

Examiners' Report
June 2019

IGCSE English Literature 4ET1 02

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Introduction

This International GCSE 4ET1 02 English Literature examination consists of two sections (Modern Drama and Literary Heritage) and lasts for 1 hour and 30 minutes. This is an open book examination.

Section A - Modern Drama.

Candidates answer one of the two questions based on the text that they have studied. The text choices are:

A View from the Bridge - Arthur Miller

An Inspector Calls - J B Priestley

The Curious Incident of the Dog in the Night-time - Mark Haddon (adapted by Simon Stephens)

Kindertransport - Diane Samuels

Death and the King's Horseman - Wole Soyinka

The questions require candidates to draw on their knowledge of the play, providing supporting examples, and consider the writer's use of language, form and structure.

The Assessment Objectives assessed in Section A are:

| | |
|-----|--|
| AO1 | Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. |
| AO2 | Analyse the language, form and structure used by a writer to create meanings and effects. |

Section B - Literary Heritage

Candidates are required to answer one of the two questions based on the text they have studied. The text choices for Section B are:

Romeo and Juliet - William Shakespeare

Macbeth - William Shakespeare

The Merchant of Venice - William Shakespeare

Pride and Prejudice - Jane Austen

Great Expectations - Charles Dickens

The Scarlet Letter - Nathaniel Hawthorne

The questions in Section B, like in Section A, require candidates to draw on their knowledge of their chosen text, providing supporting examples, and consider the writer's use of language, form and structure.

In addition, candidates are asked to refer to context in this section.

The Assessment Objectives assessed in Section B are:

| | |
|-----|--|
| AO1 | Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. |
| AO2 | Analyse the language, form and structure used by a writer to create meanings and effects. |
| AO4 | Show understanding of the relationships between texts and the contexts in which they were written. |

Candidates are advised to spend 45 minutes on each section.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to the detailed study of texts.

The total number of marks available for this paper is 60.

Both sections carry 30 marks per question.

Question 1

A View from the Bridge

Question 1: Explore the theme of conflict in *A View from the Bridge*.

As a central theme, candidates were able to explore a wide range of examples of conflict in the play.

Many candidates focused on Eddie's conflict with other characters, as he is at odds with all other characters in the play in one way or another, along with his own inner conflict, particularly over his feelings for Catherine. There was also much discussion of how Eddie's conflict ultimately led to his death.

Other aspects of conflict explored included the clash of the Italian code of honour and the laws of America, and the conflict Beatrice feels as a result of Eddie's feelings for Catherine.

Examiner comments include:

"A popular question on the whole which was quite well answered. Better candidates considered a range of conflicts: between characters; between the American and Sicilian ways of life; between law and justice; between the two sides of Eddie's conflicted nature and sometimes produced work of considerable scholarship. Middle range candidates generally stuck to the dramatic conflicts on stage that they could see – i.e. between characters, but here were quite often able to distinguish different reasons for these arising. The weakest responses simply told parts of the story with some additional simple comment."

"If this had been a question of 'violence' specifically, we would see even more essays about Marco raising the chair like a weapon etc. Thankfully with 'conflict', there were more varied and perceptive responses: such as Beatrice acting to prevent conflict; the internal conflict within Eddie or others; the conflict between American culture and law and the Sicilian code of honour / culture."

"Particularly perceptive candidates explored the conflict between the traditional masculinity in Eddie and the singing, more effeminate "angel" Rodolpho."

"Stronger answers placed the theme in context with the play's status as a modern Greek tragedy, with a reference to Eddie as a tragic hero"

Arthur Miller, in ^{the} ~~his~~ play, 'A View from the Bridge', the theme of conflict is prevalent throughout the text, driving forward the plot. It is intrinsically linked to Eddie, the theme of tragedy ~~and~~, the theme of fate and the idea of justice.

Eddie's stereotypical view of masculinity results in him being concerned that his masculinity is threatened. This triggers a hostile relationship with Rodolpho. Eddie, who states ~~that the~~ ~~other longshoremen~~ 'are callin' [Rodolpho] 'Paper doll they're callin' [Rodolpho], canary', feels socially embarrassed by Rodolpho. Since Rodolpho contradicts Eddie's traditional view of masculinity, he claims that he does not want Catherine to be with him. Whilst he sees Rodolpho as almost the antithesis of a masculine figure, upon their arrival, Eddie seems to respect Marco who conforms to his idea of masculinity. Marco serves as Eddie's foil. They are both hardworking and have similar ~~to~~ notions on masculinity. However, their difference in knowledgeability ^{soon} comes to fruition ~~soon~~. Eddie believed that 'they paint the oranges to make them look orange.' Both Marco and ~~Eddie~~ Rodolpho correct ^{him} ~~at~~ angering Eddie. The stage direction, 'resenting his instruction' reveals his frustration.

Following this, Eddie is keen to display his masculinity as he proudly states, 'make it strong' referring to his coffee. By doing this, he is trying to show his mental toughness and resilience. Shortly afterwards, a hubristic confrontation takes place as Marco undermines Eddie's physicality. Marco asks Eddie, 'can you lift this chair?' ~~before showing him how to do it~~ Eddie attempts to do it but the chair 'leans over to the floor.' Immediately Eddie begins to make excuses to defend himself. However, Marco achieves it and the act ends with a tableau of Marco holding the chair over Eddie like a weapon foreshadowing the tragic ending caused by escalating conflict.

Eddie's inability to recognise an illicit attraction for Catherine developing is his hamartia. As a result of this he tries to keep Rodolpho and Catherine apart, eventually deciding to report him and Marco to the authorities. This sparks an intense conflict between Eddie and Marco ultimately leading to the protagonist's death. Initially, ~~it seems~~ Eddie is portrayed as a paternal figure committed to Catherine's education and well-being. Over the course of the play, this develops into a proper desire. Eddie ~~asks~~ says 'lemme see in the back' after he initially criticised her for 'walking wary'. This ambiguity reveals an inappropriate relationship to form. Catherine is also unaware of this as a result of her innocence. This is most evident when she fails to recognise Rodolpho flirting when he exclaims, 'Yes! I like sugar very much!' which is perhaps a sexual innuendo. Towards the end, Bestie shouts, 'You can never have her!' This is a moment of anagnorisis which precipitates a dramatic unravelling enraging Eddie. It stimulates

to attack Marco when he arrives to the scene. This is the climax of the play building up as tension between the two triggers a strong conflict. Here Marco uses violence to uphold the moral law ~~after~~ while Eddie commits it to cover his lies and deception. This antagonism from Marco is foreshadowed near the start of the text. Eddie ~~addresses~~ ^{warns} Catherine as he says, 'you can quicker get back a million dollars that was stole than a word you can get ~~over~~ gave away.' Here, he is criticizing Vinny & Bolzano who 'snitched'. This is almost ironic as Eddie does the same thing. Therefore, this portends ~~to~~ how others turned on Eddie when his deception comes to light. For instance, Catherine calls Eddie a 'rat'. This animalistic language is dehumanising and accentuates Catherine's complete hatred of Eddie.

Throughout the play, tragic foreshadowing has a major role in driving the plot and accelerating the conflict. Alfieri, in his opening speech reveals that lawyers 'are only thought of in connection with disasters.' The lexical choice of 'disasters' foreshadows the collapse of relationships due to conflict. Alfieri's use of the past tense is allegorical. He states that ~~he~~ 'watched it run its bloody course.' The adjective 'bloody' signifies violent conflict and thus, portends Eddie's death. This idea is further developed by Alfieri when he says, 'there are times when you want to spread an alarm but nothing has happened? Looking back sets up a premonition and the term 'alarm' is associated with 'disasters'. By introducing Alfieri as a ~~do~~ chorus, Miller alludes to ~~of~~ Greek tragedies. Aristotle's concept of tragedy claimed that it has to 'excite pity and fear'

which he concludes is aroused by 'unmarked' misfortune'. Thus Miller foreshadows the unfolding tragedy triggered by Eddie's fatal flaw of failing to recognize his attractions for Catherine which causes conflict.

Conflict is also caused somewhat by differing views on justice and the law. Whilst Alfieri believes 'only God makes justice', both Marco and Eddie try to contravene it to make their own justice.

This ~~spark~~ heightens the conflict between the two as they both opt to commit violence to make ~~that~~ ~~supper~~ their own justice. This becomes evident when Marco tells Alfieri that 'not all the law is in a book'. ~~Meanwhile~~ Eddie is also frustrated with the law as revealed by the stage direction 'angering' when he ~~last~~ talks to Alfieri.

To conclude, conflict is a key theme in 'A View from the Bridge'. It is sparked by Eddie and his fatal flaws. This is then accentuated by opposing views on justice. Throughout the play, Miller foreshadows this conflict which precipitates Eddie's downfall and death.



This candidate makes a masterful and assured job of exploring the theme of conflict in *A View from the Bridge*. There is consideration of Eddie's 'hostile' relationship with Rodolfo, the conflict caused by Eddie's feelings for Catherine and Eddie's hamartia.

The response is well-developed and quotations are embedded with discrimination and focus. Critical style is assured and there is a cohesive evaluation of the use of form, structure and language. This is a well-crafted and confident answer which fulfils Level 5 completely.

Level 5, 30 marks.



Remember that in Section A, both AO1 and AO2 are assessed.

In A View from the Bridge conflict is a major theme, it links into honour and respect as with out ~~honour and respect~~ ^{theme}, conflict will come and result in tragedy.

Mr Arthur Miller uses the main protagonist, Eddie to ~~expose~~ speed up the turning point of ~~conflict~~ in this play, ~~where~~ the first bit of conflict was when Eddie challenged Rodolpho to fight him. This fight is because of Catherine, ^{As} ~~she~~ Catherine is in love with Rodolpho, Eddie becomes jealous and uses conflict to fight Rodolpho, ~~the~~ when Eddie appears to be winning, Marco steps in. This adds to the theme of conflict and results in Eddie becoming embarrassed and the end of act 1.

The conflict between Eddie and Marco nearly ends in the deportation of the two italians, ~~then~~ when Eddie ~~now~~ tells the burro about Marco and Rodolpho, Marco insults Eddie, 'This man

killed my children' this is a huge dishonorable moment and causes Eddie to want revenge. Showing that conflict drives the plot of the play and causes the fight at the end.

The place which *A View From The Bridge* is set is Red Hook, this is a place where immigrants go to restart ^{*} or provide for their families back in Italy. Vendetta is huge in Red Hook, if something happens, the person will take it into their own hands to make amends to the problem. This encourages conflict and is used by Eddie.

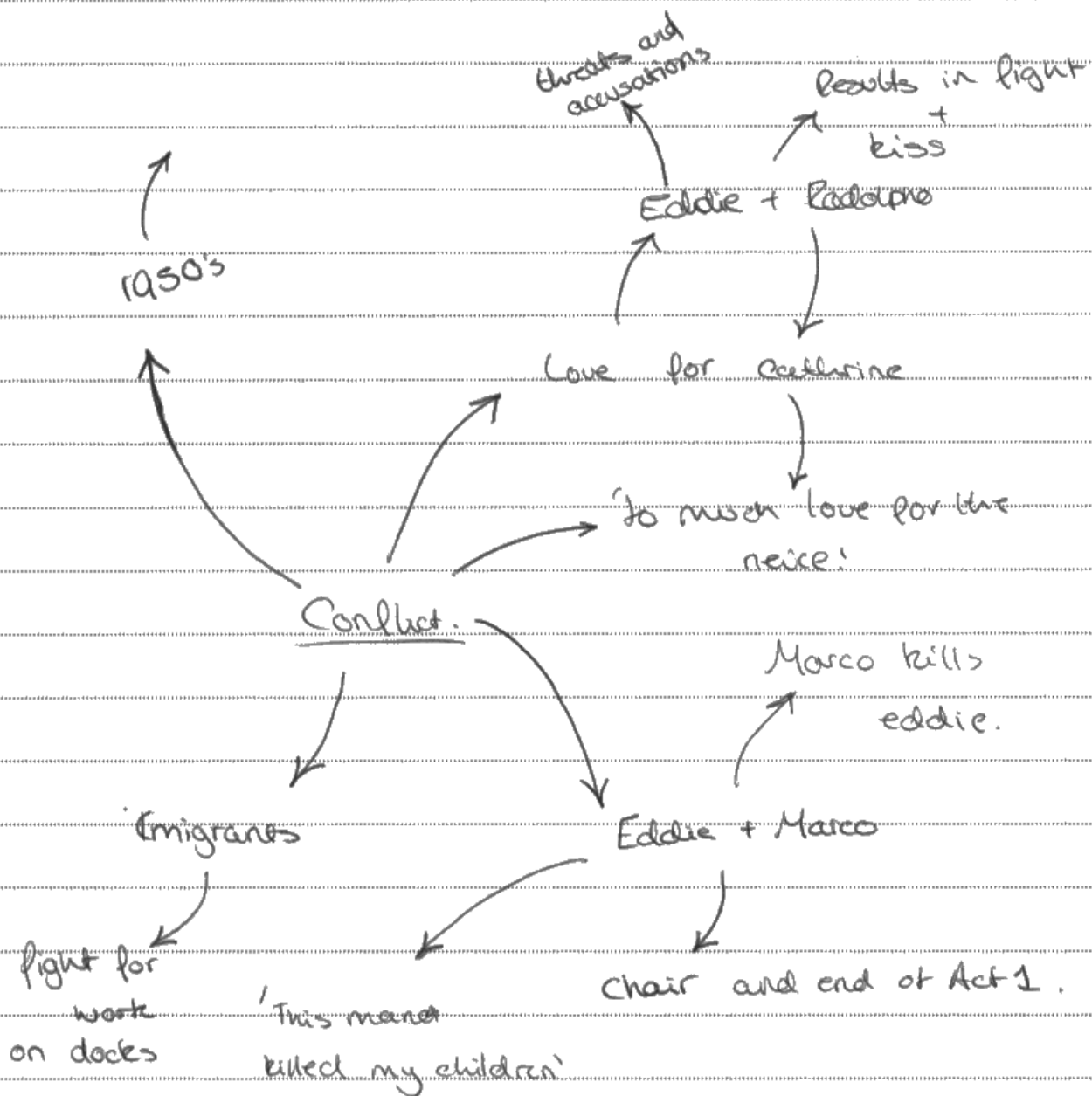
Miller uses Catherine ~~to~~ as a catalyst to Eddie's downfall, ~~it~~ she causes conflict between Eddie and Beatrice and Eddie and Rodolpho. When Beatrice realises that Eddie has 'too much love' for Catherine she confronts him and causes tension when she asks 'when am I gonna start feeling like a wife again' the conflict between Eddie and Beatrice ~~is~~ is over Catherine. Eddie and Beatrice fight over what Catherine ~~should~~ should do. The way Eddie feels about Catherine causes a divide between the three of them. This shows that conflict is always over

Catherine.

The dishonourable actions of Marco causes Eddie to want an apology, which is rare and unlikely in this time. Eddie confronts Marco ~~and~~ at the end of the play and uses his own vendetta to try and kill Marco, the conflict between these two is a result of ~~honour~~ dishonourable actions and also the fact of Vendetta and revenge. 'Animal' is shouted by Marco as a insult towards Eddie, this shows us readers that both mens blood is hot and they both want to fight one another. ~~Also~~ Conflict is ever present with in their play and is ~~the~~ the turning point.

In Red Hook conflict isn't just about fights, its also around work, there are limited jobs available in this place, especially for immigrants. Only a few ships will come by be unloaded, therefor the workers have to be strong and willing to work any time. When Marco comes along Eddie becomes Envious, ~~and~~ which adds to Eddie's rage towards him. In this play conflict is a major theme and it drives the plot the ending and causes the turn of events at the end of Act 1.

The language used by Marco and Eddie towards the end is spiteful and is aggressive, 'I spit on you' said by Marco is not just a rude thing to do it is like Marco is spitting on Eddie's pride, honour and name, this causes the conflict between these two men to increase and causes a thirst for revenge for Eddie.





AO1 is sound in this response with relevant aspects of the play selected, including when Eddie clashes with Marco over Rodolfo, with Marco displaying his superior strength over Eddie when he lifts the chair over his head, as well as how Eddie's feelings for Catherine act as a 'catalyst to Eddie's downfall'.

There is some sound understanding of language for AO2. There is focus on the 'spiteful and aggressive' language used by Marco, representing his 'thirst for revenge for Eddie'.

Further evidence of sound understanding of language, form and structure would have helped the response to secure a mark at the very top of the Level.

Level 3, 17 marks.



As part of AO1, candidates are required to provide examples to support points. As an open book exam, this is likely to be quotations from the text. However, depending on the point being made, this could still be a paraphrase or a reference to a specific part of the play.

Question 2

A View from the Bridge

Question 2: How does Miller present Beatrice in the play?

With this question, there were many insightful responses which were able to track the changes in the way Beatrice is presented as the play progresses. Many candidates discussed the presentation of Beatrice at the start of the play as a typical housewife of the time, including how she tirelessly prepares for Marco's and Rodolfo's arrival, her relationship with Eddie and the impact of Eddie's feelings for Catherine on their relationship.

Examiner comments include:

"The majority of candidates were confident in exploring Beatrice as an example of the domestic house wife, the typical role of women in the time, and Beatrice as a peacemaker."

"Some candidates noticed the subtle way Beatrice tries to avoid hurting Eddie's dignity – exploring the language she uses in detail. A few candidates convincingly tracked the change in Beatrice through her language."

"There were some answers that managed to create a cohesive, consistent argument (for example about how she changes from submissive to more dominant and confrontational; or how Miller shows her gradually breaking conventional housewife stereotypes; or how her allegiances with Eddie and Catherine change), but these consistent evaluations occurred fewer times than with the conflict question."

"Perceptive students were able to look at Beatrice's role at the end, and how interrelationship with Eddie reflected his change as a tragic hero"

"A less popular question less well answered, and the typical award here was Level 3 or low Level 4. This was attained by writing a more or less well illustrated character sketch of Beatrice with suitable references from the play. Most candidates missed the subtler aspects of Beatrice's character – her half-realisation of Eddie's incestuous love for Catherine which she can never quite bring herself to articulate, for fear that saying it aloud would actualise it; her genuine maternal love and concern for Catherine, her loyalty beyond Eddie to his family, her loyalty, tested almost to destruction as it was, to her husband and the sheer hard work she put into their marriage. These aspects eluded most candidates, but those who saw and documented them were suitably rewarded."

Beatrice is the wife of the protagonist, Eddie Carbone, and essentially she plays the caring role of a peacemaker in the play. Beatrice Carbone is the stereotypical image of a 1950's housewife, playing to the norm perfectly. She feels that her duty is to be a good wife and mother and handle the household well.

The first time the audience sees Beatrice she is 'imping her hands with a towel' as we are told by the stage directions which immediately sets her as the character who will be seen in a domestic setting. Beatrice is keen on playing her dutiful role and making the lives of people around her better. The audience sees her kindness and loving nature at the very start as she supports Catherine, her niece and adopted daughter, with to become a stenographer and work. Eddie Carbone is against the idea of Catherine getting a job as initially he deems the area to be unsafe and 'practically long foremen' however soon we realise he is more concerned about the way other men will be seeing her in her 'high heels' as they head him like 'windmills' even in the 'candy store'. Beatrice, however, defies the rules of being a good wife and supports Catherine, saying 'she's gotta go to work sometime'. Beatrice is wise in the sense that she realises the changes that will occur as Catherine grows and the fact that 'work is the best practice'.

