

Examiners' Report

June 2022

GCSE English Literature 1ET0 01

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Introduction

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

The total number of marks available is 80.

The paper is assessed across AO1, 2, 3 and 4:

Section A

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

Section B

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

Comment:

Despite the challenges of the last two years, it was extremely pleasing to see how well-prepared candidates were and both centres and candidates should be proud of the work they have done to prepare for and sit this exam. There were no errors on the examination paper and no erratum notices were issued. Overall, candidates responded to the tasks exceptionally well with many candidates demonstrating their understanding and appreciation of the two texts they had studied. Marks were awarded across all 5 levels of the mark scheme and according to whether a candidate demonstrated a simple and little (Level 1), limited and some (Level 2), relevant and sound (Level 3), sustained and detailed (Level 4) or precise and perceptive (Level 5) understanding.

In Section A, the most popular text with 31,384 responses was *Macbeth*. A full range of marks was awarded and it was answered by all ranges of ability. The second most popular text was *Romeo and Juliet* with 13,583 responses.

In Section B *An Inspector Calls* was the most popular text with 23,404 responses for question 7 and 9,746 for question 8.

In most cases, candidates were able to demonstrate their knowledge and understanding of the texts they had studied. There were some very good examples of candidates using accurate textual quotations and effectively integrating them within their responses, rather than paraphrasing. For Section A part a), knowledge of subject terminology was good, with many able to correctly identify and use appropriate linguistic terms to support comments they were making. There were still several candidates who integrated context within part a) and language analysis in part b). Responses in the top Levels were able to use sophisticated, A Level quality terminology, which was very pleasing to see.

Section A

One text from a choice of six Shakespeare plays from which the candidate must complete two parts of the question.

The maximum marks for the question are:

Part a) 20 marks for AO2 and Part b) 20 marks for AO1 (15 marks) and AO3 (5 marks). Total for Section A is 40 marks.

Text choices:

Macbeth

The Tempest

Romeo and Juliet

Much Ado About Nothing

Twelfth Night

The Merchant of Venice

General comments:

Part a)

Despite the concerns of some centres about sitting exams this year, it was excellent to see how well candidates handled the questions and one AP commented on how *'the candidates seemed motivated and engaged well with the Shakespeare texts'*. From sampling a range of responses from all 6 questions and at all levels, it appeared that the standard and application of marks was consistent across all texts and reflected the comparability of tasks set. Candidates that were awarded higher marks did so because their knowledge of relevant subject terminology was accurate, and they were able to analyse the features identified perceptively and often with alternative interpretations.

Many candidates were able to analyse language features, with more specific focus on word classes – nouns/verbs/adjectives etc, the connotations of the words selected and various techniques such as similes, metaphors, alliteration etc. Most candidates analysed the types of sentence structures, their functions and the various punctuation marks used to achieve specific effects. The more successful candidates linked their exploration of the language, form and structure to the effect on the reader. Weaker responses tended to feature spot without exploring the significance of the chosen feature and the impact it has on the audience/reader. There were still a significant number of candidates who put context (AO3) comments into Part a).

Part b)

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

There were several candidates who included elements of the given extract in part a) within their response to part b), however some only did this as an introduction to their response and this would not have affected the mark awarded. Some candidates identified language and structural features, which is not marked, and examiners were advised instead to focus on the analysis of the exemplification in relation to the theme being discussed. Candidates who were awarded higher marks generally used discerning references from throughout the whole of the play. Some candidates who paraphrased their references fell into the trap of retelling the story. Generally, candidates who had planned their responses achieved higher marks.

Section B

This year marked the second year for the 4 new texts (2 play and 2 prose) within the Post 1914 British literature section of the paper but the first year of a full cohort entry. Candidates now have a choice from six play texts or six prose texts and must answer one question from a choice of two for each text. The maximum marks for the question are 40 for AO1 (16 marks) and AO3 (16 marks) making a total mark out of 32. There is also a mark out for 8 for AO4.

British Play

An Inspector Calls: J B Priestley

Hobson's Choice: Harold Brighouse

Blood Brothers: Willy Russell

Journey's End: R C Sherriff

Empress: Tanika Gupta

Refugee Boy: Benjamin Zephaniah (adapted for the stage by Lemn Sissay)

British Novel

Animal Farm: George Orwell

Lord of the Flies: William Golding

Anita and Me: Meera Syal

The Woman in Black: Susan Hill

Coram Boy: Jamila Gavin

Boys Don't Cry: Malorie Blackman

General comments:

It was extremely pleasing to see all the new texts being studied this year and although numbers were relatively low for these texts, marks were awarded across all Levels of the mark scheme and some very perceptive responses were seen.

