking the potion.

There is some misunderstanding in paragraph 4, when analysing the stage directions and how Juliet placing the knife under her pillow suggests she is hesitant. Despite this, the candidate has shown an understanding of the character and mentioned a couple of language and structural features which is sufficient for the mark awarded.

Part b)

The response does go out of extract and particular focus is made to the prologue and the way that predictions are made from the start of the play. There are sufficient points discussed to warrant a mark at the bottom of a Level 3.

The strongest part of the response is paragraph 2, which shows a sound understanding of how Romeo's and Juliet's 'future is set' and cannot be changed. The candidate explores the way the prologue is used to tell the audience 'what happens' and to keep them engaged.

The lack of contextual comments does restrict this response from being awarded a mark higher up the level.



Part b) requires contextual comments to be integrated within the response to help develop the point being made.

The response was awarded the following marks:

3a) 14 marks

3b) 14 marks

3a. Shakespeare successfully presents the character of Juliet through the use of rhetorical devices in the extract, "What if this mixture do not work at all?", which, in my opinion, represents how Juliet is a naive character who is unable to see past the negative possibilities to the reality. I think that it is interesting to note that one could perhaps make the assumption that Juliet's innocence and lack of life experience allowed her to not ~~not~~ comprehend the consequences that the potion ^{withheld} ~~withheld~~, which lead to her inevitable worry about the side effects. In my opinion, this effectively influences the audience because they are able to understand Juliet's lack of ability to make her own sensible decisions.

~~Furthermore, I think that the use of paradox, "freezes up the heat of life", skillfully presents the character of Juliet in the extract because it could possibly signify how she was torn between life and death, representing her~~

innocence towards her feelings to Romeo as she was unsure

whether she wanted to risk her life to be with ~~him~~ him. In my opinion, one could perhaps argue that Juliet expressed confusion because she relied on the opinion of others, which could perhaps signify that Romeo was selfish in influencing her to give up her life for him. I think that this successfully impacts the audience because they are able to ~~more~~ understand how Juliet was conflicted ~~was~~ by her decision.

In addition to this, Shakespeare effectively presents Juliet's character through the use of exclamatory sentences in the extract, which, in my opinion, ~~conveys~~ conveys how she expressed a dramatic persona, which mirrors her confusion about her choices. It is interesting to me that this could perhaps signify how Juliet is keen to view the negatives in the situation, rather than to make an educated decision on how to avoid it. In my opinion, this skillfully influences the reader because they are able to understand her dramatic attitude towards her life ~~choices~~ choices.

Furthermore, I think that the use of a semantic field of death; "the horrible conceit of death and night", successfully presents Juliet's character in the extract because it illustrates how ~~she was~~ her

innocence led to her making impulsive decisions without the guidance of an adult. In my opinion, it is interesting to note that ~~now~~ one could perhaps make the assumption that Juliet relied too heavily on her parents and the Nurse, and so when she relied on her own mind, it led to her inevitable death. I think that this effectively impacts the reader because they are able to sympathise with Juliet's lack of responsibility.

3b. Shakespeare successfully presents the importance of fate in the play when Romeo ~~was~~ ~~with~~ ~~Juliet~~ ~~and~~ ~~she~~ ~~was~~ ~~the~~ ~~only~~ ~~one~~ ~~who~~ ~~understood~~ ~~it~~ and Juliet believe that it is their fate to be together when they meet at the Capulet ~~the~~ party, "my only love sprung from my only hate"; I think that this signifies how Romeo quickly recovered from his relationship with Rosaline as soon as he met Juliet, reinforcing his belief that their love was written in the stars. This is interesting to me because the audience would have understood their love for each other as fate was a very large /common superstition in the 19th century. In my opinion, one could perhaps make the assumption that Romeo's love for Juliet was more fuelled by lust as during their first encounter he was more intrigued by Juliet fulfilling his needs, "wilt thou leave me so unsatisfied". I think that this skillfully influences the reader as they are ~~was~~ able to understand how fate affected Romeo's relationship with Juliet.

Furthermore, fate is effectively presented in the play when Romeo believed it was in his fate to murder Tybalt, "I am fortune's fool", which conveys how ~~his~~ his decisions throughout the play are influenced by his belief of his fate. ~~This is interesting~~ It is interesting to note that

the audience would not ~~be~~ be shocked by this murder because it was very common to defend your family honour in this way, with family feuds not being unusual. In my opinion, one could perhaps make the assumption that Romeo used fate as an excuse to murder Tybalt out of anger of him killing Mercutio, "a plague o' both your houses". I think that this skillfully impacts the audience because they are able to sympathise with Romeo's anger-fuelled emotional instability.

In addition to this, fate is skillfully presented where Juliet believes it is her destiny to marry Romeo so she refuses to marry Paris and disobeys her father, "hang, beg, starve in the street", I think that this highlights how the audience would have been shocked by this because children were the property of their father because of the power given to them through the patriarchal society. It is interesting to me that this could perhaps signified that she felt this was her destiny because she didn't get much attention from her parents because they were wealthy, including Lady Capulet who was forced to always take Lord Capulet's side, "talk to me not for I shall not speak a word". In my opinion, this successfully influences the audience because they are able to understand how Juliet's fate was influenced by her parents and the lack of attention given to her.

Furthermore, fate is also effectively presented in the play when Romeo and Juliet believed that it is their fate to be together, so choose a self-inflicted death, "star-crossed lovers take their own life", which, in my opinion, highlights how their relationship only brought them sorrow, as they suffered more than they loved. It is interesting to note that the audience would have been shocked by this because suicide was a major sin in Catholicism, therefore the Elizabethan audience would have understood. I think that one could perhaps argue that Romeo's ~~depress~~ depression-like emotions, "I love thee more than myself", lead to both of their deaths as Juliet thought that her destiny was to be with him, "O' happy dagger". In my opinion, this skillfully impacts the audience as they are able to understand the influence of Romeo on Juliet's death.

Part a)

There is a clear focus on the character of Juliet from the start of the response and how she is presented through the use of rhetorical devices. This is closely supported by exemplification from the extract to explore how she is a 'naive character'. Analysis is well developed and the candidate does give their own opinion suggesting that the audience would be able to 'understand Juliet's' inability to make decisions.

The response continues to discuss the use of paradox to suggest Juliet is 'torn between life and death' and how this presents her as innocent and unable to make decisions. The candidate develops this further to explain how they consider Juliet to be conflicted and thereby leaving the audience conflicted. Not all points are fully supported by the text, for example the paragraphs exploring the use of exclamatory sentences and the semantic field of death, could be developed further with key examples given and specific words analysed to explore how they present the character of Juliet.

Part b)

The initial point exploring Romeo's and Juliet's initial meeting at the Capulet party and how it reflects the theme of fate, is a little tentative and is more related to the animosity between the families. However, the candidate does go on to explore how their love was 'written in the stars' and contextually reflected the common superstitious attitudes within the audience.

Paragraph 2 is a stronger, more sustained, response that considers Romeo's declaration that he is 'fortune's fool' and how he is fated to defend the honour of his family. The reference to Mercutio's curse is also analysed and linked to the context of family honour.

The final two paragraphs discuss how Juliet feels it is her destiny to marry Romeo despite being disowned by her father when she 'refuses to marry Paris' and how Romeo and Juliet are 'star-cross'd lovers'.

The candidate shows a sustained understanding of context and how it relates to the theme of fate.

When exploring a particular theme in part b), ensure all textual examples relate to that theme.

Question 4

Much Ado about Nothing

The extract for *Much Ado about Nothing* was taken from Act 1 Scene 1, lines 137 to 167.

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

Part a) – Opinions of Hero

It was noted by some of the examiners that, although the question asked for both characters' opinions, there was more of a tendency to focus on Claudio, with brief comments made to Benedick.

Many commented on the repeated use of questions by each character and some went on to try to explain their different tones, for example, Claudio's seeking approval and Benedick's almost denying it. The word 'jewel' featured in many responses but the lower-level responses took this as an opportunity to digress into context and the attitudes towards women and how they were seen as being something that you owned. It was also felt that the analysis of language and structure compared to the other texts in Section A was not as strong.

Successful responses used a comparative approach to alternate between the analysis of Claudio's and Benedick's opinion of Hero, using each to explore the contrasting natures and attitudes of both men.

Part b) – Love

There were a lot of responses that felt Claudio's love was not genuine and some strong responses which contrasted it to the love of Benedick and Beatrice, arguing that they knew each other much better, 'warts and all', as one candidate described, and therefore their love was more genuine. Some commented that this was more unusual in the context of the time and made valid points about courtly love.

There were quite a lot of candidates who wrote about the 'sisterly' love Beatrice shows towards Hero, as she tries to care for her after the aborted wedding. There was also much criticism of the cruelty of Leonato, a father who should love his daughter rather than rejecting her so suddenly and completely. It was felt that candidates engaged well with this question and successfully linked text to the context of patriarchal society and arranged marriages.

The response was awarded the following marks:

4a) 9 marks

4b) 11 marks

1) One way Shakespeare presents different opinions of Hero in this extract is ~~through~~^{through} Benedick's honest judgement of Hero. For example, Benedick says "Why, i'faith, methinks she's too low for a high ~~praise~~ praise, too brown for a fair praise, and too little for a great praise." This shows that Benedick believes that Hero isn't worthy of Claudio and that he is wasting his time on her. The use of the phrase "methinks she's too low for a high praise" shows that Benedick feels as though Hero is not good looking. Shakespeare has presented Benedick as someone who dismisses his surroundings. The audience perception of ~~the~~ this would be that Benedick is ignorant.

Another way Shakespeare presents different opinions of Hero in this extract is through Claudio's first impression of Hero. For example, Claudio asks Benedick "is she not a modest young lady?" This is an example of Claudio's naive nature as he makes an unintelligible judgement on Hero's personality. The use of the word

'modest' shows how naive Claudio is as he judges Hero's personality based on one look. Shakespeare purposefully presents Claudio as a naive person to show how quick he is to judge other people. The audience reaction to this would be slightly taken aback by how quick Claudio is to make judgements. Therefore, Claudio thinks Hero is modest.

One other way Shakespeare presents different opinions in this extract is through Claudio's objectification of Hero. For example, Claudio says "can the world buy such a jewel?" This is a prime example of how Claudio bases his opinions of women solely on their looks. Shakespeare intends to make Claudio seem as someone who objectifies women and looks at them just for their beauty.

A different way Shakespeare presents different opinions on Hero in this extract is through Benedick's opinion Hero's possible personality. As an example, "There's her cousin, as she were not possessed with a fury." Shakespeare shows that Benedick is trying to persuade Claudio not to try and woo Hero, as she may have a similar temperament as her cousin. Out of both Claudio and Benedick, Benedick is the only one to talk about Hero's personality.

4b) One instance where the importance of love is shown elsewhere in the play is when both Benedick and Beatrice confess their love for each other after the humiliation of Hero at the altar. When Benedick confesses his love for Beatrice, she replies with "I was going to also confess my love for you in this hour." At first Beatrice and Benedick's ^{love} is set up but now their love is real. Their love is presented to be fake at first but now their love is genuine. The effect of both Beatrice and Benedick's love is vital as it keeps them together working side by side to ~~rekindle~~ rekindle the love between Hero and Claudio.

Another instance where the importance of love is shown elsewhere in the play is Margaret's one-sided love for Borachio. This is shown through the quote "Shall I always keep below stairs?" This shows that Margaret wants to get married therefore she clinches the opportunity to have 'contact' with Borachio. Shakespeare purposefully does this to show important it was for women to get married in the 16th century.

One other instance where the importance of love is shown elsewhere in the play is when Leonato challenges Claudio to a duel. This shows that Leonato is willing to put his life on the line for Hero's dignity, showing what he would sacrifice to restore Hero's dignity. Shakespeare does this to show Leonato's bravery and also to show his confidence in his belief that Hero is pure. The audience would be shocked by Leonato's bravery.

One way the importance of love is shown elsewhere in the play is through Beatrice's love for Hero. For example, after Hero has been publicly humiliated, Beatrice ~~demands~~ orders Benedick to "kill Claudio." It shows how Beatrice would have Claudio killed to restore Hero's pride and dignity. This has an important effect as Benedick then challenges Claudio to a duel and berates ~~her~~ him for destroying Hero's reputation.

Part a)

The candidate establishes a clear focus on the question and how Benedick's 'honest judgement' suggests that he is 'ignorant'. The textual example is rather long and is not broken down to focus on the language, for example, the use of repetition or tricolon. The candidate does use the term 'phrase'.

The response continues to examine the character of Claudio and how he has a naive nature and is quick to judge. There is a closer focus on the word 'modest' and the candidate shows a sound understanding of how Claudio 'judges Hero' based on her looks.

It was felt that the response is more an examination of Benedick's and Claudio's personalities and does not fully analyse their opinions about Hero.

There is a good consideration made to the way Claudio objectifies Hero, which is supported by an appropriate example. The lack of subject terminology throughout the response does limit the mark awarded.

Part b)

The response for part b) is slightly stronger than a) as the candidate meets more of the bullet points for AO1.

Four key areas of the play are discussed in connection with the theme of love:

1. How Benedick and Beatrice 'confess their love for each other' and how it appeared 'fake' at first, but later their genuine feelings were revealed.
2. Margaret's love for Borachio and how she wants to marry him, reflecting the attitudes of women in the 16th Century.
3. Leonato's love for his daughter and how he is prepared to fight for her 'dignity'.
4. Beatrice's love for Hero and how she asks Benedick to 'kill Claudio'.

Despite the brief mention to context in paragraph 2, there is no other reference made within the response.

Bullet point 4 of the mark scheme requires a discussion of the relationship between text and context of the play, which needs to be integrated into the response. (AO3)

Question 5

Twelfth Night

The extract for *Twelfth Night* was taken from Act 5 Scene 1, lines 221 to 253.