Beatrice is usually seen as a caring wife and suited to her oppressed role, however when she feels Eddie is in the wrong she does not hesitate to correct him and make him 'listen'. ~~It could be argued that Beatrice~~ Beatrice is a mother figure and a wife who cares for Catherine throughout the play as she attempts to help her mature from a young girl to an independent woman. Showing her constant love and care, with affectionate terms like 'babe'.

Beatrice defends her cousin Rodolpho throughout the play and continuously attempts to make her husband's dislike towards him lessen. When Beatrice first realises the cousins are coming she is seen fretting and worrying about 'Starbuck's' and making the 'fish'.

The stage directions clearly show how keen Beatrice is to make life easier for her migrating cousins as 'she stalks into the kitchen' and 'there are tears in her eyes'. When Eddie responds angrily to the cousins coming she calls him 'an angel' showing how deeply she cares for her family, even the cousins she has not yet met.

Beatrice pays interest in the lives of her cousins asking about his 'wife and kids'.

When Eddie's resentment towards Rodolpho increases and becomes further clear, Beatrice serves as the negotiator who attempts to lighten the mood and convince her husband to allow the blossoming relationship between Catherine and Rodolpho to take place. She defends their late arrival to the house as she says 'Well, it's a long show at the Paramount' and constantly questioning 'what do you care?' in order to make Eddie realise that he has to let Catherine go. She calls Rodolpho a 'nice kid' and is immediately on board with the

idea of Rodolpho marrying his niece. 'That's gonna be her husband.' Beatrice does not hesitate in opposing Eddie about his ideas that Rodolpho is 'strange' as he is 'blond' and 'nigs'. Beatrice is quick to defend Rodolpho not only due to the fact that she is a kind hearted woman who loves her family, but also ~~to~~ because with Rodolpho's entrance she sees a chance of getting her marriage and husband back.

Eddie Corbino has clear inappropriate feelings towards his niece which Beatrice cannot ignore as she is often 'angered' due to his strange and unfatherly behaviour like commenting on Catherine's 'high heels' and asking to see her dress 'in the back' which makes her seem 'like a college girl'. Beatrice is jealous of the attention which is taken from her and given to her niece instead, and she craves intimacy with her husband as she is seen asking him desperately: 'When am I gonna be a wife again, Eddie?'. This suggests that their relationship has been lacking both emotionally and sexually for 'three months' and Eddie's unnatural feelings towards his niece are causing a strain. The idea that Beatrice wants her role as a wife back is reinforced when she advises Catherine to stop being a 'babe' as Eddie is a man and she is now a woman. Beatrice shows the audience Catherine's innocence as she advises her niece to stop walking around in a 'slip' and talking with Eddie when he is in his 'underwear' manning. Beatrice is a wise woman who understands the feelings

that Eddie has for his niece are no longer of the father-daughter type and she attempts to fix the matter before it can get out of hand. However even when she isn't 'good' due to the lack of affection from her husband Beatrice handles Catherine with care and when asked if she is jealous, simply 'smiles'. Beatrice compromising her happiness for the people she loves whereas no one considers her.

Beatrice is also a foil for Catherine, meaning she contrasts starkly with her niece and emphasises the headstrong woman Catherine becomes. Beatrice has an isolated relationship of duty whereas Catherine is in love and impressed with Rodolpho 'light skin and blond hair'. Beatrice is to play the role of an ideal wife whereas Catherine defies her father figures, Eddie, and has aspirations to pursue a job and marry the man she loves. In this way, Beatrice is used to emphasise how Catherine is becoming an independent and strong woman and how her character grows, they are a clear juxtaposition of one another.

At the end of the modern classic, Beatrice is one of the characters who is suffering the most due to her husband's fatal flaw, hamartia, of loving their niece in unnatural ways. Eddie threatens that 'she can't come back' if she is to go to the wedding of Catherine and Rodolpho and she is 'with fear' as she knows her husband will not let her live the way she wants now and she will have to play a 'role'. Despite the rude and aggressive behaviour of Eddie, Beatrice depends on him till the end letting Catherine

'Don't call him that' when he calls her uncle that he belongs in a 'nerv'. Beatrice's undying love contrasts with the young and impulsive one of her niece and cousin, Rodolpho. Beatrice is largely seen 'crying out' and frantic and in her rush of emotions she is overwhelmed and therefore confirms the suspicions of the audience that Eddie wants Catherine in a way he can't have as he wants 'somebody else' and he can 'never have her'. These words create a dramatic and tense atmosphere at the end, heightening the tragedy and confirming that Eddie is ~~is~~ dismissive about his feelings to even himself: he is 'shocked' and 'horrified'. Despite this last tense moment between the couple, Eddie dies in her arms and is seen crying the affectionate term 'my B!' ~~At the~~ emphasizing the tragic and melancholy end in which Beatrice loses her life ~~is~~ in a sense as her husband dies too.

Miller presents Beatrice as the kind woman who has a strong sense of family love and honour the Italian codes of putting family first. Beatrice is a voice of sense and shows the heart of the play in a heightened sense.



This is a comprehensive response which explores the relationships Beatrice has with Eddie, Catherine and Rodolfo, including how they change as the play progresses.

It is a well-developed and focused response and quotations are embedded with discrimination. Critical style is assured and there is cohesive evaluation of the use of form, structure and language.

This response fulfils the criteria for Level 5.

Level 5, 30 marks.



Candidates are advised to spend 45 minutes on Section A.

Beatrice portrays a loving character that is seemingly family orientated. When ~~E~~ Catherine yells at Eddie ^{saying "he belongs in the sewer!"} ~~calling him "This rat!"~~ Beatrice quickly exclaims that "we all belong on the garbage". This encounter projects Beatrice as in a positive light, making her the mender of most situations. She is the glue that holds the family together. We can interpret this as her being an extended metaphor of the ~~community~~ immigrant community. Beatrice in New York.

Beatrice's ~~also~~ main purpose in the play is to drive the plot forward. She is seen consoling Eddie most of the time about Catherine. Thus across her but her main ~~&~~ purpose is still fulfilled.

"Come on, shake hands with her."

~~Her character is quite emotional as she~~

~~is & seen 'weakened with fear',~~

she is always trying to fix things in her broken family even though it is hopeless.

This also adds on to my previous point ~~about~~ on how the Carbone family is the micro representation of a macro situation.



Despite this being a brief response, there is just enough evidence of knowledge and understanding of Beatrice and her role in the play for a mark at the bottom of Level 2.

The response starts by considering how Beatrice is a 'loving' character who is 'family orientated'. An example is selected from the text to support.

There is some personal engagement, evident in the candidate's comment that Beatrice is 'the glue that holds the family together'.

For AO2, there is brief consideration of the form, particularly how Beatrice's 'main purpose in the play is to drive the plot forward'.

Further development of ideas would have helped the response to achieve a mark higher in the Level.

Level 2, 7 marks.



For AO1, candidates should show their knowledge and understanding of the text through the scope and depth of examples selected from across the text.

In the play "A View from the Bridge" by Arthur Miller uses the character of Beatrice as a representation of the role of women in the 1900s. This was a time in which women were considered inferior to men and their subordinates as it was a patriarchal society. The inferiority of Beatrice in comparison to Eddie is highlighted when Catherine gets a new job and even though Beatrice (who is a parental figure to Catherine just like Eddie) approves, they both still need Eddie's permission. Catherine begs Eddie to "think about it a little bit". The request highlights the lack of power and authority Catherine has over Beatrice.

has which displays the lack of power women in the 1900s had compared to men who made all decisions even simple ones. Miller uses Beatrice to successfully give insight to the audience on life for women in the 1900s.

Miller also presents Beatrice as extremely loyal to Eddie. This is successfully displayed when the Carbone family, ~~and~~ Rudolph and Marco discover that Eddie called the immigration officers on the two cousins (Marco and Rudolph). Catherine, who is outraged, begins to call Eddie names including a "rat". However, Beatrice comes to Eddie's defense, exclaiming "Don't you call him that". The imperative highlights Beatrice's loyalty as in Italy, their culture, part of the dictation code was the code of silence - the Omerta Code - where calling the immigration on immigrants was heavily frowned upon as previously mentioned through the story of Vinny Bonzano, who was disgraced by his own family for the same "crime" as Eddie. The fact that, despite Eddie's crime, Beatrice still defends him ~~when~~ while the others completely lose all respect for him illustrates her loyalty and supportive nature.

Further more, Beatrice is also presented as ~~being~~ neglected. This is mostly brought about by their ~~to~~ Eric and Eddie's lack of Eric. Beatrice confronts Eddie, asking "when am I gonna be a wife again?" The simple yet effective question ~~brings~~ brings about sympathy from the audience as ~~both~~ Beatrice is

portrayed as Eddie's subordinate so for her to question him, especially on such a delicate topic as their marriage illustrates the magnitude of her neglect by Eddie. The audience feels extremely sorry for Beatrice as it is evident that she tries to be a good wife, for example cooking, yet she does not get any recognition and affection from the person it matters from the most - Eddie.

Beatrice is also presented as a victim and arguably, the most affected and innocent victim. This is highlighted when Eddie calls the Immigration officers who take Marco and Ruddy away. However, before they depart, a fight breaks out and Eddie is stabbed and dies.

Beatrice now goes to him and 'covers him with her body'. This simple act highlights Beatrice's loss as audience can sympathise and as well as empathise with the pain of losing a loved one. Additionally, Beatrice is also portrayed as a victim because she played no part harmful part in the tragic tragedy and in fact ~~attempt~~ made a desperate yet feeble attempt to stop it as the tragedy ended with her losing her cousins, who she cherished, and more importantly, her soulmate.

Miller also presents Beatrice as a motherly figure. This is portrayed when Beatrice confronts Catherine about her relationship with Eddie. Beatrice realises it is time for Catherine to grow up and become more independent of Eddie so advises Catherine telling her "if you act like a baby and he be treating you like a baby". This phrase is effective in portraying Beatrice

as a mother figure because although she is not accustomed to being confrontational, she acknowledges that Catherine needs to behave like a grown woman rather than a child but instead of causing chaos and arguing with Catherine, she simply advises Catherine on how to behave ~~seamlessly~~ while being cautious to get her point across while keeping Catherine's feelings in mind to avoid offending her, just as a mother would do to their own child.

Lastly, Beatrice is portrayed as caring. This can be illustrated ~~at the~~ before the arrival of the cousins. When Beatrice discovers their sudden arrival and begins to panic as she was not able to prepare for them. Beatrice one of these worries is that she "didn't even buy a new tablecloth". ~~the~~ The fact that Beatrice is focusing on little asp elements like tablecloth symbolizes how comfortable and appealing she wanted to make her home for her cousins which links to the Italians strong love of family. Even though the cousins are coming from ~~total~~ poverty, Beatrice still wants to make their stay as pleasant as possible.



This answer combines thorough and sustained knowledge and understanding with effective personal engagement and a consistent focus on the question.

There are some brief references to context at the beginning of the response. Although context is not assessed in this section of the paper, sometimes candidates have used such references to frame points for AO1. For example, in this response, the reference to the 'role of women in the 1900s' is used to demonstrate that Beatrice is presented as a typical housewife of the time.

Aspects of language, form and structure are analysed and relevant examples are given in support.

There is a range of points in the response for both AO1 and AO2 for a mark in the middle of Level 4. Further development of analysis, perhaps by connecting ideas in the text, would have helped to secure a mark at the top of the level.

Level 4, 21 marks.



Remember, context (AO4) is not assessed in section A.

Question 3

An Inspector Calls

Question 3: Explore Priestley's portrayal of the older generation in the play.

Many responses focused on how Mr and Mrs Birling are presented in the play. Some candidates discussed the presentation of Gerald and how he showed similar traits at times to both the older and the younger generation.

A lot of responses to this question contrasted the portrayal of the older generation with the younger generation. Whilst there were many successful responses which used the contrast between the two generations to develop appropriate ideas about the older generation, some responses did drift away from the focus of the question and did not link ideas about the portrayal of the younger generation back to what it showed about the older generation.

Examiner comments include:

"Weaker answers spent too much time talking about the younger generation (stronger answers used this only as a comparison), and stronger answers were more able to articulate and evidence the older generations lack of responsibility"

"The most popular question on the whole paper, and hence the one which saw most awards in Level 3. In fact it was a trickier question than it seemed, as it required candidates to decide on which aspects of the various conflicts in the play were generational, a function of class or a matter of politics. Really able candidates considered these latter two factors as a function of the first and managed to assemble some impressive case studies. Middle range candidates, however, often confused the generation/class/politics taxonomy or, more often, flitted from one to the other as though they were interchangeable. Equally, less able candidates tended to work in stereotypes in which the older generation were seen as reactionary, inflexible and ignorant as opposed to the broader-minded younger generations. An excellent multi-layered question which really worked across the ability range, with even the weakest candidates finding something to say."

In ~~an~~ "An Inspector Calls", the older generation are key to the main themes of the play.

The differences between the older and younger generation in "An Inspector Calls" change drastically during the play. At the start both groups have the same mindset about the community and how it functions. As the play progresses and the ~~lapse~~ inspector picks apart their stories, ~~the~~ a gap between the two generations forms. The younger generation, of Sheila and Eric, both feel guilty about what they have done and see the flaw in what they and their parents did. Eric ~~has~~ has the view that Mr Birling "could have kept her on instead of throwing her out" (her "being Eva Smith) but Mr Birling sees no wrong in what he "did" - "she had a lot to say - far too much -

she had to go". Mr Birling even ~~refers~~ & refers to his children as the "famous younger generation" possibly meant to be seen as sarcastic.

The older generation show no guilt or responsibility at ~~and~~ any point in the play. Mr Birling claims that if ~~the~~ Inspector Goole is not a real police inspector then it "makes all the difference" because there won't be a "public scandal" which is all he seems to care about. They don't understand why Sheila and Eric care, now that there will be no consequences. Mrs Birling says "in the morning they'll be as amused as we are" ~~it demonstrates~~ demonstrating that she thinks the whole thing is a joke.

Sheila tries to tell them that they're wrong by saying "so there's nothing to learn" and Mr Birling replies "we've been had - that's all" which demonstrates his lack of remorse ~~of~~ or care for Eva Smith and the consequences of his actions.

The older generation have very strong ^{views} ~~views~~ about society. Mrs Birling in particular is very

quick to judge Eva Smith as a girl of "that class", evidently expressing her distaste for such people. When it is discovered that Eva ~~ref~~ refused money from Eric because it was stolen, Mrs Birling comments "as if a girl of that sort would ~~every~~ ever refuse money" with the same distasteful tone being conveyed. Mr Birling sees the girls like Eva Smith as "cheap labour" instead of real people and considers himself very highly within society. Both parents only care about how they are seen within society - "Nothing much has happened! Haven't I already said they'll be a public scandal" - Mr Birling only care about his position and how he is seen by ~~some~~ society.

Overall, the older generation are presented as people with no ~~se~~ ~~to~~ feeling of responsibility for other members of society and ~~very~~ people who care only ~~to~~ about their social status. This is contrasted by the younger generation who see the consequences of their actions on ~~the~~ Eva Smith ~~another~~ and her life.



This response concisely contrasts the differing attitudes of the older generation and younger generation as the play progresses.

There is a combination of relevant personal engagement with sound knowledge and understanding of the play. The response is focused on the question and relevant support is embedded. The response fulfils the criteria for Level 3.

Closer analysis of language, form and structure would have helped the response to have achieved Level 4.

Level 3, 18 marks.



A brief introduction and conclusion can help to ensure that the response is focused on the question.

In *An Inspector Calls* Priestley portrays the older generation to be very ~~more~~ set in their ways, they're very focused on classes and also quite misogynistic. None of them change their views throughout the play.

Priestley portrays Mr Birling as a classic upper-class man. He doesn't believe that war will happen and ~~he~~ you can tell he's money hungry, when Sheila tries to break off the engagement with her fiancé, he tries to stop her because he knows them getting married will bring them a lot of money since Sheila would be marrying someone of a higher social class.

He gives ^{Sheila's} fiancé a talk saying that every man should take care of himself and his family, this shows that he has a classic mindset for 1916, when this was set. In this time of life the men were

the bread winners meanwhile the wives took care of the children and home and any other domestic stuff. In today's society there are a lot of different style homes, single parents, same sex parents, stay at home dads, couples with no children. A lot, if not all, of these would be frowned upon back when this play was set so Priestley gave Mr Birling this mindset of family to add to the effect of when this was set.

Mrs Birling has a very similar mindset, she too thinks men are the ones to bring home money. In the play she says that men have to focus on their work and earning money and that Sheila will have to get used to that just as she did. This suggests that Mrs Birling wasn't/is still not happy with the family dynamics and Mr Birling being work ~~orientated~~ orientated but she knows she has to deal with that. So although she thinks the same, I don't think they feel the same way about it. Mr Birling seems happy and keen to show Sheila and her fiancé about married life but Mrs Birling seems unhappy.

as if she just goes along with it because she has no choice.

You can really see a gap in the generations where they don't agree, by the end of the play Sheila and Eric show remorse for Eva Smith's death and you can tell they're going to change. However Mr and Mrs Birling don't care and are very sure they didn't have anything to do with her death even though Mr Birling fired her, leaving her with no money, and Mrs Birling turned her away from her women's charity meaning she had no help. This shows how the older generation is more set in their ways than the younger generation.

I think Priestly uses all of these points to portray the older generation in a very true way, everything that happens in this book and ~~even~~ how the older Birlings think/feel are how many people thought/felt around this time. Some people still think this way.



This response provides an overview of how the older generation are presented through their actions and attitudes in the play.

Points lack sufficient development for a mark in Level 3; supporting examples could have helped.

AO1 is evident in the response but points on language, form and structure are lacking. Therefore, a mark at the very top of the level cannot be awarded as there is insufficient evidence of AO2.

Level 2, 11 marks.



Responses which re-tell the story are typical of Level 2, where the key descriptor is 'largely narrative'.

older generation

how men treated women.

Eric & Sheila changed

Mr & Mrs Birling didn't change - didn't accept social responsibility

HOPE for future generations

exploitation.

Purpose of AIC

prevent it in the FUTURE

Mr B

→ foolish

→ unable to see future

→ poor judgement

Mrs B

→ how men's treatment should change in the FUTURE

Dramatic Irony

Inspector interrupts Mr. B

Setting

↳ Dining Room

doesn't change

Dramatic Tension

Priestley portrays the older generation, Mr and Mrs Birling as ignorant capitalists who are unable to adapt or change their ways to benefit society as a whole. This sense is conveyed throughout the play using language, structure and form.

As co-founder of the ~~Acting~~ Socialist party, Priestley felt very strongly about his political views in favour of socialism and this is in conflict with the Birling family who represent capitalism. Written in 1945 but set in 1912 during the Edwardian era where Britain had extremely ~~rigid~~ rigid ~~and~~ gender and class boundaries. The purpose of An Inspector Calls is to provoke a new idea of social justice, ~~but~~ and to achieve this Priestley uses Mr. Birling's character.