It appears from examiner feedback that the Section B questions were readily understood and easily accessible for candidates of all abilities. In some cases, there were candidates who fell into a more narrative re-telling style, which is expected at a Level 2 but many more were able to construct a considered response, showing a critical understanding of the text they had studied. Very few responses ignored the importance of context, although there was a tendency for some to allow the context to dominate the response at the expense of the textual analysis. Centres need to realise that as a Literature exam, the responses must be driven by the text, with the context used to develop and expand ideas. Across all questions examiners saw some interesting and complex theories about 20th century history and I was particularly pleased to see how some centres had brought context up to date on many of the texts and candidates had not only referenced the context in which the text was set but also within a more contemporary situation, with comments linking to the war in Ukraine and modern political leaders. As we have seen in previous years there was still the tendency by some candidates to include context as a bolt-on section, however, many of the examiners did note that many comments were interwoven at appropriate opportunities during the main narrative even at mid-Level 2. The examining team were again impressed by candidates' control of language and very few got low marks for AO4.

Question 1

Macbeth

The extract was taken from Act 3 Scene 4, lines 75 to 107

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

Part a) – Macbeth

Examiners felt that this was a successful question and clearly a familiar extract for many candidates. It was noted that even the weaker candidates were able to comment on Macbeth's reaction to the ghost. There was plenty in the extract to draw upon with a range of language and structural features and many commented on the '*bones are marrowless*' line to illustrate how Macbeth was shocked by the ghost's appearance. Most students identified Macbeth as being '*fearful of the ghost*' and experiencing '*panic in his presence*' to discuss his unstable mental state, whilst the higher marked responses explored the contrasting language between his address of the Lords and of the ghost. Most students were able to identify some language techniques and integrate quotations to support the points being made, whilst many candidates showed a great ability to integrate quotations and analyse for language, structure, and form, to achieve Level 4 and 5 marks.

Technical devices were not always a key feature in some responses although close explanation of specific quotations and/or key words showed inference and a good understanding, which was awarded accordingly. Some responses also considered Lady Macbeth's reactions and how her calmness emphasised Macbeth's lack of control and how she is trying to hide Macbeth's reactions. Unfortunately, there was some misunderstanding about the Russian bear section of the extract in a few responses.

Part b – Fear

Candidates were able to engage with this question and explored several key areas where fear is presented. Some responses considered the way Macbeth initially expresses a '*lack of fear in the battle scene*' and how his fear gradually increases following his meeting with the witches. A popular scene chosen was when Lady Macbeth is worried that her husband is afraid to go through with the murder of Duncan and calls him a coward. Many responses also explored Macbeth's fear when he witnesses the dagger and how after the murder, he is '*more afraid of damnation than of death*'. A lot of responses looked at Lady Macbeth's fear in the sleepwalking scene and sometimes a differentiator was those who went beyond just commenting on the fear of getting caught, to giving deeper consideration to '*moral decay and damnation*'. Some stronger responses also included the fear of Lady Macduff and her family before they are murdered. Contextual discussion often included the 'Divine Right of Kings', Demonologie and King James' fear of witchcraft, the stereotype of masculinity and the way men were supposed to be fearless. There were still some responses where contextual comments were added at the end of the paragraph rather than being integrated throughout.

For this exemplar, we have included a response that gains a mark in Level 2 for Part a) and a mark in Level 2 for part b).

(1a) ~~macbeth~~ Shakespeare has presented Macbeth as feeble coward and that he is scared we can see this when Shakespeare writes, "They bones are marvellous the blood is cold". So we can see that Shakespeare is trying to make ~~an~~ the reader feel annoyed and I also think that Shakespeare was trying to, tell us if you keep on killing it will haunt you for life and then all you want is power and that the power makes you wanting more and back when it was the Saxon era that, killing people was a mortal sin and it was evil they also thought speaking to witches was a sin of evil and that's what Macbeth has just gone and

(Section A continued)

done we can also see, that Macbeth is Frinking out because, lady Macbeth say to him "only it Spoil's the pressure of the time".

(16) in act 1 Seen | we see, that Macbeth ~~is~~ has shown fear when he is walking back with the dagger's and he get's scard and then lady Macbeth say's to him "are you a man or a coward?" but he still refuse to go back we can also see that he was, scard because when he look's at his hand's and they are coverd in blood we know's this, because he say's "will all grate neptun wash this blood from me?" and lady Macbeth say's "a little water wash it off." but later During act 4 we see that lady Macbeth Show's her own Fear we can see this when lady Macbeth is rubbing her hand's, agens the sink but she keep's

(Section A continued) on saying "out ~~D~~ Dame Spot out". we can see that the regisit of lady macbeth is haunting her because she is, going insane we know this bec use she sleep ~~that~~ walks whilst she is ~~at~~ talking to herself. we also fear is show when macbeth ~~is~~ sees the floating dagger. he is so scard that he start's to shout. that lady macbeth has to make every one, leave also in act 1 scene 1 when lady macbeth find's out ~~that~~ that macbeth will be king lady macbeth ask macbeth to kill duncan and macbeth say's no because we can see that he is scard but lady macbeth say's "look like the insent, flower but be the surpente under it". so we can also see that lady macbeth doesn't care how macbeth feel's. so in the end he doest but he is so scard to do it because he say's how grate



Duncan

is.