For part a) candidates were asked to explore how Shakespeare presented the reactions of Sebastian and Viola in the extract, whilst part b) required candidates to explain the importance of suffering elsewhere in the play.

Part a) – Reactions of Sebastian and Viola

There were some very high-level responses to this question. Most candidates picked up on the amazement and confusion of the characters, usually dealing with both, rather than just one and almost all the responses seen commented at length on the structure, in particular the use of questions at the beginning and the short sentences in the middle building up to the climax. Many also picked up the repetition of 'thirteen years'.

In terms of language, there were many comments on the violent reference to the 'sea' by Sebastian at the beginning and how it had 'devoured' Viola, while stronger responses contrasted this to gentler language at the end of the extract and their 'happy' 'embrace'.

Part b) - Suffering

Generally, candidates tended to focus on the suffering of Malvolio with particular reference to the Sir Topas scene, which was then tied in well with references to attitudes towards Puritans.

Many also considered the various 'unrequited love' issues and some went on to discuss the shallow nature of the 'suffering' as befitting a comedy. There were a number who sympathised with Antonio's suffering caused by his inferred homosexual love of Sebastian. Generally, these responses were well supported by textual references and there was at least 'sound' comment on context. There were a few who considered Sir Toby suffering from alcoholism but they found this more difficult to substantiate from the text.

The response was awarded the following marks:

5a) 12 marks

5b) 14 marks

a)

Sebastian and Viola are shocked, confused, and are in disbelief when they see each other.

Sebastian begins to question Cesario, as they were so similar he is confused and asks "Do I stand there?"

He recognises these similarities, remembers his sister, but of course doubts that is her ^(in absence) so he questions her further, 'what kin are you to me?' 'what parentage'

Both twins have assumed the other is dead, Viola assumes Sebastian is a ghost 'If spirits can assume both form and suit you come to fright us' She is doubtful that he is the real Sebastian

They rarely information of each other,
beginning to realize who they are
"My father had a mole upon his
brow" - Viola

"And so had mine" - Sebastian

"O! that record is lively in my
soul" - Sebastian. The exclamation
point shows his excitement, joy, and
surprise, he ~~beg~~ is realizing that
Cesario is Viola. His joy over
his sister contrasts the conversation
of his dead father, as if it
overpowers the emotions towards
his father's death.

"This my masculine worked attire,
Do not embrace me" ~~the imperative~~
'Do not' ~~and verb + adjective~~ in this
Here Viola ~~is~~ ^{is} showing ashamed
of her disguise ~~and so~~. The
use of the imperative 'Do not'
shows and reinforces this reaction to
being seen in ~~a man's~~ ^{men's} ~~clothes~~ ^{evening clothing},
~~again~~ also with 'worked', Her

reaction is changed from initial shock and disbelief, to being ashamed of her disguise (cross-dressing was not allowed and was frowned upon - despite only male actors being allowed to play females on stage)

The audience recognises the emotions in this reunion, how both characters must feel. Empathy and sympathy is built. The connection between the characters and the audience, as the scene unfolds, reinforces these reactions ~~the~~ because the audience understands the reasons behind their reactions and ~~feels~~ emotions of their own are evoked.

B)

In the play Marvolio is made to suffer, he is made a victim of a prank orchestrated by the other characters due to the way he treats others.

Marvolio (meaning ill-wished) is meant to represent Puritans, Christians who believed ~~to~~ certain behaviours were unacceptable in the eyes of God. They actively resented the theatre and attempted to close it down.

Shakespeare in retaliation made a mockery of Puritans by making a fool out of a Puritan character - Marvolio.

The ~~other~~ characters Sir Toby Belch, Maria, Fabian, and Sir Andrew Aguecheek & trick Marvolio into thinking Olivia loves him, and to then act as a fool around her.

He is told to wear 'cross-gartered yellow stockings' a fashion that was out of time / no longer popular, he is also told to smile all the time. At this time Ophelia is mourning her brother's death so when he comes to see her, smiling wearing yellow, and acting in a strange manner out of his position and class (a rigid structure in the Elizabethan era) she assumes he has gone crazy.

At the time they thought mental health was directly affected by the moon (whence the terms 'lunacy' and 'lunatic' come from) so Marlowe is locked in a dark room.

His suffering does not end here. Feste disguised as Sir Topaz a professor, ridicules Marlowe and tells him he is insane. He asks for a light and 'Sir Topaz' tells him he has one and that the room he is locked in is

well it .

The abuse and suffering of Malvolio is all supposed to be funny . Shakespeare is mocking Puritans and showing his opinion on them , The audience would of seen this and agreed with the message and enjoyed malvolio's mistreatment .



Part a)

The response is a good example of a top Level 3, showing a sound understanding of language, form and structure. The candidate opens with a summary of how both Sebastian and Viola are 'shocked, confused and in disbelief' at seeing each other for the first time since the shipwreck. A number of language and structural features are explored, including the use of questions and exclamation marks to convey their surprise and joy at being reunited. Exemplification is used, however not all points are fully developed or explored, and some paragraphs start and end on a quotation. There is a clear attempt at a P.E.E structure in some paragraphs, which link to the question. The candidate does make a brief mention of context which is not required in part a) questions.

Part b)

The candidate shows sustained understanding of how suffering is presented elsewhere in the play. The response explores the way Malvolio suffers by becoming the 'victim of a prank', is then locked in a dark room and suffers being ridiculed by Feste. Clear and relevant links are made to the context of the play, with particular focus on Puritans and their attitudes to the theatre. There are also good links made to the origins of lunacy. There are a couple of points where the response is a little narrative, but the range of examples and contextual points made helps move the mark into a Level 4.



Ensure all quotations are analysed and link back to the question.

Question 6

The Merchant of Venice

The extract for *The Merchant of Venice* was taken from Act 3 Scene 2, lines 114 to 148.

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

Part a) – Bassanio

Examiners commented on how they were impressed with the range of comments candidates made about Bassanio's behaviour in the extract. Most of the responses commented in some form about the sincerity of Bassanio, looking in detail at the significance of 'fair' in relation to Portia.

Key areas that were explored included the use of punctuation, particularly exclamation marks to describe the extent of Bassanio's emotions, particularly his excitement at the beginning, and the rhyming couplets to express Bassanio's strong feelings at the end. There was a tendency with some, to stray into context and explain how Portia is seen as a passive woman, controlled by men, particularly her father.

Part b) - Power

Following on from the passage, some candidates went on to discuss Portia's power once she was dressed as a man.

There was also some focus on Shylock's lack of power, especially in the court when faced with the power of the law and the Christians.

Candidates did not seem to struggle for examples or ideas relating to power. There were also some nicely focused and integrated contextual comments about power in relation to Portia in the courtroom scene; some bolt-on comments related to the power of Christians and that Shakespeare had not really seen Jewish people as they were banned in England, which went a little too far and actually detracted from the power struggle between Shylock and Antonio.

Stronger responses dealt with the more subtle manipulations between Antonio and Bassanio as well as Portia and Nerissa's dealings with their husbands.

The response was awarded the following marks:

6a) 18 marks

6b) 17 marks

A) In this extract, Shakespeare presents the character of Bassanio as someone who is easily surprised. In the very first line of this extract, Bassanio begins with a ~~retro~~ rhetorical question, suggesting his shock at picking the right casket. This ~~is~~ ~~for~~ easily surprised nature of Bassanio is further presented by Shakespeare with Bassanio's ~~the~~ ~~use~~ excessive use of hyphens, which he uses twice between lines 117 - 123. The use of hyphens depicts the idea that Bassanio is ^{surprised} ~~shocked~~ to the point of losing eloquence, and this is further emphasised ~~when~~ ~~he~~ says "should ~~\$~~under such sweet", ^{where the} ~~the~~ sibilance serves to highlight ~~the~~ the idea that he ~~would~~ still can't comprehend the fact that he has 'won' Portia. This easily surprised nature of Bassanio's character is further emphasised by Shakespeare when Bassanio says 'doubtful whether what I see be true' showing his ~~disbelief~~ and the alteration of 'whether what' perhaps highlighting his heightened feeling of surprise.

Shakespeare also presents Bassanio as a highly romantic individual in this extract, which can be seen through his initial description of Portia as 'demi-God' showing the utmost respect he has for her. This romantic nature is also emphasised in the long sentence Bassanio uses to describe

for Portia's 'severed' lip' showing how Bassanio acknowledges all Portia's beauty. This is further emphasized by Bassanio's repeated repetition of the word 'sweet' which signifies the love Bassanio has for Portia's appearance. This, ~~romanticism~~ ^{romanticism} is further seen through Bassanio's use of words like 'spider', 'gnats' and 'cobwebs' employing the semantic field of insects to emphasize the beauty of Portia, and ~~that~~ ^{this} unusual comparison to insects makes ~~it~~ him seem uniquely romantic.

A final way ~~Bass~~ the character of Bassanio is presented in this extract by Shakespeare is that he comes across as highly talkative. This is seen through ~~the~~ fact that this is a monologue, which gives the ~~it~~ impression Bassanio has a lot to say. This is emphasized by the fact that Portia is only ~~comer~~ kissed, but says nothing despite Bassanio's choice of casket being significant to her ~~to~~ ^{her} life as well. This talkative personality of Bassanio is highlighted through Shakespeare's excessive use of enjambement in this extract implying that Bassanio's talking is incessant. This is further emphasized by the used of the verbs 'confirmed, signed, ratified' where all three verbs convey ^a ~~the~~ ^{msg} similar message, and where use of one would've been sufficient. In this way, Bassanio's excessive ~~used~~ use of words serves to highlight his talkative character.

B) Power is important in the play as it is set in the mercantile city of Venice, where ~~at~~ a higher status was bought. Incredible amounts of power was ~~highly~~ fervently sought after.

The importance of power and perhaps the misuse of it is most clearly shown through the character of Shylock. In this play normally, Shylock who was a Jewish money lender would be quite powerful as Jews were treated harshly and restricted from doing many jobs hence they turned to money lending. Jews were seen as lower class citizens in ^{the} Elizabethan era, and this ~~was~~ ^{was} no different for Shylock. However, much to his glee, he comes to find himself with a considerable amount of power of Antonio, a highly respected merchant through ~~lends~~ Antonio, borrows 3000 Ducats from Shylock, and the bond agreed is that if the money is not given in on time, Shylock can 'cut off a pound' of Antonio's 'flesh'. This is ~~the start~~ where Shylock gains power over Antonio - and his ~~life~~. ~~This power,~~ Antonio's ~~money~~ ~~doesn't~~ can't pay Shylock back on the date agreed and now Antonio finds himself at Shylock's mercy - however Shylock isn't willing to show any. Shylock repeatedly says 'I will have my bond' etc and when asked what he would do with Antonio's flesh he replies he'll 'cut fish withal' and that it'll 'feed [his] revenge'. This displays how Shylock is revelling in the power he has over Antonio. This power is important as Antonio having

to give a pound of his flesh is the central dilemma of the play, this power Shylock's power results in the formation of the main plot.

Another way power is shown as important is when Portia & Portia has power over Bassanio after he gives away the ring which Portia said if he lost it would 'presage the ruin' of his love for her. Then Portia asks Bassanio who he gave it to, but when Bassanio says he gave it to Dr. Belmont (who was Portia in disguise) Portia refuses to accept this and ^{accuses him} ~~says he gave it~~ of giving it to be a woman saying 'If a woman live to be a man'. Bassanio is at loss as he is under the power of Portia as he broke an oath he took to her, and this is particularly significant because women in the Elizabethan era didn't have power and played a subservient role to their male counterparts, and Shylock is further at loss when Portia threatens that she'll take the doctor as (her) bedfellow' thus showing the importance of power and leverage which allows Portia to stand up for herself when a woman of her time usually couldn't.

A final way power is shown as important is through the character of Antonio who had a great deal of power as he was an upper class successful merchant which in the 16th century mercantile city of Venice ~~who would be~~ make one very powerful. ~~very important~~. In Act 1 scene 1 Salariano says

'I would have stayed 'till I had made you merry'
his ~~show~~ devotion to Antonio shows the importance
of power in the respect and love one received.

This is also seen when Antonio when Antonio
he says 'my what my credit can in Venice do' to
Bassanio who wants money and as Antonio is
a very powerful individual, he is positive that Bassanio
can get money for his sake. Power also allows
Antonio to call ~~Bassanio~~ ^{Shylock} a 'misbeliever, cutthroat
dog' and 'spit upon this Jewish gaberdine', ~~show~~
and still be referred to as 'the kindest man' by
Bassanio. This shows how important power is as the
effect of power is that the individual is granted
much freedom and leniency and given a lot of
love and respect in society.

To conclude, power is highly important in ~~the~~ ~~the~~
The merchant of Venice as the mercantile nature of
Venice meant that the society was highly materialistic,
and the effect this power had was that it resulted
in hypocritical values and double standards with
regards to societal norms and customs.

Part a)

A strong response, which is cohesively written and discusses how the character of Bassanio is presented as a surprised, romantic and talkative character. Terminology is well selected and shows an accurate understanding of how the interrelationship of language, form and structure has an effect on the reader. Mention is made to the use of hyphens to show Bassanio 'losing eloquence' and alliteration to convey surprise and disbelief; however this is a little repetitive and could be developed further. When discussing how Bassanio is romantic, the candidate explores how he repeats the word 'sweet' to describe Portia and to convey his love for her. It is a little unclear how the words, 'spider', 'gnats' and 'cobweb', used to compare Portia to an insect, link to the theme of romance, however, despite this, there is a range of features explored to place this into a Level 5.

Part b)

The candidate discusses 3 main areas within the play where power is presented. These include, the misuse of power by Shylock and how he revels in his power over Antonio. This is linked contextually to the treatment of Jews and the point is well supported by examples from the play. There is a slight tendency to re-tell events, however the overall style is developed and meets the requirements of a Level 5.