Mr. Birling is portrayed as a rather ^{imprudent,} ~~imprudent~~ ~~and~~ ^{and "practical"} ~~practical~~ ^{of business."} ~~business~~ ~~man~~ ~~who~~ ~~has~~ ~~extremely~~ ~~poor~~ ~~judgement~~ ~~a~~ ~~sort~~ ~~of~~ ~~egoistic~~ ~~attitude~~ ~~which~~ ~~obviously~~ ~~a~~ ~~1945's~~ ~~audience~~ ~~would~~ ~~hate~~. He believes that ~~a~~ ^{one of} his long speeches as he says, "A man should look after him and his own." Mr. Birling believes that everyone in society should mind their own business, this challenges Priestley's views which ~~are~~ later on come face to face with Mr. Birling through the Inspector. The phrase "him and his own"

suggest Mr. Birling's lack of concern for the community around him. A 1945's audience ~~but~~ would absolutely hate ^{and disgust} Mr. Birling, "later on in the play he says, "community and all that nonsense." This further stresses Mr. Birling's evil nature but it also foreshadows the truth which the Inspector is about to reveal. ^{Priestley's} ~~The~~ use of structure is extremely crucial because it allows a 1945 audience as well as a modern day audience to explore ~~the~~ how Mr. Birling is before his downfall.

~~As the play progresses and Eric's role in Eva Smith's suicide is revealed Mr. Birling~~ Priestley uses Dramatic Irony to emphasize capitalists like Mr. Birling's foolishness. Mr. Birling claims war is "impossible." This foolish sense is revealed ~~to~~ to the audience because just two years after, World War ~~one~~ ^{one} started. This highlights the fact that not only is Mr. Birling's judgement poor, but also that who he represents, the older generations are not able to create awareness for themselves about the world around them. What further stresses this point is the comment that Mr. Birling makes about the "world that'll have forgotten all these Capital versus Labour agitations" and "There'll be peace." ~~Not only~~ Strikes increase quite a lot during this period, in fact there was a ^a General Strike in 1926 ~~for~~ which caused the country to come to halt for nine days. Therefore Mr. Birling's words are clearly not to be trusted, neither can the future generations.

As the play progresses and Eric's role in Eva Smith's death is revealed, Mr. Birling's lack of concern that his own son, raped a girl and got her pregnant raises doubt in the audience. Mr. Birling is only worried about "the social scandal" in relation to his status. Not only does this show Mr. Birling to be a horrible father but it also portrays the fact that he was not even close enough to his own son, close enough for Eric to discuss his problems with. "You're not the kind of father a chap could go to when he's in trouble." Not only does Mr. Birling lack the idea of social justice but also the idea of ~~the~~ keeping strong family relations. He is contradicting himself at this point, how can a man "look after himself ~~and his own~~" when he can't even look after his own son!?

Towards the end of the play, Inspector Goole who shares Priestley's views on socialism, gives a speech about social responsibility. Despite Mr. Birling being aware of him and his family's role in Eva Smith's suicide, and the idea of socialism, when the Inspector leaves it makes absolutely no difference to Mr. Birling. "Well, here's to us." and "All over now" said by Mr. Birling creates a strong sense of imitation in the audience because the whole purpose of *An Inspector Calls* is to also teach capitalists like Mr. Birling about equality amongst all classes and how as a community, regardless of your gender and status, we should all be able to respond to each other's needs because "we are all members* of one body."

In comparison to Mr. Birling who did not learn anything the Inspector was trying to communicate, Eric did. At the start of the play Eric questions his father ~~about~~ expelling Eva from work and suggests, "He could have kept her on instead of throwing her out." Priestley displays ~~two things here, firstly~~ this phrase, ^{which} foreshadows ~~that~~ Eric's socialist beliefs and the fact that at the end of the play, he accepted responsibility and changed whereas Mr. Birling didn't. A consoling and hopeful tone is created for the future generation and this is what Eric symbolises.

At the beginning of the play, when Mr. Birling is giving a speech about how a man should be concerned with his business, he is interrupted by the door bell rung by the Inspector. The ~~light~~ stage directions of how the lighting goes from "pink and intimate" to "harsh and bright" suggest that the Inspector is bringing a harsh reality to the Birlings, in which only the young characters change but the older generation in the play don't change. The Inspector's name, "Goole" is a homophone for "ghoul" which suggests a phantom, hence why the Inspector takes such an interest in Eva's death, his incredible determination to pursue social justice for her emphasises the fact that people like her, a working class were powerless in the eyes of capitalists hence why Mr. Birling had her "sucked." This is an extended metaphor for the abuse of capitalists on working class.

Overall Priestley portrays the younger generation in the play to have hope for the future because they ~~act on~~ (Sheila and Eric) not only admitted their ~~few~~ mistakes but also took responsibility for their actions unlike Sybil and Arthur Birling who represent the older, more ignorant generation.



ResultsPlus
Examiner Comments

A range of points are made in the response, with much focus on the contrast between Mr and Mrs Birling and the younger generation.

For AO2, there is evaluation of the use of dramatic irony and the language used throughout the play as well as the meaning conveyed through the stage directions.

References are well-selected and a good deal of ground is covered in the answer. The answer is assured in its arguments and just reaches Level 5 at the bottom of the level.

Further evaluation of language, form and structure would have helped the response to achieve a mark more securely within the top level.

Level 5, 26 marks.



ResultsPlus
Examiner Tip

A brief plan at the start can help candidates to think of the range of points they would like to include in their essay.

Question 4

An Inspector Calls

Question 4: How does Priestley present the importance of the future in *An Inspector Calls*?

Many candidates demonstrated strong personal engagement when answering this question, evident through the selection of such a vast range of ideas about how the future is important in the play.

Responses tended to focus on how the play opens with the Birlings looking to the future, with Gerald's and Sheila's engagement and Mr Birling's hopes for his business as a result of their marriage. Many explored the use of dramatic irony with Mr Birling's predictions for the future and what they show about his character. There was also much discussion of Inspector Goole's final speech and the apocalyptic future for humanity if his lessons are not heeded.

Examiner comments include:

"The futures of the characters we see on the stage are, as the "real" Inspector arrives, about to be turned completely upside down."

"Many ended up offering a series of reflections on the future as seen from various viewpoints in the play."

"The best answers speculated on the putative futures of Sheila, Eric, Gerald and the Birlings following the visit of the second Inspector."

Priestley presents the ~~importance~~ importance of the future by showing the quote from the inspector "And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish." What he means by this is the war, because they know it there will be bombs dropping outside their house. There are plenty more Eric Smiths. The part where it says "in fire and blood and anguish" is hinting at the war "fire" could mean planes crashed on fire or houses bombed and on fire or incendiary bombs and molotovs. Also the word "blood" can mean people getting shot, bombed, ~~crashed~~. This could also mean how girls commit suicide when they can't find a job.



This response uses the quotation from the question to attempt an interpretation, although not clearly linked to the play.

There is a brief mention of a girl committing suicide and not being able to get a job at the end of the response.

There is an attempt to consider the meaning of 'fire', showing a little evidence of personal engagement.

Level 1, 3 marks.



If there is a quotation in the question, candidates are able to use this as stimulus for their answer (perhaps as a starting point).

J.B Priestley presents the importance of the future in many ways. Priestley ~~writes~~ uses Inspector Goole to present these importances in the future by using him to outline the faults of the upper class, ~~his~~ his refusal to treat the upper class differently, and his mysterious, allusive nature during his individual interrogations.

As the Inspector arrives, he immediately creates an impact on the Birlings. His colloquial language when addressing Mr Birling, followed by his refusal to back down when Mr Birling says 'I was an alderman for years - and Lord Mayor two years ago.' This immediately highlights the arrogance and ~~naivety~~ cockyness of Mr Birling, one of the upper class' many flaws. The Inspector really emphasises social responsibility, which echoes J.B Priestley's own views on socialism. As the Inspector interrogates the family, it is clear that the importance of the future ~~is only able to~~ of the Birlings is crucial to maintain social standings. He ~~tries to~~ ^{tries to} change each family member individually, hoping they will change for the

better. However, this is only really effective for the younger generations of the Birlings, especially Sheila. The evolution of Sheila's speech from 'mummy' to 'mum' to 'mother' shows the importance of change ^{based on} ~~the~~ the past. Sheila tends to mimic the Inspector's views on social responsibility, as well as taking over the questioning of Gerald, 'Did you love her?' The fact that she takes over the interrogation shows her maturity and willingness to accept responsibility and change, shows the importance of changing our actions in the future.

Another way in which the Inspector demonstrates the importance of the future is his individual interrogations of the family. As he questions each family member he repeats the phrase 'chain of events'. ~~which~~ The lexical choice of 'chain' shows the connection of the Birlings to almost every person, even if they might not believe they influence them. He tries to show the responsibility of the Birling's in Eva Smith's death by running through a chronological order. Although the Inspector questions the family, he never directly accuses them of anything, but he induces responses and reactions, to make ~~the~~ ^{each} individual person ~~see in their~~ ^{realize} the role they play in everyone's lives. ~~As the~~ During the interrogation of ~~Gerald~~ ^{Mr. Birling}, the Inspector uses the phrase, 'you think that women should be protected from unpleasant things', when Mr. Birling and

Gerald try to desensitise Sheila to the horrors that have taken place. This is very hypocritical of Gerald, as he didn't feel he need to protect Eva Smith, which shows the lack of empathy shown to the lower class. Gerald keeps Eva Smith as his 'mistress' which demonstrates Gerald's lack of social responsibility. All of these points, the Inspector highlights, hoping that the future will be better, if the Birlings understand the ~~consequences~~ consequences of their actions in the past.

Finally, the Inspector evokes the importance of the future in his final speech and how he doesn't treat the upper class any ~~different~~ differently. He outlines the point that 'there are millions of and millions of Eva Smiths and John Smiths'. This shows the importance of the future as they are 'interwined' with our lives. He further says 'we are members of one body' which again emphasises the social responsibility in our actions. Also, this phrases is reference to the bible, where we are all responsible for ourselves, and herefore each other. The Inspector also ~~says~~ ^{uses} the tricolon 'in fire and blood and anguish.' This tricolon ~~connotes~~ ^{alludes to} the world wars that follow the setting of the play, that men will pay the ultimate price if they don't change, which further connotes the ^{vital} importance of the future.

Overall, the importance of the future is clearly prevalent throughout the play. However, the importance of the future isn't as important as reflecting on the past, ~~and~~ ^{by} learning and changing from mistakes made in the past.

* ~~The Inspector refuses to treat Mr Birling's differently, opposing Mr Birling~~



The response considers a number of points in the play in which the future is important, particularly how Mr Birling's actions are solely motivated by his desire to maintain his reputation going forward and also the impact and wider meaning of the Inspector's final speech.

For AO2, there is some close consideration of language, form and structure, such as how Sheila's change in the use of language, from 'mummy' to 'mother', represents the change of direction for the character.

Quotations are selected to support points and also facilitate some close analysis of language, form and structure.

There is just enough evidence of knowledge and understanding for a mark towards the bottom of Level 4.

Level 4, 20 marks.



Candidates are able to show personal engagement for AO1 by offering their own individual thoughts on relevant ideas.

Question 5

The Curious Incident of the Dog in the Night-time

Question 5: Explore the significance of the play's title, *The Curious Incident of the Dog in the Night-time*.

There were some insightful responses to this question which considered how the language of the title reflects Christopher's personality and how he uses language in a similar manner himself.

Many candidates discussed the significance of Wellington's murder on the events of the play; Christopher's determination to find who murdered Wellington ultimately led to his discovery of the letters and the truth about his mother.

Other candidates also explored how the investigation into Wellington's murder helped Christopher to change as a character, including how it helped him to talk to people he did not know, something Christopher usually found very difficult. Some candidates also considered Christopher's changing relationship with his father, both during Christopher's investigative work and then also after as a result of his discovery of his father's involvement.

One way the title of 'The Curious Incident of the Dog in the Night-time' is significant is because right ~~stay~~ away even before reading the play or watching it you ~~that~~ get an idea of the language that will be used considering how odd the title is phrased.

Comparing the death of Wellington (the dog) to the title is extremely odd considering you wouldn't call the death of ~~son~~ / murder of someone or something a "curious incident" so it helps develop the plot by informing us how the tragic ~~incident~~ murder of a dog looks like in the eye of the main character: Christopher Boone.

Another way the ~~title~~ title is significant is that although it being Christopher's title for his detective story it also acts as a reference point considering how the story develops as it goes on. When Ed

tells Christopher he doesn't want him to keep looking into the "curious incident" right away it ~~thinks~~ ^{suggests to} us that Ed might be responsible however Christopher doesn't realize. After the point where this happens, the story starts to ~~start~~ head in another direction with the plot being that Christopher finds the letters from his mother (Judy Boon) in which his father had been hiding while making Christopher believe she was dead while in ~~the~~ reality, she left due to the stress of taking care of Christopher with his mental disabilities.

In conclusion, the title of 'The Curious Incident of the Dog in the Night-time' is significant because it helps to ~~help~~ ^{refer us} back to what the story/play revolves around considering everything else the story ventures into.



This response considers how the title represents a key part of the plot. There is reference to how the murder of Wellington is important in propelling the events of the play, such as how it leads to Christopher's discovery of the letters and the fact that his mother is not really dead.

There is some evidence of understanding of form in the sense that this is a play.

Further consideration of language, form and structure would have helped the response to achieve a mark more securely in Level 2.

Level 2, 9 marks.



For AO2, candidates should not only consider how language is used, but also consider how form and structure are used to present ideas.

Question 6

The Curious Incident of the Dog in the Night-time

Question 6: How are Christopher's parents presented in the play?

Candidates approached this question in a variety of ways. Some candidates first explored the portrayal of Ed Boone, Christopher's father, and then separately discussed the presentation of Judy Boone, Christopher's mother. Other responses tracked the changing portrayal of Christopher's parents, following the events of the play to structure their answer.

The most successful responses were able to make connections within the play, contrasting the differing attitudes and actions of both Ed and Judy, as the play progresses, to explore how the two characters are presented.

Examiner comments include:

"All were able to explore the level of difficulty / patience / care each parent had. Only a few were able to incorporate discussion of the text as a play, some stronger answers explored why the lines of other characters were said by Ed / Judy or why some of Judy's lines are said by Siobhan. An interesting answer explored the role of Siobhan as more motherly than Judy (mostly with the correct focus being on Judy)."

"A small entry attempted this question and, on the whole, did it quite well. It is a measure of the original novelist's skill that he did not fall for the temptation of stereotyping Christopher's parents and drew portraits of nuanced and genuine human beings. Good candidates [and most of those who did this question were good] were thus able to comment with some subtlety on Ed, his genuine love and devotion to his son, tested as it was to the point of hitting him and calling him a little shit. Equally, many candidates wrote sympathetically of Judy, seeing that her fear of not being able to cope with Christopher was part of the trigger for her infidelity, but also warred within her with the genuine love she felt for him. A nuanced question which got the treatment it merited."

In 'The Curious Incident of the Dog in the Night-time' Christopher's parents, Ed and Judy Boone, are presented although very different, are presented fundamental to our understanding of Christopher, the protagonist. Both present Christopher as burden at various points in the play, as he becomes irritating and difficult to handle, consequently in violent actions and remarks, such as Ed calling him a 'little shit'. As the play continues, the audience comes to realise their fear of the truth and denial in their lives, however as we reach the end of the play ~~they~~ the audience ~~becomes~~ is enlightened to their caring and persistent nature ~~as they both~~ - that despite ultimately

showing that despite Christopher's difficult nature and obstructions they face, parenting is in fact rewarding and achievable.

Primarily, Judy and Ed are both presented as impatient and irritated by Christopher. When Ed finds out that Christopher has been ~~as~~ continued investigating the murder of Wellington he shouts at Christopher, 'Don't give me that hulloche, you little shit', ~~and~~ ~~and~~ ~~remarks~~ ~~(What am I going to do with you Christopher?)~~ Here, the ^{short} imperative 'Don't' creates an authoritative tone and the derogatory remark 'you little shit' is condescending and aggressive. This surprises the audience, as it presents Ed as cruel, however ~~his~~ ^{his} apparent nature is even further highlighted by the fact that the scenes run into each other in the play, thus they are not in chronological order, ~~and~~ resulting in ~~the~~ audience being able to compare and see Ed's sudden change in nature - ~~that~~ he is presented as both caring and calm ~~at~~ one in one scene, yet ~~is~~ cruel in the other, thus demonstrating the extent of his irrationality and impatience, his character is quick to change and thus he is presented as short-tempered. ~~The~~ ^{repetition of me} ~~own~~ rhetorical question 'What am I going to do with you Christopher?', ~~also~~ creates an exasperated and disbelieving tone ~~portraying~~ Ed as at a loss of what to do and exhausted.

~~by Christopher's unpredictable behaviour, thus~~
Furthermore, ~~but~~ when Judy ~~is describing her~~
~~experience with Christopher in this a shopping mall, in~~
~~her letter, she describes~~ has decided to take Christopher
back home after she fears what Roger will do,
Christopher continuously asks her questions resulting in her
remark, 'Please, Christopher Don't give me any hassle
right now, OK?' The ~~the~~ rhetorical question 'OK?'
~~demonstrates~~ ~~Christopher~~ immediately makes Christopher
powerless and in the situation, he is not able to respond,
thus illustrating him as tapped and brushed aside. Also,
the fact that she uses the personal pronoun 'me' makes
the situation seem to be a difficulty for her yet the
reason why ~~that is~~ ~~Christopher~~ is asking so
many questions is because he is scared of his father,
Meredith's Wellington's Murderer, and thus is scared to
go back home. Therefore, Judy is presented as insensitive,
as she does not realise the equal distress that this is
causing Christopher and therefore the audience is misled
by her lack of sympathy and consequently lack of parenting
skills.

In addition, both Judy and Ed ~~are~~ presented as
a presented by exhausted by Christopher's behaviour
and thus are a ~~part of~~ fundamental in demonstrating
Christopher's burden on their lives. The ~~repetition~~
~~repetition~~ repetition of the rhetorical question.

'What am I going to do with you Christopher?', which Ed remarks upon finding out Christopher is still investigating the murder, creates an exasperated and disbelieving tone. It uses the personal pronoun 'I' ~~centrally~~, emphasises the distress ~~seen~~ on him specifically, and the the ~~personal~~ ~~pronoun~~ direct address 'you' ~~that~~ presents Ed as at a loss of what to do and further exhausted by Christopher's unpredictable behaviour. Moreover, ~~that~~ when Judy is describing her ~~own~~ experience with Christopher in a shopping mall in one of her letters she describes 'I just cried and cried and cried'. Here, the ~~repetition~~ 'just' demonstrates Judy's inability to cope with the situation anymore and her lack of ~~bona~~ hope. ~~A~~ ~~repetition~~ repetition of the verb 'cried' along with the polysyndeton of 'and' creates an overwhelming effect, ~~making~~ illustrating her as surrounded and consumed by her sorrow and despair. Thus, the audience feel sympathy for both Judy and Ed as ~~Christopher is~~ ~~presented as~~ ~~that~~ they realise the negative impact Christopher has on their lives and their struggle to cope with him. ~~Therefore~~, Judy and Ed are presented as exhausted and burdened by Christopher making Christopher seem unwanted and lonely.