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Examiner Comments

Part a)

- the response shows some level of understanding and there are some areas of a critical style, 'I think that...', although this is not consistently applied throughout, therefore placing it towards the bottom of a Level 2
- points made include the way Macbeth is presented as: a 'coward and that he is scared' and how he is 'frying out'
- the response includes two examples from the text to support points made and there is some comment on what they convey to the audience
- close focus on language, form and structure and the use of terminology was lacking to enable this to be placed higher up the level

This is a Level 2 response gaining 6 marks

Part b)

- a stronger response than part a), placing this at the top of a Level 2
- the response considers how fear is presented in other areas of the play, particularly the way Macbeth is scared of the 'floating daggers' and after killing Duncan his fear at seeing his hands covered in blood
- mention is also made of Lady Macbeth and the way her fear leads to her sleepwalking because 'she is going insane'
- there is some evidence of a critical style but it is not always applied securely
- there is a lack of contextual comments within the response, with only a brief mention made to 'regicide' – regicide?

This is a Level 2 response gaining 7 marks.



Candidates should select specific words and phrases from the extract and formulate point, evidence, explain answers for each example provided.

For this exemplar, we have included a response that gained a mark in Level 3 for Part a) and a mark in Level 2 for Part b).

In the play Macbeth, Shakespeare presents the character of Macbeth as a terrified character by using language techniques. The use of metaphors "Thy bones are marrowless, thy blood is cold". This has presented Macbeth as crazy because if ~~even~~ the bone are marrowless is meaning they are dead implying that Macbeth is seeing Banquo's ghost but nobody else can see it. "blood is cold" is saying the ghost cold bodied and is after Macbeth for revenge. ~~by~~ This would put a effect on reader on how ~~Sh~~ Shakespeare has presented Macbeth as Crazy ~~Scared~~ Scared Character in act 3 Scene 4

In the Scottish play of Macbeth ~~to~~ Made in 11th century William Shakesp-ear has effectively used Structural

(Section A continued) techniques to present the character of Macbeth. ¹² The repetition "What man dare, I dare!" - Emphasis on Macbeth's emotions of being scared by ~~repetit~~ repeating the lexical "dare" and the exclamation mark showing his emotions as well. This would inform the reader that Macbeth has been presented by Shakespeare as a scared and despite character in this act because of the structural techniques being used in Act 3 Scene 4.

II

In the Scottish play Macbeth, made in the 11th century, William Shakespeare presents the character of ~~the~~ Macbeth by using language techniques. The alliteration "With twenty mortal murders on their crowns," suggesting that Macbeth murdered his way to crown and there ghosts follow him every path he takes. "Crowns". Macbeth shouldn't be ~~be~~ crowned because he has broke the chain of being by killing King Duncan and his son. This would ~~inform~~ inform the reader ~~the~~ Macbeth is the evil character in the whole play by breaking the chain of being to be crowned king.

In the play Macbeth, Shakespeare ~~was~~ presents the character of Macbeth of fear. In Act ²~~1~~ Macbeth has just ~~just~~ broke the chain of being by killing king Duncan with dagger. After killing king Duncan he keeps seeing the bloody dagger "The dagger I see before me". This was the instant regret of killing ~~the king Duncan~~ Duncan. This all happened because of the theme of manipulation from Lady Macbeth and the three witches. In ~~Scene~~ Act 1 Scene 1 the witches enter with pathetic fallacy of the weather and meet Macbeth and Banquo and the witches say "Hail Macbeth" "You will be king of Scotland". This was manipulating Macbeth with Lady Macbeth Manipulation as well "O'ft of milk of the breast" implying Lady Macbeth didn't think Macbeth was manly enough to kill king Duncan.

(Section A continued)

In the play Macbeth, Shakespeare presents the character of Macbeth as feared through the play. In ~~Act~~^{Act} 5 Lady Macbeth keeps having ~~first~~ vision of "blood on her hands" and she couldn't take the theme of guilt anyone so she killed herself. Later on in ~~act 5~~ act 5 Macbeth surrenders because the witches manipulation was always half true by them ~~saying~~ saying "you can't get killed by a woman giving birth" and in act 1 scene the witches say "fair is foul and foul is fair" this implies you shouldn't trust someone on their appearance and the person Macbeth ~~reminds~~ ^{wasn't} that ~~wasn't~~ ^{he} properly was Macduff, ~~he~~ ^{he} was cut ~~at~~ out his mother therefore Macbeth surrenders under the theme of guilt and manipulation and accepted fate and breaking the chain of being.



Part a):

- a sound response, which explores how Macbeth is 'terrified', 'crazy' and 'scared' when he sees Banquo's ghost, when 'nobody else can'
- the candidate has selected appropriate examples from the text to support all points made
- discusses the use of metaphor, repetition, alliteration and exclamation marks and there is a close focus on the words 'dare' and 'crown', although some of this discussion lacks development to place the response at the top of the Level
- the phraseology and language used by the candidate is a little weak at times, but as part a) is not marked for AO4, this should not detract from the range of examples and understanding shown
- there are some links to context but again this does not detract from the overall response.