The second area considered is the way Portia has power over Bassanio and how she convinces him to give away his ring. Contextually, this is linked to the presentation of women and Portia's role as an assertive woman.

The final area discussed is that of Antonio's position of power as an 'upperclass successful merchant' and the way he abuses his position over Shylock by insulting him and treating him with contempt.

The conclusion is assured and shows a secure understanding of how power in Venice resulted in 'hypocritical values and double standards'.

When linking to the contextual presentation of men and women, try to avoid making general statements. For example, not all women in the Elizabethan or Jacobean period were subservient to men. Some would have owned property, had private funds or run businesses. Use the occasional 'some' or 'many', rather than 'women in the Elizabethan period didn't have any power'.

Question 7

An Inspector Calls

The question required the candidates to explore the importance of the Birling family relationships.

7. The Birling family relationships

The beginning of the play featured in many responses and generally talked about the closeness of the family and the celebration dinner.

Many candidates took an early opportunity to look at the signs of wealth and selfishness, pointing out Sheila's materialistic excitement about the ring, but also Gerald's relationship with the family being as much about business as about love. Some linked this to Mr and Mrs Birling being more accepting of his affair than Sheila. One candidate wrote: 'Mr Birling clearly prefers Gerald over Eric, his biological son, due to his social status.'

Successful responses commented that the dinner was more formal than cosy, with a parent at each end of the table, suggesting the lack of closeness between Mr and Mrs Birling or how they are presented as having ultimate control over the family. A number of candidates also showed an understanding of the evolution of the relationships between the parents and children in the play and were able to integrate contextual ideas of patriarchal and social class attitudes to family structures.

Pretty much every relationship was covered somewhere and candidates had obviously been prepared for this kind of question. There were many who explored the way family relationships changed and there was some effective analysis of how the younger generation became the adults i.e. Sheila trying to warn Mrs Birling and Eric openly challenging both parents.

The response was awarded the following marks:

AO1 and AO3 - 23 marks

AO4 - 8 marks

An Inspector Calls by J.B. Priestley was first performed in Britain in 1946 immediately after the second world war. However it was set in 1912, two years before the start of world war one which is vital in understanding some of the devices used. The play explores many themes, including ~~the~~ capitalism and the rise of socialism something very poignant in Britain after the two wars.

Mr Birling is presented as a 'hard headed business man' and sees his daughters ~~wedding~~ ^{engagement} as a business arrangement above anything else. He refers to the joining of his family and the Croft family as being essential in the fight for 'lower costs and higher prices'. This shows the weak relationship between Mr Birling and his daughter Sheila as he is unable to show any emotion to the fact his only daughter is

getting married. He ~~instead~~ ~~calls~~ ~~Gerald~~, Sheila's fiancé, the son he never had but. This represents the treatment of many women in England at the time, as they were thought to have belonged to men, only gaining the right to vote after their help in the war effort.

Secondly, we can clearly see that Arthur Birling and his son Eric also have a rather weak relationship as he questions his father 'Why shouldn't they try for higher wages?'. This proves the point ~~of~~ ^{the Inspector} ~~of~~ ~~the~~ ~~Inspector~~ continuously tries to convey; that the younger generations will be the ones to create change in our society. ~~By~~ ~~frying~~ ~~for~~ ~~higher~~ ~~wages~~ ~~goes~~ ~~against~~ ~~Mr~~ ~~Birling's~~ ~~capitalist~~ ~~beliefs~~ showing that the Inspector, being the voice for Priestley's socialist views, has had an impact on Eric. The importance of family relationships is conveyed to the audience here as if their father son relationship was much closer, Eric would've likely had similar political views meaning the Inspector would've had less of an effect on him.

Furthermore, in the morality play an Inspector calls ~~the~~ another weak family relationship is

Shown via Sheila and Mrs Birling, Sheila represents one of the 7 deadly sins being wrath, ~~etc~~ which causes her to snap at her mother. Sheila questions whether her mother realises that the Inspector already knows everything so there is no point in hiding it. The Inspector's omniscience is made clear to Sheila and without this he wouldn't have been able to make as large an impact as he did on her.

Finally, the relationships in the Birling family are shown to be of high importance. This is because their contrasting views, beliefs and opinions is what causes them to not be close to one another. Due to this, the Inspector is able to truly get between them and ~~throughout~~ throughout the play Eric and Sheila go from having capitalist views, to holding much more socialist views in the ending of the play, in contrast to their parents strong ~~and~~ capitalist views. The Inspector tells them that if they don't realise their mistakes, then they will in 'fire, blood and anguish' just like the soldiers in the two world wars that had just been.

In conclusion, Birling family relationships are

clearly of a very high importance. This is because it is the weakness and breakdown of them that truly have an impact on Eva Smith, because perhaps if Eric was able to ask his dad for money, or if he was able to go to either of his parents for help then perhaps Eva Smith might've not died from a painful suicide.



The candidate makes a number of developed points, which explore the importance of the Birling family relationships and is sufficiently developed to meet the requirements for a mark in the middle of a Level 4.

The response opens with relevant comments on the context of the play and the time period in which it is set. Mention is made to capitalism and 'the rise in socialism'. The first relationship explored is that of Mr Birling and Sheila and how as a 'hardheaded business man', running his company is more important than his daughter's happiness. The candidate references Mr Birling's desire for Sheila to marry Gerald to merge his company with the Crofts and how he has a 'weak relationship' with Sheila. The paragraph concludes with a comment on the position and treatment of women.

The second area discussed is the relationship between Mr Birling and Eric and how their views differ when it comes to running a business and the treatment of workers. An appropriate reference is integrated and briefly analysed, however this area could be developed further before moving on to discussing context.

The third area explored is the relationship between Sheila and Mrs Birling and how Sheila loses her temper, questioning her mother's ignorance of the Inspector. The point would be improved with closer exemplification from the play.

The penultimate paragraph considers the 'contrasting views, beliefs and opinions' that affect the family relationships and how the Inspector highlights their 'mistakes' and describes how their behaviour impacts on others - particularly Eva/Daisy.

The response concludes by referring back to the question and quotation provided to reflect the relationship between Eric and his father.



Ensure all points are well supported by textual examples from the play.

Question 8

An Inspector Calls

The question required candidates to discuss the way the Inspector is significant.

8. The Inspector

A much broader range of responses were seen for this question, which was to be expected as it was the most popular question for Section B.

Most candidates, even at the lower levels, explained how the Inspector was the mouthpiece of Priestley and this opened up some detailed and, at times, philosophical discussions on the merits of socialism. Many used the 'responsibility' speech to support their arguments and some contrasted this with the 'idiocy' of Birling's 'Titanic' and war speech, which worked well.

There was a lot of reference to the change of lighting to herald the Inspector's arrival and most candidates picked up on the significance of his name. Candidates also liked his 'one person at a time' approach, interpreting it as 'like a trial', 'intimidating', 'ruthless' and 'easy to follow'. Some candidates focused on him as a god-like character, who appeared to know the answers already and that his function was to get the Birling family and Gerald to admit to their involvement with Eva/Daisy and to take responsibility for their actions. Similarly, some considered the Inspector as a moral character rather than a legal figure.

Contextually, consideration was made by most candidates to the capitalist versus socialist attitudes presented and Priestley's purpose of challenging the audience's moral responsibilities to society.

An extremely assured response, with a high level of personal engagement and perceptive understanding of how the Inspector is used by Priestley to 'drive the play forwards'. Contextual points are interspersed throughout, however they are a little lengthy at times and tend to dominate the points being made. Briefer salient comments would be better at this level.

The candidate explores the initial presentation of the Inspector as a moral judge, who 'condemns the Birlings' and acts as a mouthpiece for social responsibility, seeking revenge for the way they all treated Eva/Daisy. Assured links are made to a modern day context, with particular reference to the Grenfell Tower disaster and how there are 'still gaps in wealth today'. Appropriate and integrated exemplification is made throughout to support ideas and opinions. The whole response is sufficiently detailed and perceptive enough to meet the demands of a Level 5.

the Inspector is perhaps presented as being the most significant character in 'An Inspector Calls'. Priestley uses the Inspector to drive the play forwards as he teaches the Birlings about social responsibility. Priestley was a socialist who had very strong views about how society should be. Although there had been great change in society when Priestley wrote this play after the second world war, there was still a long way to go. The world war had made many question Britain's social structure, ~~and~~ socialist and other left-wing views were becoming increasingly popular.

Right from the very start Priestley presents the Inspector as significant. The stage direction presents him as having the impression of 'massiveness, solidity and purposefulness'. The combination of 'massiveness' and 'purposefulness' emphasises his significance. He immediately has authority over the Birlings who don't quite know what to make of

him. They are shocked by the control he has over them. When they start asking questions he simply replies saying 'All in good time'. He is in a no rush and simply wants to uncover the truth about the Birling's actions. He is an outsider to them as he stands outside the class system of the Birling's social world. To the Birling's class is all that matters. During the early 1900s Britain was extremely divided by the class system. Wealthy business owners prospered at the expense of the working class. There was no minimum wage so wealthy business owners could pay their workers as little as possible.

Priestley also presents the Inspector as a moral judge. He is not afraid to tell the Birling what he thinks of them and teaches them that their actions have consequences. He ~~is~~ morally condemns the Birling's in an attempt to avenge Eva Smith's death. He calls Sheila out on her actions and tells her 'you used the power you had [...] to punish the girl'. He seems to have a particularly significant impact on Sheila who takes the lesson he teaches on board. Priestley uses this to show that there is hope for the new generation as the younger generation are able to change and take responsibility for their actions.

Priestley also presents the Inspector to be of great significance as he makes the Birlings feel guilty. In the Inspector's attempts to force the Birlings to reflect and take responsibility for their actions he is very emotive. He does not sugar coat the situation and tells ~~them~~ the Birlings 'Her position now is that she lies inside burnt out on a slab'. He ~~does~~ leaves in all the horrifying details which has a larger impact on the Birlings. This emphasises the severity of the moral actions of the Birling family and ~~she~~ illustrates just how devastating the consequences are. However, the ~~Inspector's message~~ the Inspector is significant as he seeks revenge for Eva who ~~did not~~ ^{could not} do it herself. She was a member of the working class who had no authority over the upper classes. Early 20th century society was no place for a working class woman. They had no voice and were often at the mercy of upper and middle class men.

Priestley uses the Inspector as a mouth piece for his own views. At the end the Inspector even seems to be prophetic. When he is delivering his final speech he leaves the Birlings with an insightful message. He tells them 'if men do not learn that now then they will learn it in fire and blood and anguish'. The ~~an~~ Inspector predicts a terrifying future if society

is to continue the way it is. He leaves the Birlings with the idea of social responsibility and the importance of looking after all members of society. Priestley believed it was important for those who were fortunate to look after those who were not as well off. This directly contrasts with Mr Birling who is a strong capitalist, who is ~~convinced~~ determined to clear his name once the Inspector leaves. Priestley leaves many unanswered questions about the Inspector and who ~~or~~ he was. Some of the characters are convinced ^{he} ~~he~~ was a 'hoax' and refuse to learn from the important lesson the Inspector gives.

In conclusion, Priestley presents the Inspector as one of the most significant characters of the play. He delivers Priestley's message of social responsibility and acts as his mouth piece throughout. The lessons he gives of social responsibility are still relevant in today's society. Although society has come a long way since the early 1400s there are still huge gaps in wealth. Incidents such as Grenfell are a stark reminder of this. Priestley would likely look at today's society and be disappointed with the progress that has been made. ~~Therefore it is many ways the Inspector was a head of his time in the views he had~~



The response was awarded the following marks:

AO1 and AO3 - 30 marks

AO4 - 8 marks



Interweave more specific contextual comments throughout the response, to illuminate and develop the points being made, rather than add on more general, unrelated comments at the end of a paragraph.

Question 9

Hobson's Choice

The question required candidates to explore the significance of the Hobson family.

9. The Hobson family

With only 119 candidates choosing to answer this question, the range of marks awarded was smaller and tended to centre around Level 3.

The vast majority of candidates primarily focused on Hobson and his relationship with Maggie and how he expected her to run the house and business following her mother's death. Contextually, this discussion point was used to explore how their relationship reflected the gender roles of the time and the patriarchal system. There was a considerable amount of context about men's drinking problems, with a couple of candidates adding that times have changed because now women have drink problems too.

The other daughters, Vicky and Alice, were also mentioned, albeit briefly by some candidates. Discussions centred around them being more stereotypical and traditional in their lack of independence, relying on Hobson for clothing and arranging their marriages, but how they were also untraditional in their lack of care for their father.

The response was awarded the following marks:

AO1 and AO3 - 17 marks

AO4 - 6 marks

The response opens with a summary of how the Hobson family are a 'fairly typical middle-class Victorian family' and the roles each member has within the play. Points are soundly linked to the context of the time.

The second paragraph explores the role of Hobson as head of the household and father of Maggie, Vicky and Alice. The candidate explains how Hobson attempts to rule over his daughters, telling them when he will eat meals and who they will marry. Mention is also made to his excessive drinking and how alcoholism was an issue during the time in which the play is set.

Paragraph three looks at the characters of Vicky and Alice and the way they are presented as typical Victorian women who 'marry men from their own class'. The paragraph is sound and shows appropriate understanding but discussion of the characters could be developed further.

The penultimate paragraph looks at the character of Maggie and how she breaks away from her traditional role and class to marry Willie. As with the previous paragraphs, the response feels as if it is more of a character overview than a detailed analysis and most of the points made focus on social class rather than the Hobson family dynamics.

In the play of Hobson's choices the main family is Hobson's family, who are ~~used~~ used to show a number of themes in the play. Firstly this family are presented as a fairly typical middle class Victorian family, Hobson being a typical father, head of the household and very strict. Alice and Vicky show very typical middle class women, ~~was~~ not very focused of business but focused ~~of~~ on getting a husband and raising a family, however Maggie is very different because she shows that she is completely business minded.