Finally, ~~Judy and Ed are~~ ~~despite~~ ~~their~~

initial portrayal of impatient and insensitive, are presented as caring and persistent. At the end of the play when Ed & Deborah Christopher refuses to speak to Ed, Ed is determined to reconcile their relationship by, declaring 'I don't care how long it takes' as well as ~~bring~~ setting a 'time for five minutes'. Here, Ed's determination to ~~construct~~ rebuild his relationship with Christopher is presented and is further emphasised by the stage directions, demonstrating his attention to detail by bringing him a 'time' and ~~bring~~ a dog with in a 'big cardboard box'. Giving him a dog for him to look after, ~~also demonstrates~~ gives Christopher ~~the~~ responsibility for something, thus ~~also~~ reasserting Christopher's agency and ~~power~~ in life, he is illustrating a change in the ~~power~~ dynamic of their relationship thus portraying Ed as sympathetic and caring as well as willing to change his nature in the ~~present~~ future - he will listen to Christopher and allow him to make decisions on his own. Thus, Ed is presented as having self belief in Christopher and as being a supportive and determined parent. Also, when walking through the train station, Christopher becomes overwhelmed by ~~the~~ and struggles to walk. The stage directions, 'As the chorus becomes more cacophonous', as well as the voices 1 to 5 having been disordered and disembodied

create an overwhelming and stressful atmosphere thus making the audience feel overwhelmed as well, just as Christopher would have done. However, Ed begins to reassure Christopher, telling him to 'Count the trains', 'Train coming. Train stopped. Train going. Silence'. This repeated rhythm, ~~thus~~ creates a steady centre and an ordered and calm atmosphere, making the ~~reader~~^{audience} feel at once calm and in control. Thus, the audience see Ed's ~~fundamental~~ influence on Christopher and his importance, he is supportive and helps Christopher get out of his debilitating state. This is similar for Judy who then cares for Christopher once he has reached her home and despite her reluctance takes him back home, even though she is not on good terms with Ed. Therefore, both Ed and Judy are portrayed as supportive and caring parents.

In conclusion, Ed Christopher's parents despite being ~~present~~ presented as cruel and heartless at first gain the audience's sympathy as they label how difficult it is to look after Christopher, and despite this, are persistent and ultimately supportive and caring, wanting only the best for Christopher. Therefore, Judy and Ed are fundamental to the reader's understanding of Christopher's nature, and the difficulty of modern-day parenting,

get admirably portray it as attainable and
achievable, inspiring hope in the audience.



This question requires candidates to consider the presentation of Christopher's parents in the play.

This is an assured response with evidence of a perceptive, critical style. A vast range of points are made throughout the response.

There is cohesive evaluation of language, form and structure, and relevant examples are selected with discrimination.

The response fulfils the criteria for Level 5.

Level 5, 30 marks.



Carefully select quotations which fully support the point being made; precise quotations, such as a word or a phrase, are more likely to show the necessary discrimination in the selection of evidence.

At the start of the play we see Christopher living alone with his dad and his pet rat Toby, who later dies. In the play we see the contrasting behaviours of both of the parents and some characteristics of Christopher more than others.

Ed Christopher's dad is very patient with Christopher by using "please" very often when asking Christopher to do things. Ed knows Christopher very well as he has been around him for 15 years. An example of this is when he says "It's fine if it takes 20 minutes for you to talk to me" and this shows that Ed recognizes that Christopher likes to be given time frames on how long he has. Ed also shows a similar characteristic as Christopher that is determined he shows this when he demands that Christopher will sit the ~~the~~ A level Maths even though he is the first one ever from his school "I'll pay for it. They can do it after school here. Fifty quid. Is that enough". The use of the full stops when Ed is speaking to Mrs Bascombe show that he is begging for Christopher to sit his A level because he knows how much it means to Christopher. The negative side of Ed is that he can be bad tempered at times and he shows this when he hits Christopher and so Christopher starts moaning. The reason he gets angry is because he is tired of looking after Christopher.

On his own after Judy had left them (Carker on in Christopher's life). Ed also shows he is very kind and caring when he buys Christopher a puppy to replace Toby his pet rat who died. Ed uses very simple language so Christopher can understand but sometimes he uses metaphors that Christopher misunderstands and takes them literally.

Judy (Christopher's mum) is very different due to the fact that she runs away with Mr Stewg because she can't cope with Christopher anymore and so this can be seen as a selfish move by Judy. In the letter she sends Christopher she mentions the fire ~~when~~ when they went Christmas shopping and Christopher was scared of the amount of people in the shops and so started mouning and wet himself. This shows that Judy is very honest by telling Christopher the truth about why she left and so I think Christopher understands her more. Judy also admits that she is unsatisfied with her life when she says that if she had not met Ed she would be living in France with a man called Jean. Judy admits in the letter that Ed is better and more patient with dealing with Christopher and so she shows her honesty yet again. After the letter I think that Christopher starts to respect Judy a lot more and Ed because he has put up with ~~him~~ ^{him} for so long.

Overall in the play Stephens presents the parents differently but both have good characteristics and traits ~~to~~ but also have bad traits and so Christopher has a choice of which parent to live with and in the end it's Ed and the new puppy.



AO1 is sound in this response. There is consideration of how Ed Boone is presented and then the response moves on to discuss the presentation of Judy Boone, Christopher's mother.

Relevant quotations are selected from the text and there is some understanding of the effect of the language used by characters.

Further consideration of language, form and structure would have helped the response to achieve a mark more securely in Level 3.

Level 3, 14 marks.



Remember, AO1 and AO2 are of equal value in Section A.

Question 7

Kindertransport

Question 7: How does Samuels present the relationship between Lil and Faith in the play?

There were very few responses for this question, but many focused on how Lil's and Faith's relationship changes as a result of finding out about Eva's / Evelyn's past. Some candidates also contrasted Lil's and Faith's relationship with that of Lil's and Evelyn's.

Diane Samuels represents the relationship between Lil and Faith by hiding the trauma's in the past and trying to build a relationship for the better in the future. Faith is rather curious and wants to find out more about her mother's past, but she is hesitant to let Faith discover the abyss in her past life, this where Lil steps in.

In Act one scene one of the play Lil and Faith are having a conversation about how Helga and Eva "have the quietest arguments" Lil then mentions this to Faith in which she replies with "Sorry, Gran" this shows that their relationship can sometimes be rather sympathetic and guilty as they care for each other greatly they don't want to upset each other. Later on in the play Lil and Faith have a little disagreement over Faith's mums belongings "YOU'll ~~only~~ make your mum even worse" this shows how Lil has to keep Faith under control and step in as a motherly figure

to Faith as; due to Eva's past she is unable to be the best mother she can be to her daughter Faith. Although Faith is rather stubborn Li has her under control when Faith "reluctantly starts to put the dolls back into the box". Nevertheless you can see clearly throughout this play that the character Eva/Evelyn is very vulnerable through her childhood as well as her adulthood, this is why Li has to act as Faith's other motherly figure, just like she did to Eva/Evelyn when she came to stay with Li, during the war.

Maria Samuels purposefully presents their relationship as rocky, sometimes to reflect how ~~what~~ it was like for Eva/Evelyn growing up, this is why Faith is so optimistic to find out about her mother's past "did it belong to the little Jewish girl you had staying with you during the war?" Li tries to be dismissive about the fact that Faith knows about Eva/Evelyn's past, this is why Li plays it off as no big deal "NO idea". The conversation continues but the relationship between Li and Faith starts to dwindle as more and more evidence about Eva/Evelyn's past gets revealed. Li has had enough of being reminded of her adopted daughter's past "Stop going on at me will you"

furthermore, this is where Faith tries to push the boundaries with Li and decides to make a bad decision "It's OK. Sorry. Don't worry. I'll ask mum" at this point Li gets very defensive and tries to steer Faith into the correct direction of not asking her mother about her Jewish heritage and past, "No. Don't. Don't you dare." At this point Diane Samuels has displayed their relationship to be untrustworthy and defensive as it's a very personal topic that Faith shouldn't need to know about. When Faith does finally put all the pieces together she says "This is unbelievable" the fact that Li has hidden some very important information from her own granddaughter is shocking to Faith, their relationship here goes downhill as the underlying truths have been revealed there's no going back.

Overall Diane Samuels portrays the relationship between Li and Faith as one that started off rather promising, almost like they were blood related, like they had this unconditional and unbreakable bond to one that's almost untrustworthy and riddled with lies and secrets to compensate for the past of her unbiological daughter. Towards the end of the play their relationship builds back up

again once all the secrets were revealed
and there were no lies to furthermore break
the unkindled relationship between Faith and Lil.



ResultsPlus
Examiner Comments

This answer is sound in its knowledge and understanding of the play. The response considers the changing relationship between Lil and Faith.

Supporting detail is selected and there is evidence that form, structure and language have been considered.

Further, more explicit, consideration of language, form and structure could have helped the response to secure a mark at the top of Level 3.

Level 3, 16 marks.



ResultsPlus
Examiner Tip

For AO2, candidates should explore the use of language, form and structure.

Question 8

Kindertransport

Question 8: Explore the theme of fear in *Kindertransport*.

As a central part of the play, candidates were able to explore the significance of the theme of fear in a manner of ways. There was some consideration of how fear influenced the actions of characters, such as how Helga's initial decision to send Eva to England as a child is primarily motivated by her fear.

Many responses explored the presentation of Evelyn as an adult and how she lives her life in fear. Lots of responses considered the significance of the Ratcatcher as a motif of fear and how Eva's fear is what ultimately led to her changing her name to Evelyn.

Examiner comments include:

“Apart from the obvious sources of fear – exile, making a new life not knowing who you were and what you meant, candidates also wrote knowingly of the “generic” fear elicited by the Ratcatcher in his various manifestations.”

~~Fear is~~ The theme of fear in 'Kindertransport' is shown to be triggered by the things happening in the outside world like the Nazis who Eva is scared and frightened of. Fear is shown through separation, loss and ~~family~~^{future} throughout the play.

Eva has the fear of separation from Helga "How long will it be before you come" Eva is worried that once she has got on to the train she will not see Helga again. Helga also has a fear of separating from her child but Helga's fear of sending her away is to protect Eva and for her own safety. The physical barrier of separation being the border "The border! It's the border"; in this case Eva is putting her fear of separation behind her ^{as} ~~and~~ she moves from Germany to England.

Loss also links to the fear of being separated, as Eva asks Helga "Will you miss me?" suggesting

Eva is afraid and fearful that Helga will forget about her once they have been separated. Helga has the fear of losing her religion in Eva when she goes to England "Try to meet other Jews in England" Helga does not want to feel left out but also Eva's religion is also her relationship with her mother which is why Helga is fearful and does not want Eva ^{to forget} her identity and religion.

Helga is fearful of what is going to happen in the future "There's no later left Eva" suggests to the readers that Helga knows what is going to happen in the future and is trying to protect Eva before it is too late. Later on in the play Evelyn is clearing out the attic, the attic represents Evelyn's mind how it is filled with memories, "How could I get rid of them? There are documents/in there that prove I have a right to be here. ~~Perhaps~~ Papers that will/stop them sending me away." Evelyn is fearful about what is going to happen to her in the future and she thinks that the documents are the only things that will stop her from being sent away.

To conclude, the theme of fear in 'Kindertransport' is explored by Diane Samuels by being fearful of what is to come and what could happen ~~to you~~ in the future,

and through the separation of the people you love. Also, fear can be caused by the things happening around you. By the Ratcatcher shadow always being present also suggests fear will always be there no matter what.



AO1 is generally sound in this response with relevant aspects of the play selected to demonstrate the theme of fear in the play, including Eva's fear of separation from her parents as well as Helga's fear.

The answer reaches the middle of Level 3 as there is sound knowledge and understanding of the play, but the response lacks the necessary consideration of language, form and structure to warrant a mark towards the top of the level.

Level 3, 15 marks.



There is a choice of two questions for each text. Candidates are able to play to their strengths by selecting the question they feel most confident with.

Question 9

Death and the King's Horseman

Question 9: How does Soyinka present the relationship between Elesin and Iyaloja in the play?

The responses to this question demonstrated an understanding of the changing relationship between Elesin and Iyaloja, focusing on how Iyaloja shows utmost respect to Elesin at the start of the play, contrasting this with the end of the play when Elesin does not fulfil the death ritual.

There was much discussion of Iyaloja's decision to allow Elesin to marry the woman betrothed to her son, showing her great respect for Elesin and his commitment to the ritual.

Elesin is the King's Horseman. In ~~1875~~ 1975, the Yoruba community gave huge honour to someone with that position. Wole Soyinka is a strong believer of duty, and Elesin has a heavy duty to carry. When the King is alive he is treated as if he is equal to the King, enjoying all the pleasures his community can provide him. Now that the King is dead it is his duty to follow his King to the afterlife to secure the balance between the realms for his people. This is a reference to actual King's Horseman that is one of the inspiration for the book; Esi Jinnah, who had lived a traditionally privileged life and the people expected of Oyo expected he would carry out his duty in return. This is where Iyaloja comes in, as she is one of the people that help Elesin out on his journey to ~~suicid~~ willingly sacrifice his life for his people. So she and Elesin have a relationship in which she keeps him on track through the journey. Iyaloja is referred to as the mother of the market. In Yoruba market women are mostly independent, well respected. As mother of the market, it infers that she is wealthy and powerful. So in a way she is very much like

Elesin. Independent, brave and have a strong belief in their tradition with a respected position.

Like most of the people, Iyaloja has a great respect for Elesin, honours him in every way that she can, hands him the woman of his son when he ~~refuses~~ requests to marry her for a child to leave behind: "~~You wish to travel right, well, the earth is yours. But be sure the seed you leave in it attracts no curse.~~" "Now we must go prepare your bridal chamber." She arranges the marriage for him due to the respect of his position and understanding of what must be done for him to carry out his duty. Iyaloja honours Elesin, but also knows that he is a man who has great love for earthly things, she knows that his love for enjoying pleasure is one of his weaknesses so ~~to~~ she tries to keep him from being distracted by ~~boasting~~ his ego ~~and~~ with reminders of his morals: "We know you for a man of honour. You are not one who eats and leaves nothing on his plate for children." ~~Wole Soyinka carries out these praises with the use of well written~~ Elesin reciprocates this respect also, as before acquiring his bride, it is Iyaloja's permission that he asks for. Even to the point ~~to~~ in Scene five, ~~after~~ ^{by not taking his life} Elesin dishonours them, betraying the people and his ~~relationship of~~ respectful relationship with Iyaloja, he still has that respect for her as she is the one who plays the role to scorn him; "You have betrayed us. we fed you

Sweetmeats such as we hoped awaited you on the other side." With Elesin stating; "I more than deserve your scorn."

So the relationship between Elesin and Iyaloja is presented as one in which both have respect for each other, considering their position, enjoying each other's company, with Iyaloja guiding Elesin through his journey: "You were part of the beginnings. You brought about the renewal of my life to earth, you helped in the binding of the cord." The status of their relationship eventually changes into ~~Iyaloja~~ the one in which the respect is lost due to Elesin's short ~~coming~~ coming, in which he does not perform the death ritual.



ResultsPlus
Examiner Comments

There is sound understanding and knowledge evident in this response for AO1. The response considers different aspects of the relationship between Elesin and Iyaloja, including how Iyaloja 'keeps him [Elesin] on track through the journey', showing some relevant personal engagement.

Some opportunities to develop points, such as Iyaloja's attitude towards Elesin when he fails to complete the death ritual, are missed.

Further analysis of language, form and structure, for AO2, would also have helped the response to achieve a mark at the top of the level.

Level 3, 16 marks.



ResultsPlus
Examiner Tip

The indicative content in the mark scheme shows possible points candidates might make in their answer. However these are just suggested points; any relevant ideas are rewarded.

Question 10

Death and the King's Horseman

Question 10: Explore how Soyinka presents the rituals of Yoruba culture and society in *Death and the King's Horseman*.

There were very few responses for this question, but those seen mainly considered the death ritual. There was also some discussion of the significance of music in the Yoruba culture.

Again, candidates approached this question in a variety of ways; some explored the death ritual and its importance in Yoruba culture whilst other responses focused on the opinions and attitudes of different characters to Yoruba culture and society.

In the play death and the king's horsemen, Prof. Wole Soyinka presented rituals as a very important ~~and~~ practice. He did so by first introducing us to the three lives in which the Yoruba people believe exist. The life of the unborn, life of the living, life of the dead.

Wole Soyinka presented rituals as something which is essential for the survival of the Yoruba land as the people in the land of the living perform rituals to appease the ancestors, they do so, so that the ancestors can keep famine, drought, plagues etc. from befalling the land.

The most essential ritual which he referred to in the play is the suicide ritual of the Elesin Oba. In ~~the~~ pre-colonial land, it was the duty of the Elesin Oba to commit suicide after the death of the king, and his to do so before the burial of the king, so as to pave the way for the king's coming to the after life/land of the dead.

As the play begins, we ~~are~~ are aware of the Elesin Oba, passing through the village market place and his being celebrated for they believe that it's a great and courageous thing that he's about to do. Everyone in the market bestows him with presents, so that he enjoys before his departure as they give to so much that he's even given a woman ~~to~~ which he requested for romantic love and he was granted his request. The villagers ~~and~~ market people, praise singers and

drummers saw rituals as something to be joyful about.

Kole Soyinka also presented the importance of rituals as Esin Oba's son Olunde comes back from London where he was studying medicine, he comes back to bury his father as he ~~traw~~ believed that his father would have performed the ritual. On getting back he sees that his father had not performed it and he also believed there were consequences which will the land would face so he performed the ritual in place of his father by killing himself. With this we see the importance of rituals in Yoruba culture ~~when~~ ~~He~~ This just shows that as far as you grew up in that land you're firmly rooted to the heritage because even Olunde who left the village to go to London and further his education, ~~a~~ readers hoping that he would have a wider scope and understanding of life, as he is exposed to a more advanced culture, but unfortunately he still returns with that barbaric mindset.



ResultsPlus
Examiner Comments

A number of valid points are made about the death ritual, but there is some narrative style and there is some lack of support from the text.

For AO1, there is some consideration of how Esin's and Olunde's views on the death ritual differ.

Closer consideration of language, form and structure would have helped to lift the response into Level 3.

Level 2, 11 marks.



The Point, Evidence, Explanation (PEE) approach can help to ensure candidates achieve a mark in Level 3.

Question 11

Section B (Literary Heritage)

Romeo and Juliet

Question 11: Explore the importance of Benvolio in *Romeo and Juliet*.

This was a successful question in which candidates were able to explore Benvolio's role in the play through his relationship with Romeo and his contribution to the unravelling of events in the play.

Most candidates considered Benvolio's role in encouraging Romeo to attend the Capulet party resulting in him meeting Juliet. More successful candidates also discussed Benvolio's role as a peacekeeper in the play.

Examiner comments include:

"Benvolio represents common-sense, tolerance, the urge to reconcile, the greatest good for the greatest number [his name, as many pointed out, means well-wisher] and received a good press on these grounds from most candidates. It was also very pleasing to see context being well used in answering this question – duelling, dynastic feuds, dynastic marriages – all received their due in answering this question. Candidates also illustrated their answers capably."

"Contextually many discussed the frequency of street brawls in Elizabethan England, some were even able to name specific incidents and individuals. Otherwise candidates struggled a little bringing in context."

"Most were able to identify Benvolio as a mediator or peacekeeper, also exploring his name too. Stronger candidates acknowledged the play form of the text and identified Benvolio as a tool to inform the audience."

Benvolio represents a voice of order and peace within a chaotic society where even the leaders are disordered. The society filled with disorder ~~fe~~ reflects the fear of people in Elizabethan times who were terrified of what was about to happen in the succession crisis as Elizabeth had no heir. So in 'Romeo and Juliet', Shakespeare conveys Benvolio as a principled and ordered man who seeks peace ^{in spite of the} ^{of society}. This is immediately indicated by his name 'Benvolio', which means 'well wishing'.

Benvolio is ~~im~~ instantaneously shown to desire peace and ~~be~~ ~~wa~~ order in this violent society. During the fight between household servants, Benvolio commands, "Part, fools! Put up your swords". The use of imperatives shows demonstrates Benvolio's power as a member of the Montague household over the servants and he uses this power to seek peace. This contrasts with both Capulet and Montague, who both want to fight straight away as Capulet ~~so~~ remarks, "give me my long sword, ho!" and Montague insists, "hold me not, let me go". Shakespeare

portrays the leaders of the household themselves as being disordered, as both wish to fight immediately, whereas Benvolio represents a refreshing sense of order within the society as he has clear priorities of striving for peace.