The response was awarded 11 marks.

Part b):

- part b) is less focused than part a) and the candidate does move away from fear to discuss the themes of manipulation and guilt
- the response does go out of extract to explore how fear is presented through Macbeth's reaction on seeing the dagger, although there is some error in the sequencing of events
- consideration is made to Lady Macbeth and how she 'keeps having vision of blood on her hands', and how it leads to her feeling guilty and killing herself through fear
- points are supported by examples from other areas of the play, but they are not always relevant to the theme of fear
- Contextually, the candidate has linked their comments to the way Macbeth fears his actions have 'broke the chain of being'.

The response was awarded 7 marks.



Candidates are advised to split their time equally when answering Parts a) and b).

For this exemplar we have included a response that gained a Level 4 for both parts of the question.

Part b

Plan

Let not light see my black and deep desires

Come thick night and pull thee in the dunest smok of hell

She has light beside her continuously

↳ Come you ~~spir~~ spirits that ~~in~~ tend on ~~more~~ mortal thoughts

~~This~~ Fear, ~~shown~~ ~~it~~ a sense of regret and shown through the actions consequences of your own actions is shown throughout Macbeth. ~~Shakespeare's~~ intentions was to show how in the Jacobean era, committing regicide is the worst possible thing you can do. ~~Throughout the play, his fear is shown through the character of Macbeth. This~~

In the start of the play, there is a lack of fear. This can be seen when 'He unseamed him from the nave to the Chaps'. The verb 'unseamed' ~~in~~ gives ^{the} audience a violent ~~impe~~ impression of Macbeth and shows how he's not afraid. ~~It also~~ It is also used to show how at the beginning of the play, Macbeth is loyal to King Duncan, as he fights for him in battle. This is effective as it contrasts Macbeth later on ⁱⁿ the play when he commits regicide.

* As the play develops, Macbeth is shown as fearful. This is most evident when he says 'let not light see my black and deep desires'. The word 'light' has connotations of god so this therefore gives the impression that Macbeth doesn't want god ('light') to see the bad ~~bad~~ ('black and deep') things he is planning on doing. ~~Shakespeare~~ Shakespeare does this to show the reader how Macbeth is aware and also fearful of the ~~gross~~ consequences of what he's

planning to do². This makes the audience question ~~whether~~ whether Macbeth actually wants to kill ~~the~~ the king or whether lady Macbeth is manipulating him ~~to~~ into killing him.

Shakespeare further accentuates a growing sense of fear ~~throughout~~ throughout the play through the character of lady Macbeth. This can be seen when ~~is ~~ask~~ talking to the spirits~~ she says 'Come you spirits that tend on mortal thoughts'. This is important because she's asking the spirits for darkness. The darkness then emphasises how she is also scared of the consequences and doesn't want anyone to know. This is also shown when she says 'Come thick night and pull thee in the dunest smok of hell'. The adjective 'thick' shows that ~~because~~ because of how bad their actions are, the amount of darkness needed to hide their actions is ~~its~~ a lot. The word 'Hell' is also

effective as it has connotations of ~~bad~~ evil and bad consequences. Lady Macbeth asking the spirits for darkness contrasts Lady Macbeth near the end of the play because 'she has light beside her continuously'. ~~This shows~~ This is effective for the audience because it shows she's being effectively affected by the consequences of killing Duncan and as instead of asking for darkness, she is now scared of darkness. ~~The~~ Lady Macbeth and Macbeth being affected by their own consequences is significant to the Jacobean era as ~~it~~ in that time period, committing regicide was ~~one of~~ the worst thing you can do or because the king is chosen by god so therefore Lady Macbeth and Macbeth went against god and got ~~as~~ what they ~~deser~~ deserved.

Part 1a

At the start of the extract ^{Shakespeare} ~~Macbeth~~ presents Macbeth as apologetic towards the lords. This can be seen as he says 'dear friend Banquo, whom I drink to the general table, a joy to the whole table.' This shows how Macbeth feels a sense of guilt as he has killed the lord's friend. Shakespeare does this to ~~create~~ make the reader feel sympathetic for Macbeth as he feels guilty. *

In this extract, ~~Macbeth~~ Shakespeare presents Macbeth as regretful. This can be seen when he says 'Avaunt and quit my sight! Let the earth hide thee!' The words 'quit my sight' are effective in showing how Macbeth doesn't like the look of what he has ~~caused~~ caused and wishes he can just get rid of the sight of Banquo's ~~ghost~~ ghost and escape his everything he has done. The use of exclamation marks is effective in showing

how emphasising how much ~~B~~ seeing
Banquo's ghost is ^{terrifying} ~~affecting~~ for Macbeth.