Hobson is very ~~of~~ significant in this play because he shows the results in life depend completely ~~of~~ on what you choose, for example he chooses to drink and to be an alcoholic, which ~~to~~ was a problem around the time the play was ^{written} ~~at~~ ~~to~~ in the 1880's, because drinks were very cheap so there were a lot of people, mostly middle and high-class men who spent a lot of time at their local pubs and inns drinking. Hobson is also significant in showing what middle-class men were like, for example a phrase

that Hobson says, 'See here Maggie. I set the ~~the~~ hours at this house. It's one o'clock dinner because I say it is.' This shows how strict he is and he says it with a tone of command, 'because I say it is.' Also later in the play Hobson decides to choose husbands for her daughters, also showing how mean he is. The main reason why Hobson is so significant is because he is the one that shows the consequences of making the wrong choice which is the main message of the play.

Alice and Vicky are very similar in how significant they are, they mainly show the significance in ~~the~~ classes in the Victorian era, during this time there were three classes, ^{or working class} ~~low~~, middle and higher each were very different. Alice and Vicky are used to show this difference and are used to present one of the main themes of social classes. They both very typically marry men from their own class, which then emphasizes how different it is was to marry someone in a lower class, like Maggie did with Willie, who's a boot-maker.

This is where Maggie is used to show how someone can change just because of the potential in them, and this is what Maggie saw in Willie, she saw how talented he was and being business minded she saw what success could be made from it. When she marries him it is very significant and is shown in the play by everyone at the ~~the~~ inn being astonished, with Hobson saying that he is a

showing the difference in classes
'work house brat'. As this is so unusual in the late 19th century and classes were so important Maggie, seeing Willie's potential, teaches Willie and he becomes an educated middle-class business man. Maggie is shown as probably the most significant person in the play, because of what she did and how she had nerve to go against what is so ~~un~~typical of this time, marrying someone in a lower class, and this is shown by Willie's objection to when Maggie asks him to wed her, he mentions, 'What will Hobson say?' This how ~~off~~ afraid he is of Hobson, due to Hobson being in a higher class and Maggie's father.

The Hobson family are very ~~off~~ significant in the play and take the role of showing the main themes in the play, the life in the late 1800s, importance of social class and the differences between them. The Hobson family show the main message of the play, the significance of making wrong choices.



Some of the points could be developed further. For example:

Why is Hobson so strict?

How does he reflect the typical patriarchal society of Victorian Britain?

What happens to Maggie as a result of her marrying Willie and how does this impact on the family structure?

Question 10

Hobson's Choice

The question required candidates to discuss the ways social class is presented.

Q10. Social class

Question 10 was the more popular question for Hobson's Choice with just under 400 candidates. The marks awarded again tended to converge within the Level 3 to 4 range.

Most candidates used the quotation as a starting point and explored how Hobson was presented as a middle-class man who was a businessman, church warden and a Mason. Stronger responses within the Level 4 range, contrasted him with Willie and suggested that Hobson's fall in social status was reflected in his fall into the cellar, whilst Willie's rise in social class was him ascending from the cellar.

The character of Mrs Hepworth was mentioned by a few candidates as representing the upper-class.

Contextually, candidates considered the rigidity of social class during the time period and how Willie was exceptional as he managed to break away from his working-class origins.

The response was awarded the following marks:

AO1 and AO3 - 20 marks

AO4 - 7 marks

Social class - Hobson + Willie

Maggie + Willie

AtV and their fiances

Hepworth + Maggie + Willie

Hobson's Choice is a play ~~not~~ written by Harold Brighouse in the late 1800s.

Social class is presented between Maggie and Willie in a variety of ways. Maggie is of a higher class than Willie, ~~and~~ but despite this she forces him to ~~marry~~ marry her. ~~It~~ It wasn't normal for someone to marry down the social order at this time, so Maggie's proposal is something of a surprise to the audience.

When Maggie commands Willie to marry ~~her~~ her - 'marry me', she gives Willie no choice, again

showing how her social class is above his, and she has the authority to command him, despite being a woman: (women were usually subject to men at this time). Willie's ~~exclamation~~ ^{exclamation} - 'By gum!', shows his astonishment at being asked to marry Maggie. However, Maggie ~~is~~ ^{is} clever, and realises that (~~with~~ my brain and your hands, ~~we~~ I'll make a working partnership!). By working ~~with~~ ^{with} Willie, she creates a business that allows them to climb the social class order. Here, social class is presented as significant, because it shows that Maggie would marry someone, not out of love, but for ambition. Social standing means such a lot to her, ^{that} she is willing to win her ~~old~~ ^{old} life for a new one, in the hope that she will climb ~~the~~ ^{The} social status ladder - as social status was extremely important during this time, the audience would sympathise with Maggie and ~~for~~ ^{for} admire her ~~for~~ ^{for} her efforts.

Another way in which social class is presented is through Mrs Hepworth and Willie. ~~Although~~ Willie is of a much lower status, calls her 'mam', reflecting his respect for her, and asks her for a loan. It was normal during this time, for

someone who was rich to invest in a smaller business, in the hope of growing it. Mrs Hepworth is wealthy, and her social status gives her power and authority over others. ^{As this is shown} especially when she puts money into Maggie and Willie's business, and helps them grow in social status.

~~Her~~ ~~the~~ Her social status is presented as important, and powerful, as ~~the~~ ~~the~~ an increase in social status can give them more power and more authority.

Another way in which social class is presented is between Hobson and Willie. ~~It~~ When Hobson ~~hears~~ hears that Maggie is to marry Willie, he is horrified, saying that Willie's father was a 'workhouse brat', implying how low down workhouse people were, and his horror showing the importance of social status during this time - people in workhouses were very low on social standing. Maggie replies with ('well, it's news to me we're snobs in Salford'), ~~or~~ implying that Hobson isn't as high up in social standing as he thinks he is, or would like to be. It also shows

Now Maggie is ~~aware~~ is aware of who she is and knows that they aren't ~~very~~ very high in status at all. Here social status is presented as ~~an~~ important, but also as a decision - it meant so much, that it would stand in the way of ^{and} love, ^{and} marriage, ~~and~~ is the first ~~thing~~ ~~the~~ thing that people during this time think about - everything they do has to benefit their social standing. It makes the audience realise how big ~~of a~~ ^{social} class is in ~~people's~~ the characters' minds, and how it has to mean to shape their lives.

Overall, Harold Brighouse ~~pro~~ presents social class as extremely ~~significant~~ significant, ~~how during this time~~ which fits ~~into~~ into how life was like during this time - people ^{shaped} ~~shaped~~ their lives around how ~~it~~ ~~of~~ ~~the~~ the things that they did benefited their ~~social~~ social standing. People would make ~~strange~~ ~~decisions~~ decisions just to raise themselves up the social ladder, sometimes putting status or social ~~class~~ class above their own families and friends.



The quality of the response, together with the textual references and contextual comments was sufficient to meet all the requirements of a Level 3 and there was sufficient depth of analysis to place this particular piece into a Level 4.

The candidate considers 3 key areas where social class is presented: Maggie, Mrs Hepworth and Willie, and Hobson and Willie.

Social class is initially explored through the character of Maggie and how she uses her position to force Willie to marry her, 'despite being a woman'. Discussion includes how the marriage of Maggie and Willie, together with their business skills, enables them to climb the social ladder. There is some slight misunderstanding as to why Maggie would be marrying Willie to climb the social ladder as she is already socially above him.

The candidate moves on to discuss the contrast between the upper-class character of Mrs Hepworth and the lower-class Willie and how he shows her respect by the way he speaks to her and how her status affords her more 'power and authority over others'.

The final characters discussed in relation to social class are Hobson and Willie and how Hobson is horrified when Maggie tells him that she is planning to marry Willie, as he considers Willie nothing more than a 'workhouse brat'. Contextually, the candidate makes links to the attitudes of some Victorians to workhouses and 'how low down workhouse people were'.



To move to a higher Level 4, the response requires a few more examples from the play that reflects the theme being discussed.

Question 11

Blood Brothers

The question required candidates to explore the ways obsession was presented.

11. Obsession

The main form of obsession that was discussed by most candidates was Mrs Lyon's obsession with having a baby and her manipulation of Mrs Johnstone by playing on Mrs Johnstone's lack of money and superstitious beliefs. Points generally centred around Mrs Lyon's obsession and moved more or less chronologically through the rest of the play to explore: her obsession with Edward playing with Mickey; her obsession with moving house and her obsession with preventing Edward from discovering his true identity. There were a number of responses that followed a more narrative approach by retelling the story.

Contextually, the majority of responses considered the differences in middle-class and working-class families and how Mrs Lyons uses her money and the promise of a better life to fulfill her obsession of having a baby. With regards to Mrs Johnstone, context was linked to her obsession with living on the 'never never' and the financial problems that were faced by the working classes at this time. There was also mention made to her obsession with Marilyn Monroe and how it showed the fantasies of working-class women, with Marilyn Monroe's addiction to anti-depressants and later overdose seen as a cruel and complex metaphor for the dark themes of the play.

The response was awarded the following marks:

AO1 and AO3 - 8 marks

AO4 - 6 marks

Willy Russell wrote the play to show how different lives are for the lower class people against the upper class people.

Obsession is presented in the play through Mrs Lyons really wanting a baby. She can't have any children, but she is rich and can afford one. Mrs Johnstone is poor and can't afford any more children.

Mrs Lyons is so obsessed with getting a baby that she tricks Mrs Johnstone into giving her one of her twins for money.

Mrs Lyons wants everyone, and her husband to believe that the baby is hers. She gets obsessed with keeping Mickey and Edward apart by moving house.

She tells Mrs Johnstone that she can see her kid everyday but she lied.

Mrs Lyons moves home to get away from Mr Johnstone so that the boys won't see each other. And then Mrs Johnstone moves near to Mrs Lyons.

Mrs Lyons is then obsessed that Mrs Johnstone is following her.

Linda is obsessed with Mickey. She tells him "I love ya" all the time. Linda gets pregnant by Mickey and they marry. And then Mickey gets put in prison and gets depressed.

Edward has an obsession with Linda but he never lets her know.

Mrs Johnstone is obsessed with Edward and worries about him. She gives him a necklace in secret. She gives him the necklace so ~~the~~ he can remember her and Mickey's face.

Mr Johnstone is obsessed with young girls that go dancing and look like Marilyn Monroe. He leaves Mrs Johnstone for a younger woman and goes off dancing.

Sammy is obsessed with being in trouble. He gets into a lot of trouble and ends up in prison. He tells Mickey

to steal something and Mickey ends up being arrested and goes to prison because of Jammy.

Mr Lyons is obsessed with his job and is always away on business.

The narrator is obsessed with Mrs Johnstone's family and he always seems to feel sorry for them. The narrator tries to tell them the right things to do and not to do the wrong things.



The response is fairly narrative in style, making general statements as to who is obsessed and why. There is a lack of depth or critical discussion to place it higher up the Level 2.

The opening makes a brief, but relevant link to the class system and how the play reflects the differences between the lower-classes and upper-classes. Most of the context is inferred rather than explicitly mentioned, for example the way Mrs Lyons uses her money, as she is 'rich', to trick Mrs Johnstone into giving her one of the twins, thereby satisfying Mrs Lyon's obsession of having a baby.

The paragraph continues by explaining how Mrs Lyons is obsessed with keeping Edward away from Mickey and moves house 'so the boys won't see each other'.

Other areas explored show some slight misunderstanding, for example, Sammy's 'obsession with being in trouble', however the candidate does consider a number of other obsessions, such as: Linda's obsession with Mickey, Mrs Johnstone's obsession with Edward; Mr Johnstone's obsession with 'young girls that go dancing' and Mr Lyon's obsession with his job, which demonstrates the candidate's understanding of the whole play. Unfortunately, there are no further links made to context after the opening paragraph.



Rather than summarising key points in the play, use a P.E.E format of paragraphing with brief mention made to context throughout.

Example:

Mrs Lyons abuses her middle-class wealth to satisfy her obsession of having a baby. She uses her financial position to persuade Mrs Johnstone to give up one of her twins as he would be able to 'sleep in a room of his own'. Unlike Mrs Johnstone who is from a working-class background, with very little income, Mrs Lyons can use her money to get what she wants, reflecting the class divide within the play.

Question 12

Blood Brothers

The question required candidates to explore the importance of Edward/Eddie.

12. Edward

This was a popular question and examiners felt that the responses seen had made it accessible to all candidates.

There were some very brief responses, where candidates explained that Edward was 'Mickey's twin brother' but did not elaborate further and a couple of responses where candidates supposed that Edward/Eddie, as referenced in the question, were two different people.

Most candidates were able to discuss the differences between Edward and Mickey, with specific reference to their family backgrounds and the way society regarded them. The incident with the policeman was a popular choice to explore this idea further. Candidates often recognised that Edward showcased the idea of nature versus nurture, which explored the idea of how wealth and social opportunities are more important than birth genetics.

There were some interesting responses which identified the family dynamic of Mickey and Edward and how Edward seemed to be drawn to his 'own kind', with a natural rebellious streak and a love for Mrs Johnstone, over his extremely controlling mother. In addition to this, many candidates explored how the resentment of Mickey and his discovery of Edward's true identity led to the breakdown in their friendship and their eventual demise.

The response was awarded the following marks:

AO1 and AO3 23 marks

AO4 7 marks

Edward is of a huge importance to the play. ~~as~~ ~~the~~ Russel uses the character of Eddie to show ~~the~~ ~~life~~ life of a middle class person in the 1600's when there was a huge class divide in Liverpool.