Benvolio also represents how good intentions go wrong in this play. He initiates the tragedy of the play by convincing Romeo to attend the Capulet party due to his good intentions of cheering Romeo up after his pining for Rosaline. He comments, "At this same ancient feast of Capulet's ... Go thither". From this moment, the tragedy in 'Romeo and Juliet' originates because the "star-cross'd lovers" meet at the party. Benvolio is a clear ^{portrayal} representation of good intentions going wrong, which manifests throughout through other characters like the Friar Lawrence.

Furthermore, Shakespeare ~~use~~ portrays Benvolio as someone who ~~has~~ focuses on ~~atit~~ superficial love, like many other characters in the play ^{suggests} like Mercutio and the Nurse. This is because in response to Romeo's love for Rosaline, Benvolio believes he can make Romeo love another by showing him someone more beautiful. He comments, "compare her face with some that I shall show, / And I will make thee think thy swan a crow". The rhyming couplet here clearly conveys Benvolio's ~~beliefs~~ ardent beliefs that he can make Romeo fall in love with someone else due to their beauty,

thus conforming with the superficial view ~~also~~ on love that is apparent in many characters. Shakespeare explores this artificial love because in Elizabethan times, parents would arrange a match for their children for a purpose, such as elevating one's status, not out of love. ~~and this~~ This therefore suggests marriage and 'love' for what someone's ~~can give~~ ^{assets and} and this follows the superficial view on love that is driven by beauty.

Through Benvolio, Shakespeare illustrates the theme of friendship as he is supportive ~~and~~ ^{consols} ~~consoling~~ to Romeo and consoles him. Benvolio recognises Romeo's melancholy mood and immediately tries to engage with the issue. He queries, "What sadness lengthens Romeo's hours?" which demonstrates how he ~~is~~ is able to empathise with Romeo's emotions, ^{which is} a vital part of friendship. Furthermore there is a natural ~~of~~ flow to the conversation between them because they each ~~discuss~~ have a half of the line in Act I, Scene I in lines 154-155. This encapsulates that they know each other well and get along well together because of the rapid pace of their conversation that alternates back and forth. Benvolio is significant in 'Romeo and Juliet' as a friendly figure in a society which is dominated by violence, as suggested by Friar Lawrence when he says, "these violent delights have violent ends".

Ho Although Benvolio is a voice of peace ^{and order} during

the play, he still is ~~aligned with the Mo~~ involved with the feud which creates disorder in society. He recounts what happened ~~between~~ during the brawl that led to Mercutio's and Tybalt's deaths but defends the Montagues by blaming everything on Tybalt. He describes "Tybalt deay to peace ... he hilts /with piercing steel at bold Mercutio's breast". However, the audience know that Mercutio initiated the fight by enraging Tybalt as he ^{tempts} ~~teases~~, "make it a word and a blow". Despite being a figure of order for the majority of the play, the disorder generated by the feud even ~~reaches~~ infiltrates him as he lies to ~~see~~ debase the Capulets.

In conclusion, Benvolio has a very important role in the play as a character who represents order and peace in the ^{chaotic} society Shakespeare has created to represent and engage with the fears for the future of the people in England during the 1590s when Elizabeth's death is imminent. He also portrays an artificial view on love, which is central to the play as Shakespeare is interested by the ^{varying} views about love, which he encapsulates in his different characters. Finally, society is shown to be so destructive and chaotic that it even influences Benvolio's ~~decisions~~ on accounts on the brawl despite the fact he is a ^{seeker of peace} ~~peace-seeking~~ character in 'Romeo and Juliet'.



This answer sustains a focus on the question and addresses all three Assessment Objectives, including context, throughout the response.

The response considers Benvolio's role as a peacemaker, his role in Romeo and Juliet meeting as well as his relationship with Romeo throughout the play.

For AO2, there is close evaluation of language, form and structure throughout the response, often as a way of developing points for AO1.

A critical style is deployed and the candidate works methodically through a number of valid, well-developed and supported points.

This response fulfils the criteria for Level 5 and therefore warrants full marks.

Level 5, 30 marks.



Remember, in addition to AO1 and AO2, context (AO4) is assessed in this section.

In the play Romeo and Juliet, Benvolio can be seen as an important character in a variety of ways. This will be discussed through the essay.

In Act 1 scene 4 Benvolio persuades Romeo to go to the masquerade which leads to Romeo meeting Juliet. This is evident in when Benvolio says 'Come knock and enter, and no sooner in, But every man ~~is~~ betak him to his legs.' ^{The word 'No sooner' makes it seem} ~~like there is no choice and~~ ^{like there is no choice and} ~~makes Benvolio seem more commanding.~~ The reader then gets the impression of Benvolio being one of the friendlier characters and him only wanting the best for his friend Romeo. It can be argued that if Benvolio had ~~to~~ not persuaded Romeo to go to the masquerade the plot of the story may have been different.

Benvolio is also presented as the character who ^{tries to keep} peace between the two conflicting families and Romeo and Tybalt. This is evident in the quote 'put up thy swords'. His name also means 'good will' which indicates his peace-making role. ~~in~~ As seen in the play, Benvolio's ~~did~~ didn't get the ~~best~~ peace he wished for and the conflict ultimately leads to the death of Romeo,

Juliet and Mercutio. The reader may then feel sympathy towards Benvolio as he has lost his two friends (Romeo and Mercutio). Another argument that could be put forward is that if Benvolio had gotten what he asked for then the deaths could have been avoided.

In the opening scenes of the play, Romeo tells Benvolio about his love for Rosaline which shows he cares for Romeo, this is evident in the quote 'No, coz, I rather weep... At thy good heart's oppression'. This shows the type of character he is and what his relationship is like with Romeo. ~~It~~ It also shows us how sensitive he is. This ~~creates~~ causes the reader to maybe feel more sympathetic for Benvolio later on in the play.

To conclude, Benvolio can be ~~so~~ interpreted as being one of the main characters but not as the most poignant as he did not always get what he wished for. However, ~~he~~ he was the one ~~to~~ who persuaded Romeo which led to the main ~~of~~ story, the love between Romeo and Juliet.



A number of relevant sound points are made in this response, including Benvolio's role in Romeo meeting Juliet for the first time and how Benvolio tries to keep the peace.

There is brief reference to the structure of the play, such as the 'opening scene' in which Romeo is discussing his love for Rosaline with Benvolio, and there is some attempt to consider the impact of particular words used by Benvolio.

The answer reaches the bottom of Level 3 as close consideration of language, form and structure is missing. AO1 is more securely within the level but reference to context is lacking.

Level 3, 13 marks.



Candidates are advised to spend 45 minutes on this section of the paper.

In Shakespeare's Romeo and Juliet, Benvolio is used mainly as a ^{man of peace} ~~peace~~ maker and as a key ~~part to~~ role in bringing the "star crossed lovers" ~~together~~ together.

As Shakespeare uses Benvolio to make Juliet and Romeo meet. Romeo is ^{first} portrayed as very young and naive, especially about love. He believes that ~~one~~ ^{then Rosaline} no-one is more beautiful, "rich in beauty". However Sir Ben Benvolio tells Romeo "I will make thy ^{Swan} ~~Swan~~ a crow". Shakespeare then uses Benvolio to ^{help destiny} ~~take~~ ^{destiny} introduce Romeo to party in which he ~~met~~ ^{for the first} meets Juliet. ~~Benvolio is~~ ^{for the first} ~~for the first~~ ^{time} what Benvolio is giving fate a helping hand by talking Romeo there and as this will ~~create~~ ^{be} being the lovers tragic story.

Throughout the tragedy, Shakespeare also ^{portrayed} ~~uses~~ Ben Benvolio as kind hearted and a man that likes peace. This is very important as in ~~verse~~ ^{the} "fair Verona" at this time ~~was~~ ^{was} a people could be quite ~~violent~~ ^{violent} and ~~familly~~ ^{family}. If someone (go to page 8)

(Follows from page 8)

be by destiny and who's choices choose choices are not there own. This is very important in the tragedy.

Shakespeare wanted to show this tragic reality also wanted to show that it was possible to be peaceful as Benvolio's determination to stay peaceful for shadowed the peacefulness at the end of ending, but with sadly with a great cost.



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Examiner Comments

This is a secure Level 2 response.

There is some knowledge and understanding of how Benvolio is presented in the play, including how 'Shakespeare uses Benvolio to make Juliet and Romeo meet', showing some awareness of structure for AO2. There is also some awareness of the form, reflecting on how the play is a tragedy.

There are some examples selected from the text and an implicit awareness of context is evident, such as through the reference to Shakespeare wanting to 'show that it was possible to be peaceful'.

Level 2, 10 marks.



ResultsPlus
Examiner Tip

For context, candidates could comment on a number of aspects, including:

- the author's life
- the historical setting, time and location
- social and cultural context
- the literary context
- how the text is received at different times

Question 12

Romeo and Juliet

Question 12: How does Shakespeare use time in the play?

Responses to this question on the whole successfully explore the theme of time, commonly focusing on how the play is set over such a small amount of time and how this results in characters having to rush, thus creating a sense of urgency and speed, ultimately leading to rash decisions being made.

There was much discussion of the prologue and the significance of fate from the outset, perhaps demonstrating the irrelevance of time to the play's outcome.

The majority of candidates explored the influence and significance of time in the series of events which led to the deaths of Romeo and Juliet.

Many candidates were successful in identifying relevant contextual points; many discussed how Shakespeare had compressed the action of the play into just four days instead of action taking place over several months in the original source.

Examiner comments include:

"An excellent question for the most part capably answered. This was another question where well deployed context could enhance an answer enormously, and many [clearly well taught] candidates took this opportunity. The aspects of time most often touched on were the compression of the action of the play into four days from the original two years in Shakespeare's source and the vertiginous speed this added to the action; the compression of a world of pain and sorrow into 'two hours', and the use Shakespeare made of time-slips and parallel actions in crafting his denouement."

"Many were able to bring in the original inspiration for Shakespeare's version as relevant contextual discussion, which developed into a discussion of fate and destiny. Other interesting answers explored the idea of night and day successfully."

"Some struggled with this concept (similarly to that of 'death' in the Macbeth question) with some candidates simply listing different events that happened in different times."

Shakespeare's clever use of time to speed up the play helps to create the intense plot, and at the same time go ^{to} slow enough to create unique personalities rather than stereotypes - with his clever use of language. It all helps to create the timeless ~~tragedy~~ tragedy loved by countless generations.

It is significant that Shakespeare originally adapted his version of the story from a plot in a poem which lasts for months. In the poem from where Shakespeare derived the plot, Romeo and Juliet get to spend an entire month as husband and wife. Shakespeare's need to compress the play into just five days reflects ~~his needs~~ the needs of the original audience of the play in the Elizabethan era & Shakespeare accommodate had to twist the plot ~~of~~ to create a pace that would attract and keep the attention of the lower-class citizens who would watch the play. In doing so, he highlights how fate can take control of our lives as ~~it~~ brought together the 'star crossed lovers', and create enormous changes in a short period of time. Romeo, a 'sick man in sadness', desperately in love with Rosaline, could in no way have predicted his death on top of Juliet. The two

households, 'both alike in dignity', could never have predicted that their generation-long grudge would be over by the end of the week.

Shakespeare does not allow the characters much time to decide things or think things through before making decisions - and this paints very ambiguous pictures of the characters, in particular Romeo. The play begins on a Sunday morning and that same evening, Romeo is about to gatecrash the Capulet's masquerade party. Romeo says he dreamt that: 'Some consequence yet hanging in the stars / shall bitterly begin his fearful date' - he dreamt that something bad would happen. Rather than take the hint, he gives in to fate: 'Direct my sail!'.

This could be considered very foolish of Romeo - to not trust himself, and leave his fate in the hands of the 'lusty gentlemen'. What happened shortly after - Romeo meeting Juliet - could well be considered a tragedy.

Romeo's sudden decision could be explained away as an act of ~~braver~~ bravery - it was brave of him to ~~not~~ take risks and do as he wanted.

Shakespeare's employment of ~~not~~ the technique of not giving characters time extends past this scene - when Romeo is quick to kill Tybalt after Mercutio's death, ~~he~~ it could

he considered brave of him to avenge his friend or foolish of him to ignore the Friar's advice in the ~~very~~ previous scene 'those stumble that run fast' and act on impulse.

Shakespeare in the end presents the play in a way that makes it seem longer than a few minutes, creating an intense and quick-paced play, which is also balanced with the scenes of love between Romeo and Juliet. After the double-suicides, Friar Lawrence is able to compress the whole plot into a mere 90 lines of prose, reminding the reader just how much had happened in such a short time.



This response focuses on how the events of the play unravel over a short period of time. There is some consideration of the role of fate, intertwined with time, in determining the events of the play.

There is sound understanding of context, particularly on the first page, where the response considers the need for Shakespeare to keep the fast pace of events to engage the audience of the time.

For AO2, there are references to structure and how the pressure of time directs the action of the play.

There is enough evidence of the three Assessment Objectives to justify a mark in the middle of Level 3. Further development of ideas and more focused consideration of language would have helped the response to secure a higher mark in the level.

Level 3, 15 marks.



The most successful responses integrate references to context throughout, often using context to support and develop points for AO1 and AO2.

Question 13

Macbeth

Question 13: Explore the theme of death in Macbeth.

This was a highly accessible question. All candidates were at least able to identify the deaths of characters including King Duncan, Macbeth, Lady Macbeth and Banquo.

The more successful responses were able to explore the significance of certain deaths to the events of the play. For example, some candidates were able to identify how the murder of Duncan acts as a turning point in the play as it marks a disruption in the natural order. Many also explored the significance of Banquo's death and the impact this has on Macbeth, particularly when he is haunted by Banquo's ghost at the banquet.

For AO2, many candidates analysed Macbeth's soliloquy following Lady Macbeth's suicide.

The majority of candidates, when discussing context, were able to comment on Shakespeare's intention when writing *Macbeth* to demonstrate the awful consequences of murdering the king.

Examiner comments include:

"*Macbeth* is a play framed, as one able candidate remarked, in death and destruction. We start on a battlefield and end with a massacre, and in between death dominates the action. This was a question gratefully addressed by the greatest number of candidates, and one read many workmanlike answers cataloguing the various deaths which propel the play forward, their significance both within the play, and in the context of how they would have been received by a contemporary audience. In this latter connection, Duncan's murder under trust received its due not only as treason but as blasphemy. A good question capably answered at the sound and thorough levels by most of those who tackled it."

"A small minority listed scenes in the play where death featured without exploring how Shakespeare presents the theme of death. However, the majority of answers were able to explore different elements of death's presentation including the ghost of Banquo, Macbeth overlooking Lady Macbeth's death and the more astute candidates were able to explore the language in Macbeth's final "Tomorrow, tomorrow, tomorrow" soliloquy and better yet were those who explored the disruption to nature in regicide / the breaking of the divine right of kings. The majority of pupils successfully linked this to the Gun-Powder plot."

"Many were able to incorporate discussion of form, exploring why the murder of Duncan is done off stage."

"Social historical context was enlightening, when it looked at the role of tragedy, regicide in Jacobean England, and the role of the supernatural in foreshadowing death."

The theme of death is very significant throughout the play. The impact of the witches is a key driving force behind the evil and death in the play. Lady Macbeth's role is also very pivotal in exploring death. However Macbeth's ambition is also a crucial part of the death in the play.

The witches at the beginning of the play provide a foreshadowing and prophetic irony of what is going to happen. The question 'in thunder, lightning or in rain?' presents the witches as responsible and in control of all natural things so they can manipulate nature to cause death. The pathetic fallacy of 'battlefield: thunder and lightning' presents the dark feel and destruction that will continue through the play. The witches speak in trochaic meter to provide a chant like feel to their words which emphasises their evil and supernatural power. The witches could be a very real threat for the audiences as during this time there was many witch trials and public deaths of witches. King James the 1st wrote in 1597 'demonology' about witchcraft which further portrays the fear of the witches. The witches give Macbeth prophecies which ultimately leads to the deaths in the play. The line 'shall be King hereafter' starts Macbeth on his path towards murder. The imagery and also confusion in their lines presents their evil nature. The action

'witches vanish' presents their power over all humans. In Act 4 scene 1 the witches, once again, are in 'an isolated place. Thunder', the repetition of the pattern further develops their power. They speak in rhyming couplets to present a songlike speech and this has a sense of foreboding. They are making a potion with 'Lizard's leg and howler's wing', the alliteration highlights natural imagery which provides evidence for them having power over death. They also speak in tricolons and lists of 3 which has religious and mainly associates that portrays them as having power above god. The witches use appellations such as 'uncamel head' and 'child crowned' to draw on Macbeth's deepest fears to manipulate him into committing murders. It develops the idea from earlier when Hecate tells the witches to 'draw him upon his confusion'. The prophecies such as 'none of woman born shall harm Macbeth' gives Macbeth the idea that he has the power to go against death and an immortal quality. The witches are the force that manipulates Macbeth into committing all the murders.

Macbeth begins the play as 'noble Macbeth' and 'brave Macbeth' as he is a war hero. However after he meets the witches he becomes 'rapt with all' and immediately begins to plot Duncan's murder presented by 'whose murder is yet fresh'. In Macbeth's soliloquy he says 'vaulting ambition' which presents 'ambition' as his hubris. After Duncan's murder, Macbeth automatically causes the 'cuckles cry' and 'cubs shriek' as he has gone against the divine right of kings, as at the time people believed kings were appointed by God. The horses 'hrit wild in nature' to emphasises the extent of the wrongness in Macbeth's actions as Shakespeare in 1603 became a member of the King's men so the play was written to please King James. Macbeth's

murder of Duncan is presented as ~~very~~ cowardly as Duncan is there, at Macbeth's house in 'double trust' and Duncan is killed in his sleep. Macbeth's guilt from the murder is instantly clear as he says 'all Neptune's great oceans wash the blood from my hands?' and 'this is a sorry sight'. This presents death as very wrong through the huge regret Macbeth feels. Macduff emphasises this as he says 'Ring the alarm bell! Murder and Treason!'. Macbeth then kills his best friend Banquo to fulfill the witches prophecies shown by 'Banquo's issue has killed my mind', this murder presents Macbeth as heartless and cruel. Macbeth meets with three murderers to plan the death of Lady Macduff and her child, who are both innocent. This act presents Macbeth as a villain to the audience. Their death symbolises how Macbeth's hubris and ambition have ruined his morals. Macbeth is referred to as a 'tyrant' and 'traitor' due to his actions which portray death as having a huge impact. At the end of the play Macbeth, due to his murders, has lost all his support as his 'commands move only in command nothing in love.' Macbeth clings to the prophecies as the British attack. However when he is told 'Birnam wood move to Dunsinane' he is left helpless. The removal of the witches prophecy takes Macbeth back to a courageous man shown by the simile 'be like' and the imperative 'Lay on Macduff'. Macbeth fights bravely to the last minute but then he is 'slain'. The circularity of Macbeth mirrors the circle of life and death. Macbeth is described as 'a dead butcher' which juxtaposes him at the beginning. Macbeth's death will seem like justice and it restores the balance in nature to the audience. This presents death as a chaotic reaction and order and fairness will always overcome evil. Before his death Macbeth says out out brief candle 'showing the simplicity of death.'