This is effective to the audience as they
~~also~~ almost feel ~~empathetic~~ sympathy
Sympathetic towards Macbeth as they
can see how ~~to~~ much his actions have
affected him. However the audience may
also feel a sense of relief that
~~the~~ Macbeth is getting what he ~~also~~
deserves.

Towards the end of the extract however,
Macbeth is presented ~~be~~ as still having
a sense of bravery. This is shown
when 'The armed ~~&~~ rhinoceros, or the
Hyrcan Tiger'. Both of these nouns
have connotations of Brave in Battle
and very fierce which could indicate
to the audience that Macbeth is not
finished and still has the urge in his
to cause more chaos. ~~This sense of~~
~~not have any way urge for~~ The lack
of fear towards the end of the extract
is further shown as he says '
'my firm nerves shall never ~~&~~ tremble'.

and 'if trembling I inhabit then'. The use of the repetition of the adjective 'trembling' shows Macbeth is trying to not be scared but even if he is, he will use that fear in order to drive him to kill the king.

~~This is~~ Shakespeare does this as it intrigues the ~~reader into~~ ~~was~~ audience and ~~they~~ it makes them question what Macbeth's fear is going to lead him to do.

* However, there is also contrast at the start of the extract because even though it was Macbeth that led to his death, Macbeth refers to ~~him as~~ Banquo as 'dear ~~for~~ Friend Banquo'. ~~If~~ Shakespeare also does this to make the ~~the~~ audience feel a sense of Macbeth feeling bad for killing Banquo but at the same time, they could feel suspicious that Macbeth is just pretending to care about Banquo just because ~~the lords~~ he wants to make a good impression on of himself with the lords.

Part a):

- the candidate shows a sustained understanding of Macbeth and how he is presented as 'regretful' and 'feeling bad for killing Banquo'. Mention is also made of Macbeth being terrified at seeing Banquo's ghost but how his language also conveys him as having a 'sense of bravery'
- examples selected are detailed, support the points being made and are taken from across the extract
- although there is a lack of terminology, mention is made to the use of exclamation marks to illustrate how seeing Banquo's ghost is 'terrifying Macbeth', the use of repetition of the adjective 'trembling' and the repetition of nouns.

The response was awarded 14 marks.

Part b):

- despite the occasional discussion of language – which is not marked for part b) – the response is sustained and shows a detailed awareness of how fear is presented in other areas of the play. The candidate considers not only how fear is presented through the character of Macbeth, but also how, at the start of the play, Macbeth 'shows how he's not afraid', through his courage on the battlefield
- the sustained discussion of the connotations of dark and light and the way Macbeth is afraid of God seeing 'the bad (black and deep) things he is doing', is very well-developed, and illustrates a thorough engagement with the text and theme
- consideration is also given to Lady Macbeth and how she is similarly 'scared of the consequences' of killing Duncan. The candidate continues their discussion of light and dark by exploring how Lady Macbeth calls upon 'the spirits for darkness', at the start of the play, however after Duncan's murder, her fear leads to her needing the candle as she is now 'scared of darkness'
- contextually, appropriate links are made to regicide and the idea that 'the king is chosen by god'.

The response was awarded 15 marks.



Candidates need to avoid discussing Language, Form and Structure in part b).

For this exemplar, we have included a response that gained a mark in a Level 5 for both parts.

Throughout the extract we are presented ^{with} Macbeth through his gear and deceit. The character of Macbeth is shown to be putting on a face around his house guests to hide the murder of Banquo being discovered.

We first see his deceit in the quotation, "Do not muse at me, my most worthy friends". Here Macbeth is saying that his state of panic should not come as a shock and it is completely normal. Shakespeare does this to show the audience ~~that~~ how deceitful Macbeth is, he is using reverse psychology by asking his guests to not ^{'muse at me'} ~~putting~~ ~~home~~, in return they do not question his behaviour. Furthermore, we see this again in the next line, "I have a strange infirmity, which is nothing to those that know me." The use of the adjective "strange" ~~it~~ proves that Macbeth is trying to use reverse psychology as by recognising his own behaviour, his guests will only agree with him and hold back on questioning it as they are aware Macbeth knows. We as an

(Section A continued) ~~later~~^{audience} are aware of why Macbeth is behaving in such a way, however by making the guests as completely oblivious, Shakespeare is able to express just how well Macbeth can deceive them.

Despite Macbeth being able to ~~show face~~, hide his fear for a little while, all his progress was erased when the ghost of Banquo appears. Macbeth's fear can be seen in the quotation, 'Away and quit my sight! Let the earth hide thee!' The use of the imperative 'quit my sight' shows Macbeth's attempt at grasping control of the situation. His attempt is cut short as Macbeth begins to focus more on the ghost of Banquo, he begins to get trapped in his guilt as he removes the wall between him and Banquo's ghost. "Thy bones are marrowless, thy blood is cold" By focussing Macbeth's attention to the ghost it juxtaposes how only seconds before he was demanding that 'the earth hide thee' showing Macbeth to not want to see Banquo but getting drawn to looking at him. Shakespeare presents Macbeth as fearful in his loss of control which allows the ~~reader~~^{audience} to see past Macbeth's stone cold exterior and into his mind where his true feelings of the events can be seen.