Even from the start of the play we can see the difference in education between Mickey and Edward, when Eddie asks "Don't you know what a dictionary is?", this would have been a huge shock to Edward as he would have been brought up with a strong education because he had money.

The most important thing that Edward shows is, that back in the 1900's the only thing that mattered was what

class you were from, as he could have been brought up in the working class.

More over, Edward says "my mummy doesn't let me play down here", this shows how the classes were completely separated, as they did not want to associate with "those people", like Mrs Lyons says. However Eddie ~~is~~ shows that from childhood he doesn't care about the class difference between him and his brother Mickey and is fascinated by Mickey as he was brought up very differently, ~~the~~ therefore very easily impressed, this is shown when Mickey teaches Edward "the f word" and he responds with "you say the most smashing things".

Furthermore, later on in the play Edward goes away to university, another privilege that Mickey could not afford due to his class, leaving Mickey to have to find a job, which would have been very difficult due to Margaret Thatcher closing many factories.

Later on Mickey says to Edward "when nobody wasn't looking I grew up, but you didn't, because you didn't have to", not only does this show the difference in class but Edward is still unaware of the difficulties real life faces, as he replies with "if I couldn't get a job I would say sod it and tilt my hat to the sky", this shows Russell's intentions to point out to the audience how unaware people were of the impact ~~the~~ the class system had and struggles faced by lower class.

Furthermore, Edward not only has money but has both parents to look up to, despite his father not being around much due to work, this would have been common as women would stay at home with the children as men went off to make money. Edward's father was a gentleman and ~~was~~ was therefore a role model to Edward.

Mr Lyons says "the house is your domain", therefore showing he would do anything to please ~~her~~ ^{his wife} ~~and~~ ^{but} mainly focused on work.

However Mickey not having a male

father figure could be the reason in the end Edward ended up taking Linda from him.

At the end of the ~~end~~ play Mickey says "I could have been him", this is a key quote as not only is it the last words spoken by Mickey before shooting Edward but also shows the audience how jealous Mickey was of Edward as he grew up with many privileges that Mickey didn't and this social divide ended their relationship because as children they were not aware of the different worlds they lived in.

This is what I think Russett was trying to show through the character of Eddie Lyons, ~~and by having him~~ ^{and by having him} represent middle class we see the impact it had on his life. If only Mrs Johnstone didn't give up her son his life would have been totally different as he would have grown up in

Working class. Edward is Mrs Johnstone's reminder she did a bad thing and Mrs Lyons' reminder she couldn't have children and the narrator constantly reminds them by

Saying things such as "The devil's got your number" and other things linking to superstition as people, mainly the lower class as they were uneducated were superstitious. This led to being manipulated by the upper class, this is shown when Mrs Lyons tells Mrs ~~Johnstone~~ Johnstone to "swear on the bible", showing the upper class ~~was~~ using their greater power over the working class.

This leads back to the idea of social responsibility and how Mrs Lyons not being a good role model however Edward tried to help Mickey get a job and even from childhood gave him privileges he had, which shocked Mickey. ~~when~~ This is shown when Mickey says "give us a sweet" and Edward does. All of Edward's actions along the way show the idea of social responsibility and how many upper class people believed everything could be solved by money, Russett tried to show

how important social responsibility was and even though Mrs Lyons used her class power against Mrs Tomstone, Edward tried to help Mickey as he tried to change the class divide. Even though it controlled their fates.



Despite the error in time period on the fourth line, possibly as a result of having written a Shakespeare response earlier, the candidate opens their analysis of Edward by discussing how he is used by Russell to 'show the inequalities between the rich and the poor' and the class divide in Liverpool.

The initial focus is on the educational differences between the main characters and how Edward had a 'strong' educational background and was able to 'go away to university', unlike Mickey who has to find a job. The candidate explores how Edward is used as a contrast to Mickey throughout the play - the way he is presented as innocent and naive and treats 'life like a game'; how his language is different due to his middle-class upbringing and how unlike Mickey, he has two parents to bring him up. The textual examples used are well-chosen and relate to the points being made, however they are rather long at times and smaller, more integrated examples would work better.

Subtle comments are made to context, with particular emphasis on the differences within the class system.



To move the response to a top Level 4 or Level 5, keep quotations brief (1-3 words) and focus in on key words to illuminate and develop the point being made.

Question 13

Journey's End

The question required candidates to explore how courage is important.

13. Courage

The general feeling was that candidates appeared to have engaged confidently with this question and were well prepared for it.

A lot of responses wrote about the courage of Stanhope and there was some discussion as to whether his drinking was a weakness or not. Most were very sympathetic towards him and one response balanced his drinking against the way he dealt with Hibbert and encouraged Hibbert to face the attack, showing that both men had weak moments, but showed tremendous courage towards the end.

A number of responses considered the courage of Osborne and Raleigh and questioned whether Raleigh's naivety, enthusiasm and lack of experience at the front gave the impression of him being courageous.

In the majority of responses, context was appropriately interspersed within the analysis, however there was the common problem of some candidates straying too far away from the thematic analysis and focussing too much on context at the expense of the text.

The response was awarded the following marks:

AO1 and AO3 - 19 marks

AO4 - 7 marks

Successfully shown as
Courage is important in Journeys End
through the character of Stanhope. He
is described as the "best company commander"
which he needs to show courage to be.

However with many people looking up to
him to be courageous Stanhope using
drinking as a coping mechanism to deal with
this. In the first world war many
soldiers became alcoholics to deal with
the horrors of war they did this so
that they didn't think about war and
so people saw them as courageous instead
of scared. The rations they were ~~sen~~
supplied with also contained a lot of
alcohol like whiskey. Raleigh view
Stanhope as a courageous perfect soldier
who is a great commander. However
Stanhope thinks completely the

opposite as he is a broken man and say ~~to~~ if he wasn't "doped with whiskey he'd go mad with fright." This shows that for Stanhope to ~~to~~ show ~~any~~ courage he has to be doped up with drink. An audience in the 1900's would be surprised at this as being a soldier was shown as a courageous act by propaganda at the time however ~~to~~ the audience didn't know how the soldiers dealt with this. There were also many stereotypes that men had to be courageous and not scared and this pressured a lot of ~~to~~ soldiers at the time. ^{like Stanhope} This clearly shows the importance of courage and the pressure of courage in journeys end.

effectively

Courage is also ~~also~~ exhibited through the character of Raleigh. Raleigh is a character that shows courage at many points in the play. For example ~~as~~ in the Raid he shows courage ~~to~~ as they had to run at enemy fire to retrieve a ~~of~~ German soldier. Many soldiers knew that the mission was suicide but did it anyway. It was important for people who were high up to show

Courage as they needed to set an example for their soldiers. However Raleigh was only courageous due to his naivety. He was naive due to the propaganda portraying war as fun. The Government did that because if they said the truth then no one would want to join the army. Raleigh also shows courage at the ending when he gets hit with shrapnel and wants to continue fighting. This shows the importance of courage as if Raleigh wasn't courageous he would want to go home. A 1900's audience would be shocked at how important courage was in the war as propaganda kept them ignorant to the truth of war. A modern audience would understand how important courage was as we know how bad the war really was. This clearly shows the importance of courage.

effectively shown as
A final moment where courage is important
is when Stanhope and Hibbert fight.
It shows portrays the Hibbert as
having courage to ~~stand~~^{stand} up to Stanhope
and tell him that he hates war.

This shows courage as important as if he didn't do this then. Stanhope wouldn't see him as a man and wouldn't want to help him. ~~Stanhope~~ This Hibbert says that he hated war and revealed that he was faking neuralgia. This is what many ~~pop~~ people did at the time because of how horrific war was. He also shows courage by staying with his men as he says he'd rather die than stay in the war. This reinforces the importance of courage as if he didn't do that he may have deserted and been killed. Stanhope also shows how important courage is as he admits he hates war but still goes out there. If he didn't show courage and inspire people like Raleigh then no one ~~would go out to fight as they could~~ ~~either~~ would stay in the war and they would fake an injury to get out. A 1900's audience would be shocked as they didn't know how much war affected soldiers mentally. This shows the importance of courage.



The candidate has produced a sound response to the question, with relevant comments made to the theme of courage. Three main characters are discussed: Stanhope, Raleigh and Hibbert.

The response examines how Stanhope is described as the 'best company Commander', but needs to use alcohol as a 'coping mechanism'. Contextually, links are made to WWI and the use of alcohol by the soldiers to give them courage when facing enemy fire. The point made is sound but rather general, presenting the idea that many of the soldiers became alcoholics as a result of war. Despite this the discussion of soldiers' rations was appropriate.

The second area of discussion was Raleigh's views of Stanhope and how he saw him as a 'courageous, perfect soldier.' The candidate makes a sound link to the audiences' perception of soldiers being courageous and the pressures it placed on them. Again, the quality of response was sound and worthy of a mark at the top of a Level 3.

Discussion of Raleigh is continued further by looking at his courage when asked to take part in the raid and how it may have been due to his naivety rather than courage. There is a lack of textual examples to support some of the points made and the response does become more of a narrative re-telling of events at times. However, the contextual links to propaganda are accurate and help to develop the points made.

The final area explored is the courage shown by Hibbert when he stands up to Stanhope and admits he 'hated war'. There is a slight misunderstanding with regards to Hibbert's Neuralgia, as he is suffering from a physical reaction to his fear and anxiety. His loss of courage would have been a better angle to have considered with regards to Hibbert.



To move above a Level 3, ensure contextual points are precise and appropriate to the point being made.

Question 14

Journey's End

The question required candidates to explain the ways Trotter is significant.

Q14 - Trotter

The majority of responses seen picked up on Trotter's love of food and his drawing of circles as a means of coping with the stresses and boredom at the front. These points enabled detailed explorations of the contextual nature of the World War I trenches and how men dealt with the tedium of war and the poor quality of supplies.

A number of stronger responses explored the class differences between Trotter and the other officers, with reference to his use of colloquial language as opposed to the public-school RP used by Stanhope and Raleigh. Again, these points were closely linked to context and how the high number of deaths at the front meant men from all social backgrounds were able to become officers.

There were a few higher-level responses that explored Trotter's use of humour, which was dealt with perceptively. It was a shame that this area was not seen in more candidates' answers.

The response was awarded the following marks:

AO1 and AO3 29 marks

AO4 7 marks

The character Trotter is used in the play of Journey's End to represent the good parts of the men's lives that they had to look forward to. He is known to relieve the tension and help the men to remember the good times they may have experienced before the war.

One of Trotter's main characteristics is that he uses food as an escapism similar to how Stanhope uses alcohol. He is ^{referred} ~~referred~~ to as 'fat' however ^{this is} ~~never~~ never explicitly said in the play. We just infer this from his love of food and he ^{says} 'always down for doony'. Sheriff uses Trotter to show us how men in war needed some kind of escapism from the horrors that ^{they} would be seen during the war. We can see Trotter's love of food

throughout the play when he asks 'what they will be for tea' and how he always asks what they will be eating. I think that Sherriff juxtaposes Stanhope with Trotter ~~but~~ but also shows their similarities. Sherriff ~~uses~~ ^{presents} Stanhope to be obsessed with alcohol through the phrase 'drinking like a fish'; however he shows that Trotter ~~just~~ uses ~~drinking~~ ^{food} to help him ~~forget~~ ^{to} take his mind off war. It contrasts the two men as they both ~~to~~ completely opposite things however, they both feel the ~~same~~ urge to turn to something. This could be Sherriff trying ^{to show} and the effects ^{it} how disastrous war was ^{that} the ^{men} felt that they must turn to something ^{to} ^{try} ^{to} relieve the pain and stress they may feel. ~~The~~ We know that war had an immense impact on the psychological state of the men so this need to turn to something could be a subtle hint that the men were not okay and probably would never be okay after what they

experience.

Another way Trotter is used in the play is through his personality. He is described as a 'lovely chap' and a 'good fellow.' His personality is shown to be quite bubbly and talkative as he talks to the men and seems to break the tension they may be feeling. He does this on numerous occasions, one of the ~~most~~^m significant being when he talks to Osbourne. Trotter and Osbourne are shown to have quite similar personalities as Osbourne is shown to be like a father-figure to the men and Trotter is shown to make the men laugh and feel better. I feel that Sheriff uses both ~~these~~ these characters to try and show that during the difficult times in war you needed to have men in your battalion who you were able to have a laugh with ~~and~~ in order to relieve stress. He shows us that men couldn't just ~~never~~ think about the

negative parts of war as this would drive them insane and would make them feel more anxious about what could happen to them.

Sherriff also uses the character Trotter to show the difference in class systems, and it didn't matter if men were rich or poor, that they were all fighting together for their country. Trotter is the only soldier in C-company who is known to go to public school.

Sherriff ~~uses~~ ^{disses} Trotter's way of speaking as he doesn't pronounce words fully and may miss out letters. Sherriff does this in order to emphasise the idea that in the end it ~~was~~ ^{did} not matter if men were sent to different schools or if they were of higher class as they were all in it together. I feel Sherriff uses Trotter to emphasise the importance of comradeship in the play as it is this that will get the men through. Trotter is friends with all the men in

the company, and makes conversation with Hibbert. The idea that Trotter is ~~making~~ making conversation with Hibbert shows us that he was a 'cheery fellow.' The fact that Trotter tried with everyone emphasizes that it is people like him that men would need in order to get through the war. Hibbert and Trotter both have opposing characteristics as Hibbert is described as a 'little worm' however Trotter is described as 'a heavy fella.' I think the ~~for~~ idea that Sherriff has included both these characters shows us how people had to get on during war and it didn't matter whether they were anti-social or extremely talkative and cheery. It emphasizes that it would be comradeship and friendship that would be the key component to winning the war.

To conclude I feel Trotter is used to represent comradeship, escapism and class systems -

how ~~these~~ class systems were irrelevant during the ~~play~~^{war}. He also uses Trotter to show how men needed to get along and look at the brighter aspects of things in order to get through war.