~~that Macbeth also plays a~~ Lady Macbeth is a pivotal figure of evil

in the play. She goes against the patriarchy at the time to be the superior of Macbeth. Lady Macbeth uses imasculating language such as 'when you doth do it 'you are a man' to manipulate Macbeth's character. Lady Macbeth is presented as a 'femme fatale' and a 'sycophantic character'. At first she appears to have no guilt emphasised by 'a little water does us of this deed'. She then tries to cover up the murder shown by 'make our faces vizards to our hearts' and the natural imagery of 'innocent flower be the serpent underneath' which conveys deceit. The guilt finally catches up to her shown by the stichomythia and then loss of ~~power~~ to show the murder has debilitated her mind. Macbeth has a similar reaction as he begins to imagine a dagger, 'is that a dagger I see before me' and he sees Banquo's ghost. Lady Macbeth begins to sleep walk which presents how much the guilt has harmed her. The lexical choice of 'the old man had so much blood in him' juxtaposes her deceit earlier as she is clearly talking about her role in the murder. She says 'out out damned spot' and 'will these hands ever be clean' this conveys a physical stain of guilt on her mind; the guilt drives Lady Macbeth to suicide as she is more in need of 'the divine than physician'. Lady Macbeth is described a 'fiend like queen' which shows the power of murder in destroying her reputation. The murder is presented as mentally affecting the characters sanity as both Lady Macbeth and Macbeth lose their iambic pentameter as well as physically affecting them as Macbeth feels like he has a 'fruitless crown' as he doesn't appreciate it due to guilt, and Lady Macbeth is driven to suicide by her guilt. The use of ghosts and nightmares portrays how the extent the death affected them. The death of both Lady Macbeth and Macbeth is seen as justice and restoring the divine right of kings after their actions caused a 'perilous in nature'.

To conclude, death is presented as being caused by the witches and supernatural which manipulates the actions of others. Lady Macbeth is depicted as an evil force that creates death for her own selfish interest which villain portrays her as a villain. Macbeth is manipulated by the witches and his wife into the murders but his ambition causing his actions. Death is a very important theme and its power is shown by the destruction in nature and the minds of Macbeth and Lady Macbeth. The deaths of Macbeth and his wife at the end present death as an unstoppable force and a circular process.



ResultsPlus
Examiner Comments

This is a well-crafted and assured response which covers a lot of relevant ground. All three Assessment Objectives are clearly addressed in full and ideas are developed appropriately.

Quotation is selected and embedded with assurance throughout the essay.

Contextual points are also integrated fully throughout the response and are wholly appropriate.

This response fulfils the criteria for the top level.

Level 5, 30 marks.



ResultsPlus
Examiner Tip

Form, for AO2, could include:

- the type of text
- the physical organisation of the text, including stage directions
- the genre
- prose / verse

At the beginning of the play, Macbeth is a soldier who has fought against the English in a spectacular battle. He is praised for his efforts in the battle. Macbeth even "cuts a man from the knee to the chops". This is the beginning of the presence of death throughout the play. Macbeth is being rewarded for killing English soldiers. Furthermore, ~~then~~ Macbeth meets the witches after the battle on a heath. They tell Macbeth that he will become Thane of Glamis and then Thane of Cawdor. This plants the idea into Macbeth's mind and when he becomes Thane of Glamis soon after he believes the ~~prop~~ witches words.

To receive the title of Thane of Glamis the previous Thane must be executed which further instills the idea that power comes around by death into Macbeth's mind. Macbeth ~~all~~ believes it is his fate to kill Duncan and take the Thane of Cawdor as the witches have told him he will become king.

This shows Macbeth's ambition as to be king. He says "Than wouldst be great, Art not without ambition, but without the illness ~~do~~ should attend it". Macbeth chooses his free will with his fate as the witches have told him he will be king.

Lady Macbeth is a driving force to Macbeth. She wants power in a world where only men can be mighty and powerful. "And we'll not fail. When Duncan is asleep, where'to the rather shall his day's hard journey soundly invite him". Lady Macbeth is power hungry even when Macbeth and her are committing regicide which was an act against God who had divinely chosen ~~that~~ Duncan to be king.

The Murder that Macbeth commits alongside Lady Macbeth leads to the fragmentation of the couple's minds. This begins when Macbeth is about to kill Duncan saying "Is this a dagger ^{which} I see before me? Shining he is seeing super natural visions, this is the guilt that plagues Macbeth's mind. He knows the acts or ~~these~~ treason he commits are wrong but his ambition ~~over~~ outweighs his fear of death. Macbeth also sees Duncan as a ghost at the celebrational banquet for ~~his~~ receiving the Thane of Cawdor title and Lady Macbeth cannot sleep at night and repeatedly washes no existent blood from her clothes.

Macbeth is haunted by his own actions and death drives him mad as he murders ~~and murders~~ innocent people to rise in society and receive prestige even murdering his close friend Banquo who makes his position in power. Shakespeare uses the idea of guilt in murder to show that people are not made to kill like animals are as Shakespeare was protestant and was close to King James at the time of writing this play. Shakespeare uses the idea of free will and fate to show the true evil of Macbeth ~~and when he~~ ^{Macbeth} believes what he is doing must be done. The paranoia of Macbeth



ResultsPlus
Examiner Comments

This answer is sound in its knowledge and understanding of deaths, right from the outset of the play. There is consideration of Macbeth's role in many of the deaths in the play, as well as Lady Macbeth's influence on him.

Supporting detail is evident and there is sound evidence of understanding of language and structure, although less so on form.

Ideas are not always fully developed but there is enough evidence of knowledge and understanding for a mark towards the top of the level. Further reference to context would have helped to lift the response.

Level 3, 17 marks.



ResultsPlus
Examiner Tip

Although the mark scheme does not specify the need to use literary terminology, this could well help candidates to focus on the need to explore language, form and structure for AO2.

Question 14

Macbeth

Question 14: How does Shakespeare present powerful men in the play?

Responses to this question tended to focus on Duncan, Macbeth, Macduff and Malcolm as powerful men.

There was much discussion of Macbeth as a powerful man, with many arguing that, especially as the play progresses, his power diminishes. More successful responses also considered how Malcolm develops into a powerful man, despite initially fleeing Scotland after his father's death.

A number of candidates also considered how Lady Macbeth sought to 'unsex' herself as a woman in order to become powerful, with many analysing Lady Macbeth's speech for AO2. Some candidates who discussed Lady Macbeth did, however, drift away from the focus of the question.

For AO4, as with question 13, many responses concentrated on the significance of the Divine Right of Kings, and how this was interrupted by Macbeth seeking power.

Examiner comments include:

"Success in this question depended to an extent on which powerful men were chosen as subjects. Duncan was an obvious choice, as was Macbeth, and many candidates confined themselves to these two, especially given that they provided a striking and fruitful contrast. More thoughtful candidates also looked at Banquo [whose real power, to begin the unseating of Macbeth's reign, accrues to him only after his death], and at Macduff. Some of the best candidates also included the [ambiguously bearded] witches and above all, Lady Macbeth. Candidates who made a good, well referenced case for her being counted as a man were then able to assess Macbeth's power as second-hand and conditional, which says a great deal which is important about him. An excellent question which produced some of the most thoughtful work I have seen on this play. This was also a good question for those who had mugged up on context - the divine right of kings, Shakespeare's nod towards King James, the masque showing Banquo's succession were all effectively deployed."

"Many pupils slipped into discussion of Lady Macbeth going against the norms of powerful men, and lacked focus on the powerful men themselves. The majority successfully analysed the corrupt elements of Macbeth vs the good King Duncan / Banquo / Macduff. Some convincingly argued the lessons that could be learned by King James from King Duncan's over trusting nature."

"Social historical context was enlightening, when it looked at the role of tragedy, regicide in Jacobean England, and the role of the supernatural in foreshadowing the impact of powerful men in the text."

"Some students discussed Lady Macbeth, with a mixed level of success. It was only those who had sufficient command of the text who were able to explore how she adopts some of the characteristics of powerful men, regardless of her gender."

Shakespeare presents powerful men ~~in~~ ~~as~~ ~~Macbeth~~ in the novel Macbeth. Such as ~~the~~ Banquo and Macbeth. Both were hailed as heroes and considered brave men after they war against the rebellious army. Macbeth is considered to be very powerful, he is the Thane of Cawdor and the Thane of Glamis. The powerful men in the play are shown to be the ones who fight, Macbeth fought and defeated the rebels, Banquo assisted, both were promised a great legacy, Macbeth as Thane of Cawdor and the king, Banquo as the father of kings. Macduff was also presented as powerful, he was able to defeat Macbeth and win back Scotland. Duncan was weak, he didn't fight and so he died. Shakespeare presented powerful men as fighters.

Macbeth would be considered weak, he was manipulated by his wife, Lady Macbeth, ~~to~~ and somewhat forced or pressured into killing ~~Macbeth~~ Duncan. Once he was dead, Macbeth was broken, he brought the knives he used back to his room, he saw the bloodied daggers above his head,

Macbeth went insane, he even saw the ghost of Banquo. This all portrays ^{him} as a weak man. Malcolm, although considered powerful could be seen as weak, he was named Duncan's heir but ~~when~~ he was murdered, ran, searching for his life. He could of stayed and avenged his father but he didn't. Powerful men are clearly also weak at some points in their life as shown in this novel.



In this response, the candidate considers how Macbeth, Macduff and Banquo are presented as powerful men.

This is a fairly brief response with the focus on AO1. Evidence of AO2 and AO4 is minimal.

Although quotations are not used, the response does make reference to parts of the play.

On balance, there is just enough evidence of knowledge and understanding for a mark towards the bottom of Level 2.

Level 2, 8 marks.

Shakespeare's presentation of powerful men is key in the play's didactic aspects, reflecting the social issues of ^{his} the time. He creates a wide range of personalities and characteristics in his characters, painting an image comprehensive of a spectrum of society's interpretations of masculinity.

Perhaps the noblest character Shakespeare employs in 'Macbeth' is that of Banquo. He is first mentioned by Duncan as together with Macbeth as "our captains", the lexical choice of captains presenting us with his military valour and ability even before we meet him. His first ~~time~~ appearance onstage he opens ~~with~~ speaking in iambic pentameter, a form often associated with the beating heart, further grounding the audience's impression of Banquo as ~~good~~ morally good. He also says to the witches he "neither begs ~~of~~ or

fears" their words and actions. The lexical choice of these two verbs with contrasting meaning presents his integrity to the audience, compared to Macbeth's semblance of being "capt withal" which also presents us with Banquo's insight. His murder is the only act of murder that is shown on stage. His final words of "fly" directed at his son ~~emphasise~~ his good heart, allowing the audience to empathise further and feel sorrow for his death, aiding in their dislike of Macbeth as well. This ~~could almost~~ presentation of ~~Macbeth~~ ^{Banquo} as almost perfect, with no apparent moral flaw could be due to James I's claim that he was ~~de~~ Banquo, who was a historical figure's descendant. Therefore Shakespeare painted him in a positive light to please the king.

Perhaps the most notable ~~power~~ is Shakespeare's presentation of Macbeth as a ^{powerful} man who is not worthy of the power he has reached. We are first introduced to "brave Macbeth", who salvaged the battle against a traitor. Despite ^{the} his initial portrayal as ~~"Beltona's bridegroom"~~ ~~description~~ Biblical

references of him "memorising another Golgotha", giving him almost divine status in the audience's eyes, we slowly find he is the weakest of all, his ambition, following the ancient Greek model of the tragic hero, being his fatal flaw. ~~He is immediately swayed by the witches~~ word's His first line "so foul and fair a day I have not seen" immediately presents the ambiguity of his conscience, due to the antithesis of "foul" and "fair". This repetition of the witches' words is also ~~symbolic~~ foreshadowing the cyclical structure of the play, in Macbeth's betrayal of Duncan due to his involvement with the supernatural. Most importantly however, ~~his weakness is in his~~ he is easily swayed by his wife, Lady Macbeth's words and actions. She, as an extremely unconventional woman for the ~~the~~ Jacobean audience mocks his femininity, after she has invoked the devil to "unsex" her. He is only "a man" when he kills in her eyes. ~~This is a critique of~~ ~~so~~ His weakness, so much that he is swayed by a woman, is due to his unrightful ascent to the throne. Following the recent gunpowder plot to assassinate

James I, this play acts as a warning to the theatregoers against regicide, by Shakespeare's presentation of Macbeth as a weak and unjust ruler.

~~This is contrasted~~ Finally, he criticizes society's perception of masculinity in his play Macbeth's fear of seeming feminine leads to him committing regicide, which is in contrast to Malcolm, who is ~~weak~~ rightfully meant to be King's mention of "mercy," something which Lady Macbeth mocked her husband for, and ^{his mention of} ~~for the~~ "Sweet milk of concord", which alludes to Lady Macbeth's request to "take [her] milk for gall". His acceptance of feminine features are what make him a good king, ~~unlike~~ reflecting Shakespeare's criticism of this tendency of men in power to suppress and ignore these qualities for fear of being thought weak.

In conclusion, Shakespeare uses different men to criticise different misconceptions of society, warn against regicide and the supernatural, ~~pleasing~~ applying both to

his King James I, but also to the contemporary audiences, thanks to its universal values and themes.



This answer sustains a relevant argument and addresses all AOs, including context.

A critical style is deployed and the candidate works methodically through a number of valid and supported points, considering how characters, including Banquo and Macbeth, are presented as powerful men.

There is also some interesting discussion of Lady Macbeth's role in empowering Macbeth, but also how she seeks to 'unsex' herself so that she too can become powerful.

Understanding of AO2 is thorough, with language, form and structure all considered in the response. There are also developed references to context, including how the play acts as a 'warning to the theatregoers [of the time] against regicide' and there is also some individual comment on Shakespeare's intention.

Further development of ideas and analysis would have helped the response to achieve a mark towards the top of the level.

Level 4, 22 marks.



There are three parts to AO1:

- demonstrate knowledge and understanding of the text
- maintain a critical style
- present an informed critical style

Question 15

The Merchant of Venice

Question 15: Explore the use of different settings in *The Merchant of Venice*.

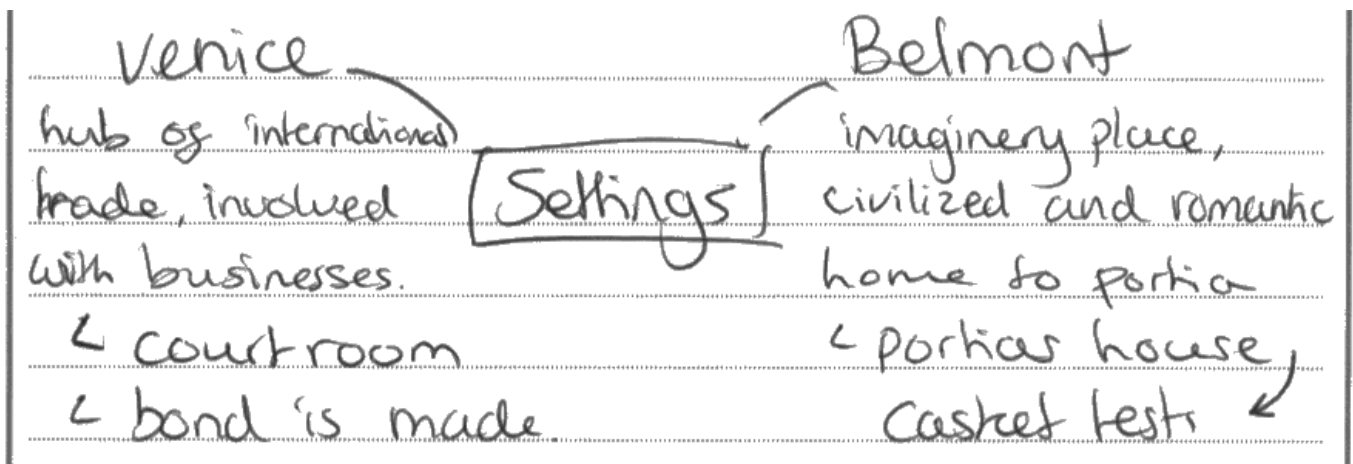
There were only a small number of responses on this text. Candidates explored a number of settings particularly Belmont, the courtroom and the ghettos.

There was much focus on the courtroom as a significant setting, forming the context of the central drama of Antonio's trial.

Candidates also considered Shylock's punishment and how he was forced to convert from Judaism to Christianity.

In addition, candidates considered how the setting of Shylock's house was an unhappy one for his daughter, Jessica. For AO2, candidates were often able to explore the language used by Jessica to describe the house to demonstrate both her feelings about living there but also her feelings towards her father.

For AO4, many candidates discussed Venice as a centre of trade and commonly referred to the treatment of Jews in 16th century Venice.



In 'The Merchant of Venice', two settings are used. However, both are very contrasted Venice being a business area and Belmont being the city of Romance and Love.

Venice was the "hub of international trade" and mainly consisted of people involved with business and deals, this is where Shylock, Antonio and Bassanio are first situated and is also where the "Bond" was sealed; "nominated for an equal pound of your fair flesh" Antonio agrees to this. This whole situation is portraying how Elizabethan Venice worked and we know this must be true because of the time Shakespeare had written the 1500s ~~the~~ drama.

Similarly, Shakespeare uses his "language of hate" when Shylock and Antonio are present together in Venice; "you call me misbeliever, cut-throat dog, and spit upon my Jewish gaberdine" this shows how Jews were treated by Christians in

16th century Venice, therefore this setting matches well with the Shakespearian language used.

The courtroom is a great example of the setting of Venice, it is filled with Christian people and so to see Shylock, the only Jew present comes into showing just how prejudice Elizabethians truly were. A courtroom portrays equality and fairness. However, all we see is prejudice and inequality towards Shylock which is quite a contrasting event. This draws in the audience's attention as we want to know what will happen next.

In contrast to this setting, Belmont is an imaginary place which is seen as being civilised and romantic. Shakespeare uses his "language of love" here and tends to write in "courtly and formalised" tone. We notice rhyming couplets in Bassanio's speech after the casket test: "this... bliss... is... kiss... leave... receive" this draws the reader's attention

To what words Bassanio is saying and we can see that these words are quite ~~romantic~~ Romantic and so this contrasts heavily with Venice.

In Belmont, all we ever see is the "casket test" at first glance this seems quite childish and stupid, but this portrays how silly in love people in Belmont can be. This is almost a generalisation of love and suits the setting of Belmont.

In conclusion, the use of settings in Merchant of Venice helps the audience to understand how and when the plot changes, it also helps ~~the~~ both subplots to merge into one in the end when all business characters move into Belmont, the place of love and happiness.



AO1 is sound in this response, focusing on the settings of Belmont, Venice more generally, as well as the courtroom.

AO4 is addressed throughout the response, such as when considering the treatment of Jews by Christians at the time.

For AO2, there is some consideration of the effects of some examples of language, and there is some understanding of form, with the reference to the sub-plots, for example.

The answer reaches the middle of Level 3 as there is a lack of close analysis.

Level 3, 15 marks.



Finding examples from across the text to support a point can help candidates to develop their ideas.

Question 16

The Merchant of Venice

Question 16: The relationship of Portia and Bassanio is not presented as true love.

There were only a small number of responses on this text. Many candidates successfully considered both sides of the statement before reaching an overall judgement.

Many candidates considered how, at the start of the play, Bassanio appears to be motivated by money. They then contrasted this with later in the play particularly referring to Bassanio's romantic and impassioned language. There was also much consideration of Portia's ring, acting as a symbol of trust, which Bassanio gives away under pressure.