Once Macbeth becomes ~~accustomed~~^{accustomed} to the

(Section A continued) ghost being nothing but an apparition, his confidence begins to decrease further as he just wishes to never see the ghost again. This guilt is seen in the quotation, "As The armed rhinoceros, or the Hyrcan tiger - Take any shape but that and my firm nerves shall never tremble not tremble" Here in the quote, the use of the ~~any~~ italics in 'take any shape but that' shows Macbeth is keen on getting the ~~se~~ specific sight of Banquo's ghost and of his mind. Furthermore, we see this ~~desperation~~^{guilt} when he says, "and my firm nerves shall never tremble" the shows he feels guilty as he is admitting that his 'firm nerves' shall never tremble. Therefore proving he has never been more scared of something before. The use of the adjective 'firm' shows that Macbeth is not scared ~~exactly~~ but his guilt is consuming him.

Shakespeare creates this as a way to say that you cannot escape what you have done despite how much you think you can. This is a way to convey it to the ~~reader~~^{audience} that and it ultimately shows us that a murder is bad, especially of a king, how Shakespeare intended,

(B)

Throughout the entire play, fear is a large theme running at every point. We can see this fear in Lady Macbeth.

Despite her cold, hard, solid ~~exterior~~ emotional exterior, Lady Macbeth remains one of the most dramatic characters in Macbeth. At the time the play was written, women were not seen to be the more powerful gender, but by having Lady Macbeth be such a headstrong character, Shakespeare is able to blame it on the weird sisters and bring in the supernatural. So when Lady Macbeth is not under the influence of the supernatural, she is able to convey her true feelings of fear and absolute panic.

We can see this just after Duncan's death, Macbeth brings back the knives used in the murder as Lady Macbeth states "No! the daggers must lie there!" The fear in her voice shows that she is scared. By taking control of the situation and taking the daggers back herself it shows that the only way to put her mind at ease is to do it herself. Lady Macbeth is a complex character that Shakespeare uses to show the audience that women had a

(Section A continued) ^{underestimated} ~~underestimated~~ larger part in society that many women were not to sit and look pretty but also had feelings of fear, anger and disgust just as men had, but they weren't allowed to show it in fear of coming off as dramatic or controlling, which Lady Macbeth ultimately does present as.

However, throughout the play, Lady Macbeth controls her fear. She does not express her concern around Macbeth and slowly loses her mind ~~was~~ alone in her room. We see this being conducted when after the death of Duncan, Lady Macbeth is trying to calm Macbeth saying, "A little water clears us of this deed". She is saying that once they wash their hands, everything will be fine and their guilt will disappear. Except it doesn't, later in the play Lady Macbeth exclaims, 'out! out! damned spot' as her guilt has manifested itself into an apparition of blood soaked hands.

By Shakespeare using Lady Macbeth as a character who is strong in public but fearful in private, it shows how her fear slowly consumes her until she is forced to take her life. By constantly having to hold up Macbeth, Lady Macbeth lacks

(Section A continued) her own emotional support and it leads her to sleepwalk every night. ~~as~~ Her sleepwalking is an indication that she is being held under immense stress and we as an audience are forced to watch her fear and agony be the last thing she experiences. She held up Macbeth but who was there to keep her up? Macbeth was so consumed by his own fear and guilt that it ended up pulling Macbeth and Lady Macbeth further apart and putting a wedge in their relationship.



Part a):

- a coherent response, which explores a wide range of areas within the extract and how language, form and structure are used to convey the character of Macbeth and how he appears 'to be putting on a face around' his guests but later transforms into a man 'fearful in his loss of control'
- all points are well-supported by evidence from the extract and although a couple of quotations are a little long at times, the candidate closely evaluates key words or features within them
- where applied, terminology is integrated and includes the discussion of adjectives, imperatives, juxtaposition and italics

The response was awarded 18 marks.

Part b):

- the response shows a high level of engagement and confidently explores how fear is presented within the play through the character of Lady Macbeth. The depth and insightful nature of the response meets the requirements for the top of Level 5
- a critical style is developed, which is mature and perceptive when discussing the complex nature of Lady Macbeth and how she controls her fears by being 'strong in public but fearful in private'
- points made are carefully interwoven with contextual links and explore how Shakespeare uses Lady Macbeth to convey the misconception of women and how they played 'a larger part in society', and were able to experience feelings of 'fear, anger and disgust'.

The response was awarded 20 marks.



Keep quotations succinct and integrate them within the response.

Question 2

The Tempest

The extract for The Tempest was taken from Act 1 Scene 2, lines 322 to 352.