A detailed and insightful response that shows a perceptive understanding of the character of Trotter and how he is used to 'relieve the tension' in the dugout.

The candidate explores how Trotter uses food as a way to escape the horrors of war and compares him to Stanhope who requires alcohol to cope. The point is developed further to discuss how both men use coping strategies as ways to 'relieve the pain and stress they may feel'. A personal opinion is established from the start of the response and the contextual links to the psychological impact of war on men is assured.

The response continues to consider the way Trotter is used to break the tension within the dugout and how his humour (page 3) and way of speaking (page 4) showcase the class system within the officer ranks and how men of all classes fought together.

Points are developed and discourse markers are used to signpost the progression within the response. There is a lack of exemplification from the play from time to time, however the understanding shown by the candidate of the character and the play, are assured and at times perceptive enough to place it towards the top of a Level 5.



To achieve a mark at the top of a Level 5, a greater range of textual examples, relevant to the point being made and integrated throughout the response is required.

Question 15

Animal Farm

The question required candidates to explain how the Seven Commandments are important.

15. The Seven Commandments

A real range of responses were seen for question 15 and it was clear that many students had been extremely well prepared for this novella.

Virtually all candidates were able to make some link between the Commandments and Communist Russia and how the Commandments were used as a form of control. Students recognised the importance of the Commandments and how they formed a system by which the animals could live. Exploration was made to the various changes made to the Commandments and how the pigs used them to maintain their position of power and alter life on the farm to suit themselves.

Contextually, candidates explored how this reflected the way the Soviet government kept changing the history of Russia. Extensive quotations were used, sometimes retelling large sections of the text. More succinct and integrated quotations or textual references would be more appropriate to achieve marks in the higher Levels.

The response was awarded the following marks:

AO1 and AO3 - 32 marks

AO4 - 8 marks

The Seven Commandments are integral to ~~the~~ Animal Farm. It is through them, ~~that~~ and their transformation from originally sacrosanct and untouchable, to corrupted dogmas altered at the whim of those in power, that Orwell demonstrates how noble causes, such as Animalism often suffer such a fate, at the hands of the leaders. Throughout the Roman à clef, Orwell uses these Commandments like a metre, marking off each time a principle is consumed in the name of pursuing an individual's agenda, notably ~~some~~ Napoleon, who is Stalin's allegorical counterpart, is culpable for this crime.

In chapter One, Old Major, a 'wise and benevolent pig' who is an amalgamation of Karl Marx, the founding father of Communism and Lenin, the beloved leader of the USSR until 1923, lays out the Commandments as edicts for the Animals to live by.

The nature of this giving commandments is intended by Orwell, who as a dedicated member of the Labour party was devoted to socialism 'in principle', to reference the ~~usages~~ maxims urged by Marx, during the 19th Nineteenth century, where he called for workers to 'Shake off their Communist oppressors' and 'live every man according to his own'. Of course, just like the Seven Commandments of Animalism, these edicts were distorted and exploited by Lenin, Trotsky and Stalin, although none more so than Stalin, in order to attract and maintain power.

Orwell is deeply cynical of the attainability of these feats and urges the British public, who at ^{in 1944} ~~the time~~ were under the thrall of the wonders of Russia, its ~~new~~ wartime ally, and the autonomous Communist nation that it had founded for itself, to become 'alert' to the reality of ~~the~~ Marx's vision, which it was wilfully blind to throughout the 1930s, as Stalin committed the atrocities under the ruse of 'Communism', such as the Great Purge of 1938, wherein millions were exported to the Gulags or killed on the spot after 'Show Trials' such as those featured in Chapter Six of Animal Farm.

The first violation of the Seven Commandments occurs in Chapter two, where the pigs, who have gained eminence due to their 'superior intelligence' take it upon themselves to take the milk for themselves. ~~Never~~ ~~mind~~ the milk comrades' Napoleon urges, and yet Orwell urges precisely

the opposite here. This, he later went on to say, in a letter to his American publishing body, in 1946, is where the animals should have ousted their leaders. After all, they have violated the ~~fourth commandment~~, a most integral commandment to the cause of Animalism, which is that 'All Animals are Equal'. Here, George Orwell allegorically references the Kronstadt Rebellion of 1921, where Lenin had the leaders shot, despite their loyalty to him during the November 1917 Revolution. Orwell remarks that this should have been a turning point for the Russian masses, and that they should have 'overthrown their leader, having done his job'. They didn't and therefore they suffered through the further corruption of the ideals that they fought so fiercely for, Orwell laments.

This corruption continues, with Squealer's best efforts to suppress the more alert of the animals' queries about such a thing occurring. Notably, Clover, who, critics often argue, is the consciousness of the book, and occasional narrator, notices that the 7 commandments scribed on the barn wall begin to alter, and yet, her intelligence fails her, and she 'can not quite find the right argument to protest'.

This is Communism's Tragedy, Orwell seems to say, that its most 'faithful disciples' as Clover was described, are exploited by its corruption, much like the Russian proletariat, who fell for Lenin's cries of 'peace, bread and land' and 'all power to the Soviets' only to be worked to death,

like Boxer, who in chapter nine, is sold to the knackers, after the five year plans and endless drudgery of ~~backbreaking~~ labour.

Orwell uses the seven commandments almost as a belief system, which sustains the animals on the farm, in spite of their hardships and 'empty ~~stomach~~ bellies'.

This is very much a polemical reflection of real life in Russia, prior to, and succeeding the Russian Revolution.

He points out that the Russian proletariat and peasantry have always been 'slaves' to an ideology.

Prior to the Revolution, it was the decadent Russian orthodox church, which acted as an 'opiate to the masses' as ~~described by Marx~~ decried by Marx, much like Moses' 'sugar, candy mountains'.

Then, came the prospect of a new kind of freedom, an equal society ~~where workers were fed the same amount as~~

And of course, they fell for it, becoming subservient to an ~~regime~~ ideological regime, resembling the Russian orthodox church in all but name, much like the commandments of Animalism.

So Orwell presents these commandments as not something that liberates the animals, but instead, an oppressive tool which oppresses them further.



There were a number of responses that were extremely perceptive and worthy of full marks. This response is a good example of one that met all the bullet point descriptors at this level.

It was confidently and perceptively written and explored how the Commandments were 'integral' to the novella and used as a belief system. The candidate makes insightful comments on the way they were transformed from 'sacrosanct' rules to live by to 'corrupted dogma' by the pigs.

Language was sophisticated and showed a high level of engagement and knowledge of the entire novella and consideration was made to the writer's intention.

Contextual features were integrated and illustrated a candid, mature understanding of how *Animal Farm* is an allegory of the Russian Revolution and a reflection of the leadership within the USSR at this point in time. The context does tend to dominate the response at times, but there is sufficient exploration of the novella to justify full marks.



Achieving a balance between the textual analysis and interrelated contextual links, subtly integrated throughout the response, is essential for a Level 5. A further element for a Level 5 is the consideration of alternative ways of interpreting themes or character traits in the novella.

Question 16

Animal Farm

The question required candidates to explore how fear is significant.

Fear

The most popular question by far, across all the novels in Section B was the question about fear.

There was no shortage of apt references to instances relating to fear in the novel: the use of the dogs by Napoleon, Squealer's comment about the return of Jones, the executions, the realisation of what happens to Boxer and the lack of education and blind acceptance by the other animals.

Explaining the significance of Squealer's comment and the subtleties of propaganda proved a little more challenging for some.

Many candidates included a significant amount of contextual reference in the question, which sometimes was at the expense of the textual analysis, whilst some candidates included nothing at all in relation to context.

The response was awarded the following marks:

AO1 and AO3 - 15 marks

AO4 - 6 marks

George Orwell attempts to teach the youth about the Russian revolution through the use of an allegorical children's story about a farm that gets taken over by the animals.

The use of fear is present throughout the entire novel, specifically in chapter 1. The animals have not been fed because Mr Jones is too busy drinking. This puts the animals in a state of panic about how they will survive if the lack of food continues.

However, in chapter 4, another type of fear sets in. After a sheep dies in 'the battle of the cowshed', the animals are shocked to see just how serious the

rebellion is and that their lives are ~~to~~ constantly at risk.

Chapter 5 is where fear is in full swing. Napoleon has trained an army of dogs to obey everything he says. These dogs exile Snowball. This is allegorically parallel to Stalin forming the Chetka and exiling Trotsky before murdering him. At this point in the novel, all of the animals are living in constant fear that Napoleon will have them executed.

Fear has now been made a significant theme of the novel. Napoleon (being a dictator) rules by fear. This is shown through Boxer. Boxer represents the proletariats of the Russian revolution. He has ~~the~~ taught himself that "Napoleon is always right". It is clear throughout that the animals do not believe that statement but have been forced to take it on because if they don't, they will be executed.

Later on in the novel, Napoleon begins to indoctrinate the animals using Squealer's

persuasive power. He hires Squealer to get the animals on his side when there are doubts about his method of building the windmill. Squealer manages to persuade the animals by reminding them of their past and twisting facts to make it seem more unbearable. This is very effective and was used in the propaganda during the Russian revolution in 1917.

During 'the battle of the Cowshed', fear is shown through Mr. Jones' ~~in~~ inability to fight back. He had no idea that he would be attacked which sent him in to a panicked state and made him unable to fight back.



From the opening of the response, the candidate makes a clear link to the contextual significance of the novella and how it represents the Russian Revolution. A number of areas are used to explore the theme of fear, however it was felt that the focus was not always sharp enough to place the mark higher up the Level.

Each paragraph explores a specific type of fear and although it does have brief elements of narrative re-telling and the language becomes a little informal: 'fear is in full swing', it was felt that there was sufficient critical style to move it to the middle of a Level 3.

Fear is explored through the animals in chapter 1 and their 'panic about how they will survive' due to Jones' neglect, as he is 'too busy drinking'; the violence and death of the sheep in the Battle of the Cowshed and how Napoleon trains the dogs and rules the farm by creating the fear of violence. There are a couple of contextual points made that are relevant to the theme of fear.



Referring back to the question every so often and ensuring all points relate to the theme being discussed would increase the mark awarded. For example:

How does the use of propoganda create fear?

Question 17

Lord of the Flies

The question required candidates to explore the ways different areas of the island are significant.

17. Different areas of the island

It was generally felt by the examining team that this question was accessible to most candidates, many of whom wrote successfully about the beach as a meeting place and the jungle as a place of fear and violence.

Some of the higher-level responses considered Simon's clearing as a place of sanctuary and the different perspective it offered. Occasionally, there was some confusion over Castle Rock and the mountain with some candidates thinking it was the same place, whilst others explored how they acted as distinct contrast locations to the safety and democratic area of the beach.

There were some extremely insightful comments about the use of the meeting platform to represent the balanced society, whilst the jungle, metaphorically represented the savage element of the boys, where they became hunters and killers.

Contextually, as with previous series, many candidates made reference to Simon representing Jesus, Piggy's glasses rational and logical thought, whilst many candidates this year made links to the philosophical ideas of Hobbes and Rousseau for both question 17 and 18.

The response was awarded the following marks:

AO1 and AO3 - 25 marks

AO4 - 7 marks

In the novel the Island is the catalyst of many of the events. It is also a key factor into the reasoning for the boys' sinister plunge into savagery.

The quote "The ~~is~~ here was a coral island. Protected from the sun," refers to the novel Coral Island which is, ~~essentially~~ ironic as the novels both start off the same - light, cheerful however Coral Island stays joyful and this novel does not.

In my opinion, the reason for this drastic contrast is the island

Itself. Different areas of the island produces different event, attitudes and atmospheres. Beginning with the beach, where the joy and happiness of the island is stored, away from all the conflict. This is the same as 'home' during World War two; away from all the conflict but still very much involved. The beach and 'home' both allow the boys or soldiers to relax as they regard this place as a haven. This has paramount importance in the novel as it allows us to see the original boys contrasting with their future, Savage selves.

Another part of the island that is pivotal to the storyline of the novel. In contrast to the beach this area of the island has a clearly hostile environment, this is because it is, arguably the source of ~~the~~ all the violence in the novel. It is also the place

of the first death, the first serious occurrence on the island. The loss of the boy with the mulberry birthmark. The top of the mountain is this place, it almost has an effect on the novel which changes it from a joyful adventure to a serious disaster. The mountaintop is linked with France in World War Two; ravishing levels of violence - occurred here fueling the fire for the war, and much like the novel - changing the battle from a low impact political battle to an astonishingly devastating - see our religious and political world war.

Additionally, another extremely significant area of the island is of course Castle Rock. The domain of Roger, "the loss of a true wise friend called Piggy" we see the effect of the place on the boys. In this quote, the area impacts the boys so much that it drives them

to blatant murder, unlike the accidental death at the mountain top this time the death is planned and sinisterly meaningful. Monumentally contrasting to the "lets build shelters" of the beach or the "i say we make a fire" from the mountain top, Castle Rock almost infects the boys allowing them to satisfy their sick urges, and especially impacts Roger - drawing out the haunting, sociopath that lies hidden within him.

Rogers development out right explains Goldwings theory of "mans inherent evil", that if you simply give a man the right environment pure evil will become present. we see this with Hitler, like Roger and his Castle Rock, Hitler has Weimar Germany and a vulnerable Europe to satisfy even his most sinister urges, and consequently be the cause of pure terror, like Roger plaguing Navok once the chance arrives

Overall, different areas of the island are significant as they create the worst or the best scenarios for the boys, they allow them to play like boys or rule like dictators. It's the island's legacy that sends the boys spiralling into insanity. The unknown environment that awakes curiosity and brings out the evil of man. Without the island's diverse effect, the story would not have unfolded as it did and the pivotal characters would not have been produced.