For AO4, there was much discussion regarding arranged marriages and how wives became the property of their husbands upon marriage.

Shakespeare within the play explores love between various characters. The most apparent relationship, is that between Portia and Bassanio. Bassanio is a young man, who is shy of debt, and wants to woo Portia, his love. Portia is arguably the most important character in the play, she acts in contrast to the patriarchal society of Venice in the 16th century.

In the beginning of the play we learn that Bassanio borrows 3000 ducats ^{from} ~~of~~ his dearest friend Antonio. 3000 ducats today is around £500,000 which is all used to woo Portia. This proves to be strange as money shouldn't depict whether a couple shall fall in love or shunt. Portia uses caskets to decide whether who she marries, and who she doesn't, she says "Now make your choice", this proves to be a very short and blunt sentence. This persuades me into believing she is not deciding who she marries, her father is which could lead to false love as the statement says. In a different perspective, you could argue that due to the

fact Bassanio describes Antonio's idea as "This were kindness", this shows how Bassanio appreciates Antonio's selfless behaviour, allowing him to woo a Portia who is "wealthy" as Bassanio describes her. This causes me to believe he loves her for her wealth and money. This could be a financial marriage rather than a marriage made in love, as Venice in the 1600's was renowned for its business. As Portia finds out Morocco isn't going to marry her, she bursts into raptures, which was normal and legal back then, she says "let all of his complaints cross me so", which illustrates the fact how fake and harsh she is acting. The "flourish of cornets" comes across as staged and very mechanical which Shakespeare does for his own pleasure.

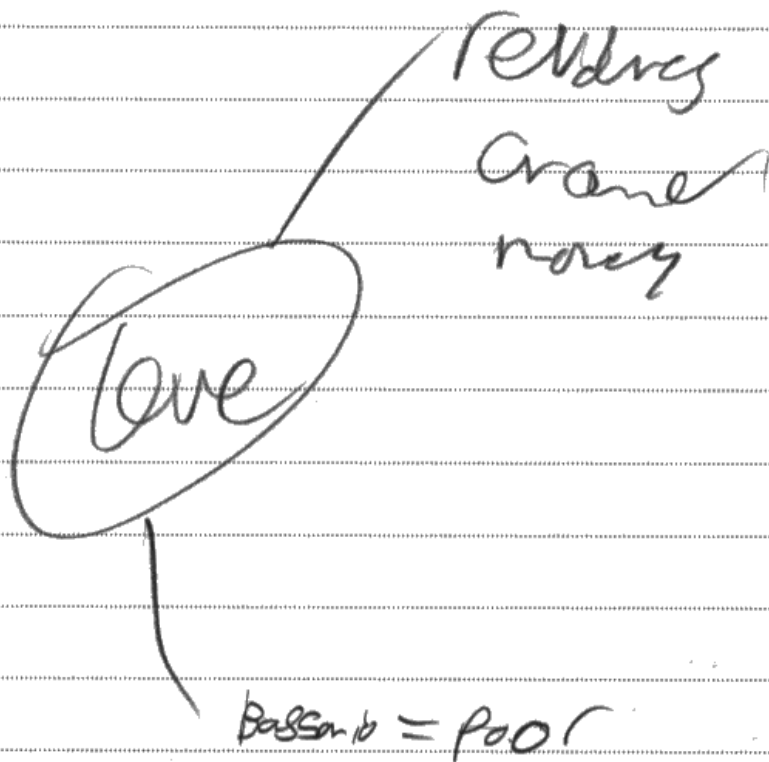
As the play develops, we see Act 3 Scene 2 showing how Bassanio chooses the correct answer. In my opinion I believe that Bassanio has good intentions filled with love, as he bursts out into a long soliloquy which shows how he loves Portia. He says, "only how blood speaks to you in my veins" this metaphor illustrates that Bassanio is love-struck and desperate to win Portia, which proves the statement wrong. After this, Bassanio then explains how Antonio is in debt, and he may die. Bassanio says "here is a letter lady" which shows how Bassanio wants Portia to help, which yet again

goes against the patriarchal Society and proves that Bassanio is using Portia for her power and wealth. Portia then says "O love! Pissure all business and be gone" which portrays how she loves Bassanio, and wants to stop discussing warts and bands.

Shakespeare presents Portia with power and wit. She proves the son wrong, and shows that Antonio Bassanio broke Portia's bond and thus proving how he doesn't love her deeply. Yet the ending of this wonderful play acts in contrast to fake, mechanical marriages. Bassanio says to Portia "Sweet doctor, a god shall be my benefactor" meaning we shall make love which proves how lustful the couple are, this is backed up by Portia saying "I am not yet satisfied" which yet again, means she wants to make love. This repetition of the theme of sex, which Shakespeare uses causes us to believe that Bassanio and Portia are very lustful to each other.

William Shakespeare, within the play ~~As You Like It~~ develops the relationship to the new way very well. Due to our modern beliefs, some may agree that Bassanio wants Portia's money, and Portia then chooses her through a contest. This actually was normal back in the 16th century as fathers had

Ultimate control over their daughters, which causes me to believe this was normal. Due to the fact that Portia saves Bassanio's best friend and acts in a selfless way, this makes me believe that she does love Bassanio, and then turn to the fact that Bassanio spent 3000 ducats to woo her, proves that their relationship is filled with love, and love only.



Bassanio = poor

Portia = rich

↳ Carrots they deserve to
she marries, or he
free?



In this response, there is a combination of relevant personal engagement with sound knowledge and understanding of the play.

The response is focused on the question and relevant support is embedded.

AO4 is addressed, including how a modern audience would respond to events in the play.

Closer analysis of language, form and structure would have helped the response to have achieved a mark in Level 4.

The response fulfils the criteria for Level 3 so a mark at the top of the level is appropriate.

Level 3, 18 marks.



AO4 could be addressed through considering how different audiences would respond.

Portia and Bassanio are two of the most important characters in 'The Merchant of Venice'. Bassanio's ^{Pursuit of} ~~love~~ for Portia is one of the ~~most important~~ key plotlines and ultimately the cause of all of the conflict in the play, but I would say it is not true love.

The first thing Bassanio says about Portia at the beginning of the play is 'In Belmont is a lady richly left' and the next 'she is fair'. This shows that Bassanio's main ~~reasons~~ reasons for pursuing her are her money and beauty, rather than her 'virtues' which are mentioned last. Many times throughout the play she is referred to as 'the golden fleece' and those who seek her 'the Argonauts' this

classical imagery shows how they see her as a prize to be sought and themselves as great classical heroes. This objectifies Portia as though she is not even a person, and shows no real love on his part, only a desire to gain her wealth.

Bassanio also lies to Portia from the start, borrowing three thousand ducats from Shylock in order for her to think he is wealthy. This deceit from the very start of the play shows Bassanio's dishonesty, and his desire to obtain her wealth. Portia deceives him too later though, pretending to be a lawyer named Balthazar in order to ~~make~~ make him give to her the ring which she gave him, and then pretending that she, Portia, slept with the lawyer to get back the ring, saying 'I'll have that doctor for my bedfellow'. At that time, for a man to be a cuckold to his ~~adulterous~~ adulterous wife would bring shame on that man. In the patriarchal society

Men were thought to have complete control and ownership over their wives, and for her to disobey him in this way would be shameful. ~~It is possible that~~ ~~the~~ Portia therefore uses this ring, which would usually be a symbol of subservience to her husband, to regain full control over him, in a way not typical of 'true love' of equal partnership. It is possible that Shakespeare did this in order to please Queen Elizabeth I, who was monarch at that time, and Portia's rule over her husband is symbolic of Elizabeth's rule over England.

During the trial, Bassanio says to Antonio 'But life itself, my wife, and all thy world; Are not to me esteem'd above thy life.' In this Bassanio says, unknowingly in front of Portia, that his life is worth an entire world more than Portia's. This proclamation of love to Antonio makes it doubtful that what Bassanio and Portia have is really true love. If he would give up her life so quickly to save another

then she is not the most important thing in his life, and it cannot be said that it is true love, which he displays more to Antonio than to his wife.

Portia does display clear affection towards Bassanio. When she and Nerissa are discussing her suitors she says 'yes, yes, it was Bassanio! - as I think ~~ed~~ he was called.' This exclamation of joy and love after she has ridiculed her current suitors indicates that she has real feelings for Bassanio, and remembers him well though it has been so long since she last saw him. Later during the test of the caskets, she has a servant sing, each line rhymed with 'lead'. This song is her way of trying to subliminally ~~convince~~ influence him to pick the correct casket, and so how she wants to marry him. When they are married, she offers him thirty-six thousand ducats to pay for Antonio's release. This is a massive amount of money, and shows that while she is still clearly in charge, she is

willing to give him everything that she owns,
this displays true love.

Bassanio's compliments of Portia are
all overly exaggerated and hyperbolic.
After finding her painting in the casket
he speaks in rhyming couplets, indicating
he is overcome by love. But his words
seem almost superficial, ~~indicating~~
~~implying~~ implying that perhaps his words
are not truthful or said from the heart,
but said instead to charm Portia. He
says at the end of this monologue
'untill confirm'd, sign'd, ratified by you'.
This portrayal of him not being able
to believe he gets to marry Portia
until she has signed a contract suggests
that this is more of a business
transaction for him than a marriage
of love. This again suggests that
his intention is Portia's money rather
than ~~her love~~ his love
for her, once again suggesting that this
is not true love.

In conclusion, although there are moments

in the play where ^{they} ~~partially~~ Portia, ~~etc~~ display true affection for one another, this cannot be considered true love. Bassanio's clear motive is to gain Portia's money rather than to marry her out of love, and Portia's idea of a marriage ~~of~~ in which she as the woman has ~~over~~ the power was radical in Elizabethan Society. Because of these things, Portia and Bassanio's marriage does not fit with the Elizabethan construct of true love, nor does it to a modern audience, so do not think it is presented as true love.



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Examiner Comments

This is a well-crafted and assured response which covers a lot of relevant ground, focused on the question.

AO2 is often used to develop points for AO1, with some close evaluation of language, form and structure.

References to context are embedded throughout the response, including attitudes towards love at the time and there is some consideration of how different audiences would respond.

Arguments are developed and quotation is selected and embedded with assurance.

To secure a mark higher in the level, there would need to be further evidence of assured understanding in the selection of points.

Level 5, 26 marks.



More successful responses will intertwine AO1, AO2 and AO4 to fully develop ideas.

Question 17

Pride and Prejudice

Question 17: How does Austen present Lydia Bennet in *Pride and Prejudice*?

Candidates typically referred to Lydia Bennet, the youngest of the five Bennet daughters, as silly and impulsive in the novel. Many candidates were able to draw comparisons between Lydia and her mother, Mrs Bennet.

Lydia's letters were also a common area of discussion; a way for Austen to convey Lydia's thoughts after she leaves with Mr Wickham. Candidates considered Lydia's relationship with Mr Wickham, typically discussing how the relationship is based on shallow physical attraction.

For AO4, candidates tended to refer to the law of entailment which meant that women like Lydia at the time sought to find a suitable husband to be secure in life.

Examiner comments include:

"A sound lit-crit character sketch was what was required here, and a relatively small number of candidates provided this in more or less greater detail and, often, a great deal of relish. Lydia Bennet's shallowness, flightiness and [by the standards of the time] immorality were referenced and evidenced, and it was only the better candidates who also considered her function as a character in the novel in helping to form and reform our impressions of Darcy, Elizabeth and the Bennet family as a unit."

"The calibre of responses across question 17 and 18 was very high. All were able to successfully explore the silly, naïve aspects of Lydia's character – strong answers were able to bring in context to explore why and how Austen gives us this character. Many drew on blame of Mr & Mrs Bennet for not reprimanding Lydia. All were able to analyse Lydia and Wickham's ending well.

"Most candidates successfully explored AO4 -the mores of the day, and clearly understood the severity of Lydia going against these."

"There were a few interesting discussions of Austen's marital advice based on what Lydia finds important in a partner and how this pans out for her."

family play a very important role in pride and prejudice as family represents class

as we see the pride of darcy comes from his family he's ~~does not~~ family are the richest in the book and he ~~could~~ would ~~see~~ look kind of uncomfortable when we was with people who were low than his class

Lydia Bennet is presented as a woman who loves all her daughter's and cares for their future and that is why she wants them to be married quick and she finds this ball party's the best ^{way} to network her ~~two~~ daughter in to find a rich man to marry, because during those times women - ~~are~~ were not allowed to hold properties.



There is very limited understanding evident in this response with some misunderstanding of Lydia's role in the novel. The candidate appears to have confused Lydia Bennet with her mother, Mrs Bennet.

Nevertheless, there is enough understanding of the novel more generally to be able to credit the response with a mark towards the bottom of Level 1. There is also a brief reference to context for AO4.

Level 1, 2 marks.



It is worthwhile candidates spending a moment considering which question they feel best placed to answer. The candidate here originally decided to answer on question 18 but has then changed their mind and decided to answer question 17. A brief plan at the start could help candidates to think about the range of points they are able to make on their chosen question.

In the novel *Pride and Prejudice*, we are prone to see the Bennet family, as one of the major characters in the play. Lydia Bennet, being the youngest Bennet sister and Mrs Bennet's favourite.

Lydia is presented as a determined flirt in the novel, and her love and obsession ^{for} with officers. She is 15 years old, and a pretty but very silly girl. Lydia, was prone to be attracted to an officer in the Meryton Regiment who is called George Wickham, whose father was a steward to Mr. Darcy's father.

Lydia is seen as an impulsive character in the novel, and due to the love which she and Wickham have for each other, they both eloped, by arranging a secret marriage, and for Wickham's debts to be paid.

George Wickham on the other hand, is deeply in love with Lydia Bennet, and who eventually marries Lydia after the settlement of financial crisis. George involved himself into gambling,

which he got into debt through it.

Lydia's elopement with Wickham was seen as an act of ignoring handed on the family by her. She eloped with the supposed love of her life without the consideration of her family. This is really bad of her. She only thinks about herself and what would benefit her. She has no regard for her family name. It is unfortunate.

Lydia in all, is shown or portrayed as a senseless character. She would stop at nothing to satisfy her personal ~~yearnings~~, yearnings, even if such inclinations would put her loved ones in eternal anguish.



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Examiner Comments

There is clearly some knowledge and understanding of the character of Lydia in this response. For example, the candidate has identified how Lydia is a 'determined flirt' and is a 'pretty but very silly girl', showing some personal engagement.

There is some implicit reference to context, such as when discussing how Lydia fails to think about anyone other than herself, the candidate makes reference to how this shows Lydia has 'no regard for her family name'.

However, as AO2 is minimal and examples are lacking, a mark towards the middle of Level 2 is appropriate for this brief response.

Level 2, 10 marks.



There are five bullet points in the mark scheme for Section B responses. The final bullet point in each level refers to the need for examples; this is an open book exam so candidates should use their texts to find suitable examples.

Question 18

Pride and Prejudice

Question 18: Explore the importance of family in the novel.

There was much candidates could cover in this question. Many considered how, at the time, there was much pressure particularly on women and the expectation was for them to make a good match, as reflected by Mrs Bennet's determination for her daughters to be married.

Many candidates considered Mr Bennet's relationship with Mrs Bennet as well as their respective relationships with their five daughters.

There was also exploration of family beyond the Bennets, particularly Mr Darcy and Lady Catherine de Bourgh.

In relation to context, comments often referred to the fact that divorce was rare hence why Mr and Mrs Bennet stayed together and there was also much discussion of how estates passed through the family according to the male line.

Examiner comments include:

"Many successfully explored the importance of a family's reputation (with Lydia & Wickham) or a family's wealth (with Darcy and Bingley) or security in a family (Charlotte Lucas). These answers showed a competent understanding of the importance of marriage for women. Few brought in Austen's own possible marriages, or acknowledged that this was a novel and not true historic account."

"Weaker answers listed the members of the Bennet family in a character by character summary."

In Jane Austen's ^{novel} "Pride and Prejudice", many themes are being explored, but none as important as the theme of "family". In the novel, we can clearly see how family ~~relationships~~ heritage was very important in every house in Longbourn, as well as how all the theme of family interconnects with the theme of marriage in order for a new family to be created. The theme of family is very well presented in the novel by Jane Austen through her characters who each one of them represent a different family member.

Firstly, ~~throughout~~ the author herself begins the novel with a very popular quote saying "it's a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife". Jane Austen uses an ironic tone, to satirize ~~and~~ a scene which is wrongly interpreted. First of all, by using the word "universally", Austen makes it clear, that it's a global matter that affects people all over the world. It's ironic however, when she refers to how men who

importance of a wife whereas, men are not women who are desperate. Getting married and having your own family was very important in the play, as it indicates independence, as well as, financial stability.

Secondly, ~~the~~ the importance of family in the novel, is very well presented through the character of Mrs Bennet. Mrs Bennet acts as the perfect family figure. Her "business" was to get her daughters married. We can see how important it is for a ~~family~~ mother to provide a family for her daughters. The word "business" connotes how everything was viewed as a contract, involving money, and agreements. However, the importance of family is very well presented through the character of Mrs Bennet as she acts as the perfect family figure aiming to provide the best for her children.

To add to this, we all know how each parent may favour one child more than another. Well, when it comes to the Bennet family, it is clearly clear how Mrs Bennet shows extreme favour for her daughter Lydia when she says "They're not half so good humoured as Lydia" which clearly suggests her weakness for her. However, we can also see Mr Bennet's weakness when he says "I must throw in a good word for my Lizzy." clearly suggesting how in favour he is of Lizzy. Both parents in a family,

show ~~clear~~ love to their children, but somehow
feels too. and this is clearly indicated through the
Bennet family, through the characters of Mr and Mrs
Bennet.

Moreover, ~~through~~ we can also see
the importance of marriage when it comes to Mr and
Mrs ~~Bennet~~ Bennets relationship amongst themselves.
A clear example, is when they say that Mr
Bennet was "captivated by youth and beauty and by the
appearance of good humor, which youth and beauty
give". through this quote we can clearly see that the
beginning of the Bennet family was clearly based on
appearances and not true love as later on "her
(Elizabeth) mind soon put an end to their marriage"
which shows that the ~~Bennet~~ two partners of the
family were never fully in love, something which caused
the "rust" in their ~~love~~ marriage to eventually
drift apart.

What's more, the importance of family is
also presented through the characters of the two
most beloved sisters, Jane and Lizzy, in the ^{novel} ~~story~~
we can clearly see how important family is through
Lizzy and Jane who love and support each other,
and stay connected throughout the novel. A very
good example is when Lizzy admits that it was
the cause, his pride and caprice were the cause of

all that Jane had suffered and still continued to suffer".
Lizzy is very annoyed and disappointed. He refers
to Darcy as the cause of Lizzy's sadness, as she is
blinded by her prejudice, in her aim to protect
her sister Jane, and after Wickham's words, Lizzy
can not see clearly ~~as~~ as she loses her "judgemental
skills". However she doesn't cease to support her
sister and later on in the play, the importance of
family is reflected through her words when she
says, ~~you cannot~~ "you cannot
convince me, who has been the means of ~~perhaps~~
perhaps the happiness of my most beloved sister, Jane"
Lizzy in this stage is no longer blinded by prejudice.
She can see clearly and judge ~~clearly~~ and
criticise on her own, ~~through~~ through the two
sisters we can ^{clearly} see how important it
is for every family, to be connected and supportive
to each other.