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

Part a) – Caliban

Many good responses were reported, which explored the way Caliban is presented as both angry through his use of '*abusive exclamatives*', and also unhappy with the way he has been treated by Prospero. A lot of candidates considered the physical pain Caliban describes and how he is inflicted with abuse at the hand of Prospero and feels abandoned by him. There were also some very mixed responses, with some candidates feeling sorry for Caliban and the way he is treated, whilst others expressed hatred of his character, often due to his attempted rape of Miranda. Discussion of how he is presented as an animal, with basic animal instincts, was another popular area of the extract and many points were referenced through the line 'I must eat my dinner'. Exploration of language, structure and form varied according to how much the middle speech was looked at, as that enabled candidates to look at the various facets of his character and the language he used.

Part b) – suffering

Quite a number of the responses continued to explore the suffering of Caliban and constant references were made to his physical and mental suffering, '*cramps*', '*side stitches*', and how Prospero resorts to calling him a poisonous slave. Other areas of suffering included Prospero suffering the loss of his Dukedom as a result of his '*treacherous brother*', the way Ariel suffers like Caliban by being kept as a servant to Prospero and Prospero's constant reminder of Ariel's '*imprisonment in a tree*'. Miranda and Ferdinand were also discussed and there was a general sense that suffering was a vehicle for improvement and understanding.

For this exemplar, we have included a response that gained a Level 5 for both parts.

a) Within this extract, Shakespeare presents Caliban's character as one that is bitter and vengeful, which is evident through his intense cursing of Prospero: 'A S witched dew ... with raven's feather from unwholesome fen Drop on you both!'. Through the use of the semantic field of witchcraft ('witched', 'raven's feather', 'fen'), ~~the~~ Shakespeare develops the intensity of Caliban's curse, which is heightened by the use of an exclamatory sentence, making it clear how much Caliban loathes Prospero. This bitter nature can be further exemplified through Shakespeare's use of the possessive pronoun 'mine' when Caliban ^{reverses} ~~says~~ 'this island's mine, by Sycorax my mother, which thou hast from me'. Caliban's accusatory tone emphasises his bitter feelings and implies a sense of victimhood, encouraging the ^{audience} ~~viewer~~ to sympathise with him.

Shakespeare also presents Caliban as ~~a victim~~ regretful, this can be seen when he recalls how he welcomed Prospero and Miranda ^{onto} ~~to~~ the island, saying 'I loved thee, and showed thee all the qualities of the isle'. The past tense verb 'loved' implies that this affection is long gone, and conveys a sense of hurt and

(Section A continued) ~~regret~~ regret. The qualities Caliban refers to are 'the fresh spring, brine-pits, barren place and fertile'. Through juxtaposing the good and bad qualities of the island, Shakespeare ~~impress~~ displays Caliban's complete love for the island. He appreciates and loves all aspects of the island, and regrets giving the island's beauty with Prospero. Caliban also seems to regret not raping Miranda, this is clearly a sensitive subject to Prospero as he used ~~the~~ euphemism to describe the event: 'thou dost seeke to violate the honour of my child'. However, Caliban's harsh response is that he regrets that Prospero stopped him or he would have 'peopled else this isle with Calibans!'

Shakespeare ~~some~~ portrays Caliban's excitement at this idea using the exclamation, as well as an onomatopoeia 'oh! oh!'. This invites the audience to feel abhorred with Caliban's savage nature.

~~new paragraph~~
The character of Caliban is also presented as one that is witty. He tells Prospero: "I am all the subjects that you have, which was mine own uing!". Caliban uses his wit to undermine Prospero's power, deriding him as the 'self powerful uing' who only has one subject. The caesura in this case a comma allows for a short pause before Caliban continues his mockery of Prospero 'which was mine own uing!'. Shakespeare uses this ~~for~~

(Section A continued) to criticise Prospero's ~~his~~ belief that he is all powerful, and using through the use the witty character of Caliban.

b) Throughout 'The Tempest' the importance of Suffering is made apparent most importantly, as a form of revenge. Practically all the suffering within the play is a result of Antonio's betrayal of his brother Prospero, whose kingdom he usurped. Whilst Prospero was ^{imprisoned} ~~imprisoned~~ in 'secret studies', Antonio took the chance to steal his dukedom, because of this Prospero develops into a vengeful character. Prospero believed Antonio must suffer, so prepared a tempest for him and the remainder of the 'three men of sin'. Prospero forces Alonso to ~~feel~~ feel the pain that he suffered when his dukedom was stolen by separating Alonso from his son, Ferdinand, and leading him to believe he is dead. Shakespeare skillfully uses a filial relationship between father and son to describe the love ^{Prospero} ~~has~~ held for his kingdom by likening it to the love a father stores for his only son. This implies that the pain Prospero suffered ~~from~~ ^{by} being separated from

(Section A continued) Arguably the character that suffers the most within the entire play is Caliban, who is enslaved by Prospero. Caliban suffers verbal abuse: 'Malignant thing' 'thou tortoise' 'abhorrent slave,' as well as physical abuse: 'grind crack thy sinews ... grind thy joints'. Prospero ~~abuses his~~ power. Caliban's suffering is the result of his attempt to rape Miranda in the past; however it can be argued that had Prospero and Miranda taught him morality and raised him better that would not have happened. Instead, Shakespeare cleverly uses Caliban's ^{suffering} as a way of ^{conveying} ~~proving~~ Prospero's abuse of power and magic. The character of Prospero is often said to be inspired by Dr John Dee, a scientist during the 17th century, whose library was the largest in England and was a renowned scholar. Dr Dee was interested in ^{the study} magic and the occult, often attempting to speak to spirits and angels. Many obvious links can be drawn between the two.