A sustained response that shows a detailed awareness of the different areas of the island and how they are used by Golding as a 'catalyst' to the boys becoming savages. Exemplification is accurate and integrated, although there is the occasional use of 'clunky' phraseology in the opening of sentences/paragraphs with 'the quote...', rather than integrating textual examples within the body of the sentences.

The candidate considers a number of different areas on the island and how they relate contextually to the outside world:

1. The beach and how it brings joy and happiness as it represents home and allows the reader to see how the boys were initially innocent.
2. The top of the mountain and how it contrasts to the beach as a violent and savage location, reflecting France during World War II.
3. Castle Rock as the location of Piggy's death. The candidate subtly discusses Golding's theory that a man placed in the 'right environment' will present evil, linking this to Hitler.

The response is sustained, with well developed points.



Integrate textual examples rather than using the phrase 'the quote' to open a sentence or paragraph.

Question 18

Lord of the Flies

The question required candidates to explore how violence is important.

18. Violence

There were a lot of very high achieving and, at times, very philosophical responses for this question.

Candidates had an extensive knowledge of the text and an excellent understanding of context, ranging from the discussion of war, Golding's experience as a teacher and the influence of Greek literature on his work. Several mentioned Prometheus giving a potential weapon of mass destruction into the hands of people who were unready to cope with it.

Candidates wrote a great deal about the use of symbolism and in particular, Piggy representing the Jewish people - undervalued, bullied, persecuted then murdered.

There was a lot on Roger as the epitome of evil in his pursuit of nothing but violence, from the small stone throwing to the murder of Piggy and his intention to use Ralph as a human sacrifice. Examiners commented that they were very impressed by the overall quality of the responses here and most echoed the sentiment of the one which concluded 'violence is important in showing the darkness of man's heart'.

The response was awarded the following marks:

AO1 and AO3 - 12 marks

AO4 - 4 marks

Violence is important in the novel because it shows the reader how the characters act without adults and society.

At the start the boys are very aware and are quite scared. They are alone and without adults. They soon realise there's no rules and they can do what they want. Soon after they begin to fight and argue.

Jack is wanting to kill and hunt. Here we see how violence is important in the novel. In normal society Jack ~~was~~ wouldn't do this and his actions would be different. But because they're alone Jack's actions are different and his thirst for violence.

is more ~~obvious~~ obvious.

Violence is also important because of it, both Sioman and Piggy are killed.

Sioman was calm and didn't agree with the concept of violence but ~~says~~ and his friends liked it.

So when ~~they~~ the boys were ~~dancing~~ acting in a savage and animalistic way; Sioman's sudden presence startled them and Violence killed Sioman.

Here we can see how violence led to Sioman's death. Sioman was very against it and acted differently to the others. Their tribal dance and savage ways were opposite to Sioman and his personality; the two collided and caused death and violence.

Violence can be linked to the time in which the novel was written. Soon after the war and the threat of another ~~was~~ was the main worry of that time. People like Hitler and Churchill had mass impact and influence and the violence that took place.

Golding's views on this subject can be seen in the novel. Jack and Ralph shown as two different sides like in WW2. In the novel ~~the~~ they're shown as kids ~~who don't~~ yet is vastly similar to the events of WW2. Golding may of been showing Ralph and Jack (who are kids) to be ~~the~~ Churchill and Hitler. This implies that Golding may of thought of Hitler and Churchill as kids fighting. This gives us a further understanding of how violence is shown. It's important in the novel because it was important in the novel's era. Golding's views of it was reflected in Lord of the Flies.

Violence is important when Jack wants to kill the pig. It's important because Ralph wanted to build shelter whilst Jack wanted to kill. Violence here is shown to be causing problems or doesn't help. Also what can be seen is that Jack thinks violence is more important than helping; see's

is as lesser than killing. As the reader you can see how violence is being presented and it's use in the novel.

Furthermore Jack doesn't view it as a contribution or food resource. He sees it as something that can be killed. Again, ~~is~~ here is another example of how violence is important in Lord of the Flies.

Looking back at the concept of violence; it's ~~clear~~^{clear} that the boys aren't experienced. Their savage actions and age show that the use of violence is not intelligent or used well. Golding's vision of how young boys use violence is shown in this way. They come from a society where it's known but not used at their age. They use violence prematurely, no adults, guidance or help.



Despite the response being rather narrative in places, the candidate does show an awareness of how violence manifests itself when the boys are stranded 'without adults and society'. A number of key areas are considered and contextually the candidate shows some understanding of how the novel reflected the violence in World War II.

The primary character discussed throughout the response is that of Jack and how he wants to hunt and kill, something he would not do 'in normal society'. Mention is made to his hunting the pig, which he sees as 'something that can be killed' rather than for food. There is a lack of textual examples throughout, however the contextual comments are sufficiently secure enough to enable a mark at the top of a Level 2 to be awarded.

A further area discussed in relation to violence, is the killing of Simon, who 'didn't agree with the concept of violence' and the death of Piggy.

The candidate shows some good awareness of what inspired Golding to write the novel and how Jack and Ralph could be seen as representing Churchill and Hitler.



More formatted PEEC paragraphs would move the response into a Level 3.

Question 19

Anita and Me

There were very few entries for this text with only 22 entries for question 19 and 34 for question 20.

The question required candidates to explore the importance of Nanima.

19. Nanima

Most candidate responses focused on how Nanima played a vital role in reuniting Meena's love and respect for her Indian heritage.

Higher level responses reflected on how Nanima became a significant role model to Meena and helped Meena realise the detrimental influence Anita has on her. Other areas explored included: Nanima's appearance and her traditional Indian clothing, the way she helped look after Sunil and how she shared exciting stories about India.

The majority of candidates commented on how she contrasted with the local community; the problems of racial integration in the 1970s and what life was like growing up in a minority group in a predominantly white community.

The response was awarded the following marks:

AO1 and AO3 - 15 marks

AO4 - 7 marks

Nanima ~~shows~~ is very significant and important in the novel *Anita and Me*. Nanima's arrival was triggered by Daljit's (mama) homesickness and how she misses India. When Nanima arrives and stays with the family for a couple of days, Daljit "an invisible yoke is removed" from Daljit's shoulders, this suggests that she relieved stress and work load from Daljit, to the extent that her homesickness went.

Ever since Snril's (Meena baby brothers) birth, Meena and mama haven't gotten along and had a "mutual agreement" not to talk to each other. On Nanima's arrival ~~Meena~~ Nanima "cut the strangling ties" between mama and Snril, this allowed Meena to get on better with mama so much so that she realised that "she can never afford to lose mama". This portrays the importance Nanima has on Meena and mama's relationship.

~~In the~~ Throughout the novel, Meena struggles to find her identity as she is 'stuck' between two cultures. She's "too cutesy and

shabby" to be an Indian girl and "too Indian" to be a Holliston wench. As racism is another key theme in the novel, Meena is also shown her ~~side~~ Indian side for this reason. When Nanima arrives and gets along with Meena very well she tells her not to be afraid of her true identity 'Indian'. Nanima isn't scared of her identity away from home and teaches Meena to do the same. *This is a great significance in helping Meena to get 'unstuck' from being 'stuck' in two different cultures. It was as a result of Nanima that at the end of the novel, Meena says "I can be whatever identity I want and whenever I want", this shows the significant role Nanima played in helping Meena fit into her identity.

*In addition to this Nanima tells Meena about thrilling stories in Indian which contrast to what they learn about India in school, this makes her upset that India is judged in the wrong way, but it makes her proud of her own heritage.

Nanima also plays a significant role in helping the 'aunties' and 'uncles' feel more homely. Although not their actual mother, the aunties and uncles treat Nanima like their own mothers and describe her as the ~~missing~~ 'absent generation', Nanima reminds them of their parents they left behind in India and her presence comforts them. § Portraying how Nanima is important in the novel.



This is a sound response, with a clear PEE format, which considers a number of ways that Nanima is important within the novel and the impact she has on Meena and her family. There is a little repetition at times concerning Meena's identity, however the candidate shows a sound understanding of the character of Nanima.

The candidate discusses a number of areas, including:

The way Nanima helps Daljit with Sunil; how she brings Meena and her mother closer together; the way she re-unites Meena with her Indian culture and Nanima's relationship with the aunts.

A range of textual examples are included and embedded throughout the response. Contextually, mention is made to Meena's Indian family and identity. This is a good point but could be developed further - how does this relate to the community they live in and why does Nanima see it as important to reconnect Meena with her Indian heritage?

The candidate also briefly mentions racism at the top of the final page and development of this point and how it reflected societal attitudes would also help to move the response up into a Level 4.



Points to consider with context when answering an *Anita and Me* question:

- how Tollington reflects the societal make-up of some British villages in the 1960's and 70's
- the attitudes to minority groups and the rise in racial hatred
- the way different characters in Meena's family present the differing aspects of Indian culture - Nanima is traditional, whilst Mr and Mrs Kumar are more forward thinking and embracing of Western culture.

Question 20

Anita and Me

The question required candidates to explain the ways growing up is significant.

20. Growing up

With more entries for this question, the mark range was slightly wider, with some responses achieving marks within a Level 4.

Nearly all candidates explored how *Anita and Me* describes Meena's journey from 'a rebellious nine-year-old' to a 'hardworking eleven-year-old' and how it represents a typical bildungsroman.

Contextually, candidates linked the central theme of the novel to that of Syal's own life growing up in Staffordshire. Many candidates also considered the impact of Meena's relationships on her growing up, which included: Anita, Sam Lowbridge and Nanima. From these key points, contextual links were made to the racial treatment of minority families and how it could be alienating for young Indian girls growing up.

The response was awarded the following marks:

AO1 and AO3 -17 marks

AO4 - 6 marks

Meena's growing up is significant in the novel in many ways. Meena's character develops with many other characters such as Sam and Anita and most of the events in the book are linked to Meena growing up.

Syad uses Meena growing up to display the theme of friendship in the novel. Meena realises what true friendship is when she is at the hospital with Robert. Looking through a new perspective, Meena realises how manipulative Anita is towards her friends and distances herself from her looking for true friendship. This is a reference on how many immigrants in the 60s couldn't befriend many British people due to their skin colour.

Similarly, Meena growing up portrays the theme of racism in the novel. After standing up to Anita at the fete and calling her a ~~"silly"~~ "stupid cow", Meena realises how

racist people in Tollington are. She doesn't see Sam as a "rebel" any more but as violent racist. She doesn't see Mr Omerod as a religious shopkeeper, but as a hypocritical racist. This conveys to the reader that racism is rampant in Tollington but Anita was too naive to see. ~~Further more~~ Furthermore, Dierdre calling her dog "Nigger" ~~references~~ refers to how many people were ~~caused~~ ~~a~~ casually racist in 1960 Britain.

~~Before Meena starts to~~ Before Nanima's arrival, Meena views Anita as "Free" and wishes that she had a ~~family~~ ^{family} like her. But after Nanima arrives and Meena grows up & discovers the importance of family, Meena sees how broken the Rutters are and how caring her family is. ~~Further more~~ Furthermore, after Dierdre leaves Anita Tracey Meena feels "pity" for her and invites her over to her house so she can be cared for like a ~~surrogate~~ surrogate-family. This is ~~an~~ ~~reference~~ to how Indian's had a strong sense of family in Britain and how ⁱⁿ many white families the family became less and less important in the 70s.

~~When Anita grows up she realizes the importance of Anita growing~~ Furthermore, ~~the~~ Meena growing up is used to display the importance of education. Meena falling off Sherry's horse

and being stuck in hospital for three months makes her realize that by studying, she can live a better life and move away from the people in Tollington. Furthermore after ~~Amrita~~ Meena appreciates her family she realises that her family ~~travelled from~~ traveled to England for her to have a better education like many Indian families in the 60s.

*

In conclusion, Meena's growing up is crucial to the core of the novel since many of the themes are portrayed using the contrast between her ~~at~~ before growing up and after she grows up.

* The theme of Identity is presented by Meena growing up. At the start of the novel, Meena is torn between her identity as an Indian girl and a "Tollington wench". But after growing up she realises that she can be what ever ~~idnt~~ identity she wants to be. Furthermore, Meena starts to appreciate her skin colour and looks at people by their character rather than their appearance. This reflects how Sybil and many Indians felt after ^{emigrating} moving to Britain after the second world war.



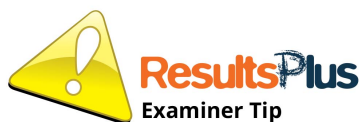
The candidate demonstrates a sound understanding of how Syal presents the theme of growing up through the character of Meena and the relationships she has with Anita, Sam and Robert.

In paragraph two, the response considers the 'manipulation' of Anita and how Meena realises what true friendship is when she meets Robert at the hospital. The paragraph contains a number of key aspects related to Meena growing up, including how her friendships link to the contextual nature of the time period. If each point was un-picked further and explored individually, then the response would achieve a higher Level.

Paragraph three is more focused and explores the theme of racism, with links to 1960's Britain. Through a number of characters, the candidate explores how Meena realises that people are not what they initially seem and this in turn helps her to grow up.

A further area that the candidate explores is the way Nanima influences Meena and helps her to realise the importance of family and how 'caring her family is'. A sound understanding of cultural context is shown in this paragraph and how 'Indians had a strong sense of family' unlike many white families.

The final area considers the importance of education and how Meena realises that she 'can live a better life' if she studies. This point does lack exemplification and could be developed further, however the candidate shows a sound understanding and links their ideas to contextual points.



It is not always necessary to consider every area of the text that relates to the theme or character. A deeper analysis and un-picking of one or two points, with textual references and contextual links can achieve a high Level mark.

Question 21

The Woman in Black

The question required candidates to explore the importance of Eel Marsh House.

21. Eel Marsh House

It was noticeable from responses that the subject of Eel Marsh House lent itself well to candidates discussing the Gothic genre conventions and the use of 'old and neglected buildings' and 'locations being cut off' from the rest of society.