Lastly, the importance of family is also
presented through the Gardiners when they are the
ones who advise Lizzy about ~~the~~ Wickham.
what they say is "if he had the fortune
he ought to have, you could do no better...
you must not let your fancy run away with it!"
~~Mr~~ Mr and Mrs Gardiner both act as
family figures for Lizzy, even taking more care of

her than her own parents do. The Gardiners are maybe considered the best indication of parents in a family, which they do not have, and they refer to the girls as their own children and family, reflecting the importance of family in the novel.

To sum up, the importance of family is very well presented throughout the whole novel through the actions of Jane Austen's characters. Each character has a distinctive role and place in the novel, reflecting a different meaning, and ~~the~~ moral message, ~~the~~ highlighting the importance of family.



This response shows a clear understanding of the importance of family in *Pride and Prejudice*. Focus on the question is sustained, with a range of valid points made for AO1 showing sustained critical style and thorough personal engagement for Level 4. A number of characters are considered, beyond just the attitudes of the Bennet family.

There is some close analysis of language, although more in depth analysis, and further exploration of structure and form, would have helped lift the response within Level 4.

Quotations are selected appropriately to support points throughout the response although some quotations are a little lengthy.

There is evidence of detailed understanding of context, including the importance of marriage at the time.

Level 4, 22 marks.



Candidates should regularly refer to the question in order to maintain focus, as this candidate has done in this response.

Question 19

Great Expectations

Question 19: Discuss the importance of lies and deception in *Great Expectations*.

This was a successful question as lies and deception play a central part in the novel. Discussion commonly centred on the mystery surrounding Pip's benefactor, which is an example of lies and deception that runs right through the novel.

Although there were very few responses for this question, a number of insightful responses were seen, particularly regarding Miss Havisham and how she deceives both Pip and Estella because of the deceit she herself experienced from Compeyson. She spends her entire life hell-bent on seeking revenge against men.

A range of points were seen on context, both in relation to Dickens' life and the influence of social class at the time as to whether people were believed or not, such as in court.

Lies and deception are very ~~and~~ evident in the novel 'Great Expectations' by Charles Dickens, as they present the character's past and personality and how it influences their overall growth of character.

The first character we see as deceptive is Miss Havisham. She ~~is the~~ uses methods of manipulation to get what she wants. Her love and care for Estella is false as she manipulates her to do her bidding in breaking men's hearts. She manipulates Pip into falling into a deeper love for Estella by whispering to him ~~'Do you find her~~ 'What do you think of her?' and telling Estella that she can 'break his heart.' By doing this she worsens the relationship between Pip and Estella, and unknowingly ~~tears~~ ruins their future; Pip holds onto a one-sided love, and Estella remains emotionless.

Miss Havisham, in however, had her experience of deception when she was younger, leading her to do what she did to Pip and Estella. She had her heart broken by the man she was going to marry. This caused her to have a psychological trauma and reserve herself from society. Her painful past causes her to inflict pain upon others as a coping mechanism that makes her believe all men ~~are~~ ^{are} liars. She deeply regrets this ~~as~~ when she realizes that Estella will never love, but it is far too late.

Her manipulation works on Pip when he ~~whisper~~ mutters to himself 'I love her. I love her...' before falling asleep. The question that causes this is when she asks him 'Do you find her much changed?'

It is not just manipulation that she uses to lie to Pip, but by also pretending to be Pip's benefactor of a handsome wealth. Pip believes it was her all along until he is finally told the opposite by Magwitch. When he finds out, it ~~is~~ ^{is} occurs to him as a great shock.

Poor Pip's one-sided love for Estella is also brewed from lies and deception. He believes that he was meant for her, but doesn't realise that he is being deceived. She leads him on to think that he has a chance with her, when all along, she was just playing with him. He feels betrayed when he finds out she has will be marrying Drummle.

~~Estella herself was tied to~~

Estella does, however, try to tell Pip that his pursuing of her is unnecessary since she would not reciprocate her love him back. She tells him 'I have no heart' and that asks him if he would rather be deceived and have her 'entrap' him. Pip doesn't realise any of this due to the influence of Miss Havisham which continues to lead him through the lies.

She herself was lied to by Miss Havisham and Drummle. When Estella marries him, she finds herself living a miserable life and that he is worse than ~~is~~ in public. Estella's character is of lower birth than Pip, marking her entire noble life as a lie.

After receiving his fortune and the opportunity to become a gentleman, Pip completely forgets everyone in the village who were good to him. As he is leaving, he says to Joe 'You must know, dear Joe, I shall never forget you.' This is highly ironic and ~~he~~ he doesn't live up to his words, forgetting Joe's goodness when he ~~visits~~ visits him in London, and regarding him as an embarrassment. Pip lies to both Biddy and Joe, and becomes what they both feared would be the outcome; - a small snob.

The relatives of Miss Havisham are also very deceptive as they try to get closer to her in order to receive her wealth. Family is also shown to be full of ~~lies~~ lies here, and Dickens shows that ~~&~~ no one can be trusted. They speak with a formal and sweet language, but their intentions differ.

The idealistic view Pip has of London is revealed to not be true as soon as he arrives ~~there~~ and begins to live there. The view he had of London is a lie, and Dickens shows that ~~&~~ the setting of a place can also deceive people.

Dickens ~~shows~~ ~~it~~ portrays the importance of lies and deception by showing how it ~~for~~ moulds the characters into their present selves, and what caused them to become end up in ~~it~~ at that stage. ~~He shows that~~ He shows that deception exists no matter where you end up, and this is evident in Pip's experience of moving from the village to a big city.



ResultsPlus
Examiner Comments

This question requires candidates to write about the importance of lies and deception in *Great Expectations*.

This response makes sound and relevant points, with some reference to context. There is some consideration of how lies and deception drive the plot, right up to the end of the novel. The answer just reaches a mark towards the top of Level 3.

Level 3, 16 marks.



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Examiner Tip

Remind candidates to address AO1, AO2 and AO4. All bullet points in a mark grid must be addressed in order to gain marks at the top of a particular level.

Question 20

Great Expectations

Question 20: How does the relationship between Pip and Estella develop as the novel progresses?

In the small number of responses seen, candidates successfully tracked the changes in the relationship between Pip and Estella throughout the novel.

Candidates explored how Pip falls madly in love with Estella when he first meets her as a child in Satis House and then how he is determined to become a gentleman, so that Estella would marry him.

There were some insightful comments about the novel's ending, with candidates demonstrating personal engagement with the text offering their own interpretation as to what the end of the novel suggests about the future relationship between Pip and Estella.

"Great Expectations" is one of ~~the~~ Dickens's first novel it is written by Charles Dickens who is a famous ~~writer~~ ^{is 59 chapters and it} writer born in 1812; this novella was written 1860 in a time there were a great social changes and people moved from to city for better economical reason.

~~The~~ The most main character and the hero of this novel is pip, pip is a young ~~orph~~ orphan boy and he lives with his sister and her husband Joe; when pip visits the Satis house with his uncle ~~Pumblechook~~ ^{Pumblechook} he was shocked by ~~the~~ the weird ~~actions~~ actions of Miss Havesham ~~and when~~ an old woman wearing wedding dress and the clock is stopped at twenty minutes to nine; while he was playing he saw Estella a very "beautiful" girl as he described her.

pip starts to say to himself "fool" when he realize that ~~he~~ his love to Estella is ~~is~~ very hard, but he starts to dream of being

a great (gentleman) gentleman in order to marry Estella, but actually Estella can't love him not because he is not a gentleman, but because Mrs Havisham replaced her heart with "ice" and she took her a project in order to break all men hearts as ~~what~~ a revenge she told Estella break their heart "with no mercy"

Moreover, Pip dream of becoming a gentleman come to be a true when a secret benefactor gives him opportunity to travel to London; he thought that Mrs Havisham done this to help her him to marry Estella, but later on he know that this secret benefactor is ~~the~~ Magwitch, the escaped convict.

Dickens conveys ~~to him~~ readers that Mrs Havisham doesn't want ^{was} happy that Pip adores Estella as she will break his heart, and this actually happens when Estella ~~is~~ get married and ~~relati~~ it seems that the ~~relati~~ relationship between ~~George~~ and Pip and Estella come to an end.

Furthermore, Dickens showed us how badly Mrs Havisham changes and realize that she done something ~~bad~~ bad with both of them ~~she~~ she asked herself "Did I ever give her love" actually those

Strong words made me feel sorry Estella, and the way she raised up with no love.

Moreover, when Estella's ~~husban~~ husband die; she asks pip to forgive her and begged him she says "no hesitate to say that to me now, when suffering has been stronger than other teaching" this ~~is~~ magic phrase highlight how hard they suffer to be together, at the end they walk together hand in hand

To conclude, I think this novella teach a great theme of love, and not giving up upon who you love, no matter if you suffer a lot to be with your beloved, but the most important thing is to never give ~~u~~ up, actually without the excellent and effective language of the author and his creative way on writing all this feelings ~~is~~ will never come to me.



This response starts with a brief overview of context which is not necessary unless the points made are specifically relevant to the question.

This response makes some sound and relevant points for AO1, such as when Pip first meets Estella and how Pip 'realises that his love for Estella is very hard'. There is also some consideration of the impact of Miss Havisham on Pip's and Estella's relationship.

There are some attempts to consider language but there is some lack of depth to this which prevents the response from securing a mark any higher in Level 3. Appropriate references to context would also have helped to lift the response within the level.

Level 3, 14 marks.



Candidates should try to avoid providing a summary of what they know about the writer and try to select appropriate points for context which support the ideas in the main part of their essay.

Question 21

The Scarlet Letter

Question 21: How does Hawthorne present the relationship between Arthur Dimmesdale and Roger Chillingworth in the novel?

There were very few responses to this question. From the responses seen, the question appeared to be accessible to all candidates with responses tending to concentrate on how Chillingworth is solely motivated by his cruel desire to seek revenge when he learns of Hester's adultery with the minister, Dimmesdale.

There was also discussion of Dimmesdale's guilt and how Chillingworth exacerbates this through his treatment of him.

References to context typically related to the strict Puritan ideals of Massachusetts Bay.

Nathaniel in his novel 'The Scarlet Letter' explores sin, punishment, and redemption. Through the complex characters of Arthur Dimmesdale and Roger Chillingworth he projects the ideas of hypocrisy, evil and vengeance.

The novel set in Massachusetts Bay colony in New England was a Puritanic settlement in the 17th century. Hawthorne portrays the Puritanic beliefs and laws through Arthur Dimmesdale, the prejudiced Puritanic society through Arthur Dimmesdale's secret sin. Hester Prynne, has committed adultery and she is not the sole sinner. Arthur Dimmesdale was her pastor and is also a respected member of the Church. When Hawthorne who is also guilty, Hester bears the sign of the scarlet letter, "A" on her bosom and Dimmesdale bears it on his chest hidden from the society.

When Hester's husband who was presumed lost at sea arrives and comes upon the revelation

revelation that Hester has committed adultery he ~~comp~~ single-minded ~~purpose~~ pursues a goal that he will find the man who has done Hester ~~a~~ wrong and ~~torture~~ him ~~spiritually~~. Although ~~int~~ Chillingworth is portrayed as a character who ~~rep~~ hold evil in his heart. ~~the~~ Even his name, ^{"chilling"} suggests that ~~he~~ he has an aloof iciness within him. He is ~~the worst~~ has no humanity when finding out that Dimmesdale is the ~~a~~ culprit.

Roger Chillingworth presumes the role of a physician and acting on his suspicion he ~~starts~~ to live with Arthur Dimmesdale to ail him. But his inner intentions are to torture him ~~spiritually~~, emotionally and physically. At first the Puritanic community believe this will be good for the minister Dimmesdale but ~~slowly~~ ~~even~~ ~~the~~ ~~Puritanic~~ ~~see~~ with his evil energy ~~even~~ ~~the~~ ~~Puritanic~~ he radiates he roused the distrust of the people too. ~~From~~ Roger fabricates a friendship with Dimmesdale and tries to expose and unravel Dimmesdale's inner turmoils. ~~and~~ and make him confess. Since both ~~a~~ Dimmesdale and Roger Chillingworth are intellectual men ~~they~~ ~~at~~ ~~start~~ ~~a~~ ~~go~~ initially they share a good friendship.

One day, when Dimmesdale observes

Chillingworth in his lab conjuring up some medicine with ^{the use of dark} black leaves, he asks Chillingworth where he found them. And ~~Chillingworth~~ Chillingworth ~~with~~ a being the manipulative, ill-minded person he is took this as an opportunity to ^{suggest} that ~~he~~ he found the grotesque looking black leaves on ~~the~~ top of the grave of a man. And his ~~eye~~ grew out of his body. He ~~implies~~ implies that maybe the man was ~~to~~ holding a dark deep secret ~~that~~ within him which ~~transformed~~ and the leaves were the product of ~~it~~ his sin. In this way we can see in several parts of the novel he ~~tries~~ tries to psychoanalyze Dimmesdale.

Dimmesdale ~~once says~~, ~~but~~ can even feel an evil eye on him but he ~~doesn't~~ doesn't realize that Roger Chillingworth is slowly killing him. ~~He~~ When one night Dimmesdale is asleep, Roger ~~se~~ opens ~~to~~ Dimmesdale's vest to see a letter 'A' on his chest. In this scene ~~Nathaniel~~ Nathaniel ~~says~~, Chillingworth ~~says~~ compares Roger with a "devil." ^{Nathaniel says, Chillingworth says} ~~How Satan~~ How Satan ^{to Heaven and won} ~~comports himself~~ comports himself when a man is lost to his kingdom. Chillingworth says you can't blame how 'Satan' comports himself when a man is lost to heaven and "won into his kingdom." Roger ~~believes~~ believe he finally has Dimmesdale ~~in~~ and can now devote his existence to diminishing Dimmesdale's ~~vitality~~ vitality and youth.

We can see throughout the novel Hawthorne refers to these ~~two~~ two characters as "old Chillingworth" and "young Dimmesdale". Through this we can argue there was an age gap between ~~two~~ them. Despite ~~all~~ Dimmesdale Roger can be seen slowly transforming into the devil himself ~~as~~ where as Dimmesdale slowly becomes weaker in ~~to~~ Roger's presence. Even Pearl recognizes ~~the~~ the evil in Chillingworth saying he is a product of the Black Man and asks her mother, Hester to stay away from him.

In the ^{one of} last chapter, in the scaffold scene we witness Arthur Dimmesdale finally confesses his sin in public. ~~He~~ Dimmesdale has freed himself from the Devil's grip, Roger. When Dimmesdale falls ~~to~~ on the scaffold, in his dying moments he says, "to Roger, "May God forgive you. Thou has ~~sinned~~ greatly sinned too." As ~~he~~ ~~with~~ Roger Chillingworth to that cries ~~in~~, "Thou has escaped me!" repeatedly ~~with~~ which emphasizes on ~~at~~ his desperation and frustration. ~~to~~

Dimmesdale was his sole purpose of his living life, and ^{because} his vengeance against Dimmesdale was the driving force for his being. When Dimmesdale died ~~to~~ Roger Chillingworth "lost an

his vitality" and slowly ^{shrunk} ~~shattered~~ into nothingness. His existence had ~~no~~ meaning. Their relationship was one of vengeance and ^{self-self-} destruction and hatred which ended tragically in the novel.



ResultsPlus
Examiner Comments

There are a wide range of points for AO1 in this response, including how Chillingworth is solely motivated by his desire for revenge and how this impacts on both Chillingworth himself, but also Dimmesdale.

Points on context for AO4 are front-loaded, but are nevertheless appropriate.

There is some analysis of language, although further depth of analysis, in addition to more explicit exploration of form and structure, would be required to merit a mark more securely within Level 4.

There is sufficient evidence for AO1, including personal engagement, for a mark just at the bottom of Level 4.

Level 4, 19 marks.



ResultsPlus
Examiner Tip

Successful responses will integrate points on context throughout.

Question 22

The Scarlet Letter

Question 22: Explore the importance of magic in *The Scarlet Letter*.

As with question 21, there were very few responses for this question. Responses seen typically referred to the use of witchcraft and the belief of the supernatural. There was also some discussion of Mistress Hibbins as a witch and Chillingworth's use of magic in his torture of Dimmesdale.

In the *Scarlet Letter* Novella it is about ~~the~~ a woman who ~~she~~ had an affair with her husband. The book is based in the old times so having an affair was thrown upon even more so than it would be in today's day and age. In these days if you had an affair you ^{would} be forced to wear an adulterers symbol on chest of all your clothes. ~~The~~ The woman had to do this because the men wanted her to feel shame over what she had done. This woman also had a child of the affair and she has claimed custody of ~~and~~ The woman was one of the best tailors in the town she was always making nice clothes for the child and herself the clothes she made seemed to get ~~at~~ a lot of ~~recognition~~ recognition. The adulterers symbol she had to wear on her clothes represented that she was a unloyal woman and it also made

sure other men didn't get involved with her and to stay away from her as she would be ~~unloyal~~ unloyal to them. The father of the child went out of the town and had been since the divorce, he had made a return ~~with~~ with the intentions of being a doctor. He had magic which allowed him to hear people and he wanted to help people so he did ~~so~~ he began working with another doctor he worked under a fake name and a disguise. He didn't want people ~~to think~~ from the town to recognise him and ask him about his unloyal wife but unfortunately one person noticed him and it was his ex wife. She was with the child she began talking to him and this was also his first time seeing the child. He sent the child off to play while he spoke to the mother, he wanted to tell her before it was too late that he didn't want the child to know he was the father as he wasn't sure about it and he did not want to reveal himself to the town and he wanted to keep his disguise and fake name and only see the child as a friend. The mother began to ~~regain~~ feelings for him and didn't want to ~~regain~~ regain

him to leave. he told her about his magic and that she is to tell no one. she promises to do so and then he sends her on her way with the child as he does not want to be caught with her. He then returns to work the following day but unfortunately his disguise does not last long. The writer has tried to make the book very enticing to keep the reader entertained and engaged.



ResultsPlus
Examiners Comments

The focus of this question is the use of magic in the novel. This response starts with a general summary of the novel and there is only some appropriate knowledge and understanding evident throughout the response which is linked to the question, such as Chillingworth's use of magic in seeking revenge against Dimmesdale.

There are some examples from the text although quotations are limited.

Responses which are narrative in detail are typical of Level 2. Context is limited, with a brief reference at the start of the response to how 'having an affair was frowned upon', and AO2 is minimal.

On balance, a mark in the middle of Level 2 is appropriate.

Level 2, 9 marks.



There is no need to provide a plot summary; AO1 is most effectively demonstrated through the selection of ideas from across the text, appropriate for the question.

Paper Summary

Summer 2019 Principal Examiner comment

- All questions that attracted answers performed well. AO1 was a strong feature of both Sections A and B with most responses demonstrating at least sound knowledge and understanding of the texts studied.
- AO2 discussion was varied across answers with some candidates exploring language, form and structure in a comprehensive manner whilst others might just have commented on the effects of particular words or phrases from the texts, without perhaps identifying the technique used. A number of Level 4 responses were seen with thorough application of analytical detail and a convincing critical style. At Level 5, some very impressive responses were seen that used deep understanding of analytical approaches to perceptively respond to the question.
- In terms of AO4 in Section B, the Literary Heritage section of the paper, some candidates performed very well, integrating relevant and purposeful detail about the influence of context into their answers to fully support the points made. Others frontloaded context with a paragraph at the start or perhaps as an 'add on' or afterthought to their essay which was a much less successful approach. Some candidates did not include any reference to aspects of context at all. It is worth noting that literary context is valid as an approach e.g. with reference to tragedy, genre and literary motifs alongside social, cultural and historical context.

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>