The majority of responses seen, explored the things that had happened at or near the house: the death of Nathaniel and his nurse and the impact it had on Jennett Humphrey; the way Alice Drablow shut herself up in the house and kept away from the residents of Crythin Gifford and how Kipps experiences the vengeance of the Woman in Black when staying there.

Higher level responses explored the use of the weather and landscape features surrounding the house to link to the genre conventions of setting and atmosphere.

The response was awarded the following marks:

AO1 and AO3 - 22 marks

AO4 - 7 marks

Eel Marsh House plays the role of the typical Gothic novel house in *The Woman in Black* as it's big, old, isolated and full of surprises. The fact that the house is so isolated is very significant because it makes Arthur very vulnerable and makes him feel alone. Being cut off from Crythin Gifford by the causeway makes the house even more of a threat because the reader can infer that Arthur is trapped there until someone can get across the causeway. Eel Marsh House is described to be a big, old place in the novel which links to the Gothic genre as old houses are associated with ghosts and the supernatural. This creates an element of fear and anticipation for the reader because it is likely in an old, abandoned house, isolated from an already isolated town, that strange things may happen which will shock the reader and make them feel frightened.

The causeway is a significant aspect

of El Marsh House and its location because it links to the characters of Jennet Humphrey and Spider and to the theme of revenge. When Spider gets sucked into the marshes in 'Whistle and I'll come to you', Arthur struggles to save him and then sees Jennet watching from the nursery window. Arthur knows the nursery door was locked and no-one else had come up to the house so he is disturbed by this and this leads to him becoming ~~more~~ more and more irrational. This makes the house an important aspect of the novel because Arthur thinks he is having visions because of his ~~rational~~ nature which in the end, leads to the death of his family because he is the victim of Jennet's revenge. Jennet wants this revenge because her son Nathaniel, who was taken from her, died in the marshes whilst she watched on, unable to do anything about it. Nathaniel was taken from Jennet because she gave birth to him without a husband and this was frowned upon in the 19th Century so Alice, Jennet's sister, took on the child as her own. Jennet was very angry at this and it is believed that she went mad after Nathaniel's death to the point of her own death; presumably she had killed herself.

The house creates the mood for most of the novel as it is associated with darkness and

danger. This makes it important as ~~it~~ it almost controls Arthur's emotions and therefore the reader's emotions as they are made to connect with Arthur and sympathise for him due to the terrible experience he has had. Emotions are a significant part of the novel as ~~the~~ people in Crythin Gifford seem so scared when Arthur mentions the Alice Probus affairs, most of them turning 'pale' and 'frozen'. * This, therefore, makes the house an important aspect of the novel.

The fact that the house looks so empty and abandoned surprises Arthur because he knows Alice only died recently and no-one had been to the house yet. This could suggest to the reader that Alice was not comfortable in the house as she didn't decorate it with her possessions implying that maybe Jennet didn't want Alice to live happy because she was mad at Alice for taking her son even though she had to and Jennet would've been very much frowned upon if she kept the child. The idea of the house being abandoned links to the theme of suspicion as Arthur asks questions as to why it looks so empty and what could've caused Alice's death; this being the whole reason for his visit to Crythin Gifford and to Eel Marsh House.

The nursery in Eel Marsh House is significant because it reminds Arthur of his childhood

and links to the theme of vulnerability. ~~and~~ This also reminds Arthur of the children he has with Esme when he is writing the story. Children are significant in the novel too because when Arthur returns home, he soon has a child who is killed by Jennet as a form of revenge. This makes the nursery significant as the reader could ~~refer~~ say that the nursery made Arthur feel happy and potentially gave him the idea to have ~~such~~ a child. It ~~is~~ also could've been ~~is~~ part of Jennet's plan to get revenge; she may have wanted him to feel this way so that he had a child, and therefore, she could get her revenge by killing the child, in front of Arthur just as her child died in front of her eyes.

* The word 'pale' suggests illness and links to death and therefore has a connection with the Woman in Black herself because she is described as the woman with the 'wasted face'. The word 'frozen' suggests that characters (such as Jerome) became almost paralyzed and ~~was~~ unable to control their emotions and actions as Jennet had some sort of supernatural power over their minds and bodies.



This is a comprehensive and developed response, which illustrates the candidate's understanding of the way Eel Marsh House represents a typical Gothic novel location, due to its 'isolation'. Consideration is made to the way the house affects Kipps making him feel 'vulnerable' and disturbing his logical, rational mind. The candidate mentions the impact of the setting on the reader and how the house creates an 'element of fear and anticipation'. Exploring this point further would move the mark up the Level - what would the audience anticipate happening? What is it that would cause fear for the reader?

The response does become a little repetitive but the candidate does show a detailed awareness of the novel and explores a number of areas related to Eel Marsh House, including: the impact of the house on Jennett Humphrey and the loss of her son, leading to her need for retribution and the death of Kipps' son. The presentation of the nursery and its impact on Arthur is also explored.

Contextual links are made to 19th Century attitudes to women having children out of marriage and the characteristics of Gothic literature. Examples are well chosen although they are not always related to Eel Marsh House.



The response needs to keep a closer focus on the question and to avoid deviating too much into other aspects or themes in the novel.

Question 22

The Woman in Black

The question required candidates to explore how madness is significant.

22. Madness

Question 22 was the most popular of the two for *The Woman in Black*, with many candidates using the precept that madness was brought about by fear or a traumatic event. Responses included Jennett Humfrey going mad through witnessing the death of her son and her need for revenge; Kipps being described as mad because he was afraid of ghosts, and the villagers being 'mad' with anyone asking too many questions because they were afraid of Eel Marsh House and Jennett Humfrey.

One candidate questioned whether Kipps went mad as a result of his experience at Eel Marsh House, or whether the whole story was a fabrication and a result of his own loss. Some even questioned whether he was in fact mad at all.

Contextually, the majority of candidates explored the treatment of women who had children outside of marriage and the superstitions associated with ghosts during the Victorian era. There were one or two candidates who commented that 'a sceptical narrator is a key trope in gothic novels.'

The response was awarded the following marks:

AO1 and AO3 - 32 marks

AO4 - 8 marks

Madness is significant in *The Woman in Black* as it shows the long & lasting effect of ~~the~~ Jenet Kumpage on the people who have crossed her path. It is also effective in supporting the gothic tropes which Susan Hill aimed to ^{revive} ~~recreate~~ in this pastiche of a Victorian ghost story.

Madness is significant in *The Woman in Black* as it provides motivation and a justification for the actions of Jenet Kumpage. For example, Jenet is described to be 'mad with grief and a ~~des~~ desire for revenge' due to the loss of her son ^{who she had a} ~~and she~~ 'passionate love' for. ~~She~~ Jenet went mad from not being able to see her son as his 'father had gone abroad for good' and ^{the son} ~~she~~ had to live with her sister as he was an illegitimate child. Illegitimate children were often ostracised from society and the mothers were blamed and so the idea that Jenet was driven to insanity because of the separation from her ^{child} ~~son~~ provides reasons to her actions. This therefore highlights the importance of madness as Jenet's actions ^{which caused} ~~was in~~ ~~causing~~ a child to die each time she is seen can be justified by her madness or ~~the~~ society and the

separating her from her child.* When Kipps learns about Jenner's plot he deems her actions 'understandable but not pardonable' which shows how her madness due to her exclusion from society has caused her to act the way she does.

Madness is further significant in *The Woman in Black* due to the effect it has on Kipps. Kipps claimed that he 'did not believe in ghosts' at the start of the novel and had 'dismissed' ghost stories as 'nothing more than stories indeed'. However, Kipps becomes greatly affected by the actions of Jenner. Kipps was believed should show no 'animosity towards [him]'. He later realized that 'there were forces for good and those for evil doing battle' together. This idea of madness which causes the progression of the character of Kipps can be seen as Swarthill's method of punishing Kipps due to his initial rejection of religion. This was a Christian writer and so would have wanted to punish Kipps for his disassociation with religion due to his 'Londoner's sense of superiority'. London was experiencing the growth of science and technology at the time due to the industrial revolution and so many began to move away from religion. However, people in the countryside were slow to adapt to the change and so were deemed 'more superstitious', 'gullible' and 'slow-witted' than the 'cosmopolitans'. Hence, the idea that the use of madness is there to punish Kipps because of his ^{lack} ~~loss~~ of religion is effective in highlighting the importance of madness in the novel as it proves to progress the protagonist's character.

Furthermore, the significance of madness is seen in the

moves through the use of setting ^(and use of isolation within setting) which drives people to insanity. The isolation of Cynthia Sheppard and the idea it was a 'far-flung' part of the world with 'not many visitors' helps to build on the idea that the seclusion from society leads to madness. This would relate to the aforementioned idea that people in the countryside were less adapted to science and were still religious and superstitious, so were more susceptible to the belief in the presence of ghosts. Furthermore, the use of the brain 'Sir Bedivere' is significant in the use of setting to highlight madness as Sir Bedivere was a knight at the round table and was known for his use of dark magic to seduce his foes. ^{This} therefore highlights the importance of settings in demonstrating madness as Kipps is in a place of insanity and supernatural from the minute he leaves London. Furthermore, the idea of isolation of both Kipps and Alice Drablow helps the reader to identify that madness can be caused by seclusion from society. Alice Drablow did not have 'many friends' and she was described as 'extraordinary', her isolation due to her life at Felk Marsh House could therefore help to support the idea that she was a 'lunatic' who had been driven to insanity by her sister who 'hounded' Felk Marsh House and partially 'blamed' her for the death of her son. This is also supported through the madness due to the isolation of Kipps which meant he was 'quite alone' like Jerome who ~~was~~ ^{claimed} 'there is no one'. This therefore supports how madness can be caused by isolation which highlights the importance of it in this gothic story.

Finally, madness is also significant in The Woman in Black

and it helps to explain why the inhabitants of Croydon Gifford do the way they do. Mr Jerome's physiological response to fear caused by his madness, in that he 'stopped dead' and 'the ~~red~~ colour did not return to his face' helps to highlight the fear he felt when around Jenner Humpage. St Jerome was known for his fear of hell and his parana line is verged above his fear of it. The idea that Mr Jerome is mad with fear about the ghost of Jenner Humpage therefore suggests how she was in league with the devil. (this is supported by the idea that Jenner was the name of the daughter of a 'witch' burned at the stake as witches were ~~for~~ presumed to be in league with the devil.) Mr Jerome's isolation from Kipps in claiming that he 'cannot help' and 'there is no one [he] is' quite on [his] own' helps to further suggest how the isolation leads to madness due to the Secularism from society. This is further supported when Samuel Daily ~~claims~~ claims that 'those who suffer worst say least' - Jerome, Keckenich' which highlights how madness leads to the further feelings of isolation and fear. Samuel ~~is~~ ^{in the} Bible, is the name of a wise man and the idea that throughout the novel he becomes Kipps' calming, ~~best~~ understanding friend helps to support the idea that the madness caused by the experiences with Jenner Humpage in Croydon Gifford ~~is~~ were due to his initial neglect of religion. This is seen when Kipps' states that before, his 'prayers were nothing more than forms and duties. Now [he] prayed fervently' which highlights the change in character of the protagonist (a classic gothic trope) and the importance of religion which would be necessary for him to promote in her story.

In conclusion, overall, madness is significant in *The Woman in Black* as it provides justification for the actions of Jener Humfrey as well as highlighting the importance of the setting and idea of isolation for which are necessary for the progression of madness. It is also important in the development of the character of Kippis, as well as the understanding of the actions of inhabitants of Crymchott, such as Mr Jerome and Samuel Daily.

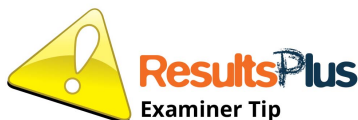
* The idea that a child died every time Jener was seen could be a reference to the Turn of the Screw which provided inspiration for this. In this novel at each turn of the screw a child died and this could reflect the madness felt by Jener at the unknown pursuit for her and her child.



This is an excellent example of a full mark script. The candidate discusses how madness 'provides motivation' and 'justification' for Jennett Humfrye's actions and how her mental state drove her 'desire for revenge'. Exemplification is seamlessly integrated and appropriately develops the assured points made.

The candidate continues to examine how the Woman in Black affects Kipps' mental state and changes him from a man 'who did not believe in ghosts' to a man who is punished for his disbelief. There is excellent contextual discussion linked to religion, which perceptively explores the idea that historically, people believed that madness occurred as a result of religious neglect.

Consideration is made to Hill's use of isolation to suggest that 'seclusion from society leads to madness'. The candidate succinctly and accurately covers the entire novel, looking at madness through a number of characters, from Jennett Humphrey, to Kipps and Mr Jerome.



Keep a close focus on the theme throughout.

Paper Summary

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

- Candidates **must** study the whole of the chosen text for both Section A and B and not to rely on a film or stage adaptation.
- Candidates should write their responses in the correct area of the answer booklet. Space is provided for each part.
- Candidates should try to avoid using extra paper. Ample space is provided in the answer booklet.
- Centres should remind their students which Assessment Objectives are being assessed for each question. Language, Form and Structure is only assessed in Section A part a), whilst context is assessed in Section A, part b) and Section B.
- For Section A, part (a) of the question, candidates must explore the language, form and structure of the extract. Candidates should just refer to the extract in this part of the question. Context is not assessed in 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. Candidates may, depending on the question, explore one area in detail or cover a range of examples.
- Section A, part (b), examples can be particular references to other parts of the novel such as events, episodes, character, action, and so on that are relevant to the question. Candidates can paraphrase quotations from memory, exact quotations are not mandatory, particularly as this is closed book examination. The Assessment Objective assesses the candidate's knowledge of the texts and not language, form and structure. Centres should remind themselves of where the Assessment Objectives are assessed.

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>