(Section A continued) Suffering is also important within the play as it is used to test the strength of the love ^{and devotion} between Ferdinand and Miranda. Prospero burdens Ferdinand with the task of carrying logs, however Ferdinand does not ~~see~~ ^{consider} this as a form of suffering as his 'mistress' (Miranda) 'makes my labours pleasurable'. Shakespeare's masterful use of an oxymoron here symbolises the ^{sheer} strength of the love shared between the couple. Out of curiosity, intense love for Ferdinand she offered to suffer in his place saying 'I'll bear your logs the while'. During the Jacobian Era, it would be considered 'great dishonour' as Ferdinand phrases it to 'sit lazily by' whilst a woman carries out physical labour. Using this, Shakespeare once again so skillfully conveys the intensity and purity of this love, as though pain and suffering it grows and flowers.

(Section A continued) * his kingdom is ~~not~~ astronomical, and the audience can only imagine how much he suffered as a result of Antonio's greed. The Tempest is a tragic comedy, meaning tragedy and suffering at the heart of ~~the~~ everything, and is the driving force of the play. The idea of the tempest as the cause of suffering is inspired from the 1609 storm of Bermuda, which separated a fleet of ships sailing from Plymouth.



Part a):

- a cohesive response, which explores the way Caliban is presented as a 'bitter and vengeful' character who uses his wit to 'undermine Prospero's power' and to emphasise how much he loathes Prospero
- all points are well supported with subtly integrated quotations, which are perceptively analysed and used to explore the interrelationship between the language, form and structure and the effect on the reader
- terminology is detailed and wide ranging and is integrated and precise throughout.

The response was awarded 20 marks.

Part b):

- part b) is also an assured response, which shows a high-level engagement with the rest of the play and how the theme of suffering is conveyed
- areas discussed are wide-ranging and include the way Prospero suffers as a result of 'Antonio's betrayal', Alonso suffers the apparent death of his son and the way Caliban suffers by being 'enslaved by Prospero'
- discerning references form an integral part of the response and the analytical style is mature and perceptive
- contextual links are convincing and explore how Shakespeare may have based his character of Prospero on John Dee.

The response was awarded 20 marks.



This is an excellent example of a full mark script.

Question 3

Romeo and Juliet

The extract for *Romeo and Juliet* was taken from Act 1 Scene 3, lines 56 to 87.

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

Part a) – Lady Capulet

The Lady Capulet question was approached well by many candidates. They were able to identify her purpose of the conversation and many language and structural devices were identified at all levels. Sometimes explanations were repetitive as her character is struggling to express herself to Juliet. Many candidates picked up on line 2 and how Lady Capulet addresses Juliet as 'daughter', but unfortunately in some cases used it as a springboard to discuss parent, child relationships and the use of a wet nurse, thus straying into context. Many candidates wrote about Lady Capulet's direct, formal address to Juliet and her use of imperatives. Many drew on her distanced relationship and love of money and status for structural comments. There were some insightful comments about the pattern of Lady Capulet's speech in comparison to the nurse to emphasise her status in the scene, exploration of the amount Lady Capulet spoke in comparison to the other characters.

Part b) – marriage

Candidates approached this question well, often citing the moment when Lord Capulet gives Juliet an ultimatum in Act 3 Scene 5. Many explored how the marriage of Juliet and Romeo was the '*catalyst of the events that followed*' and resulted in the deaths of other characters. The impact marriage had on Romeo's reactions to Tybalt was also a common focus and how he '*attempts to use his secret marriage to Juliet to reconcile the differences they have had in the past*'. The responses which looked at Lord Capulet's reaction when Juliet refuses to marry Paris and linked to Patriarchal society tended to be the strongest. Contextually, many candidates wrote confidently about Elizabethan and Catholic attitudes toward marriage and societal pressure to marry for financial gain, status and/or power. Some candidates made their responses more about love than marriage, so did not address the focus of the question fully. There were also some very interesting responses on Friar Lawrence and his involvement and motives behind the marriage of Romeo and Juliet.

For this exemplar, we have included a response that gained a mark in a Level 2 for both parts.

a) Shakespeare presents Lady Capulet as demanding. ~~In the extract she is speaking to Juliet in iambic pentameter.~~ Lady Capulet says 'this night you shall behold him at our feast'. The imperative 'shall' ~~to~~ tells us that Lady Capulet is telling Juliet what she will be doing and what will happen. Lady Capulet ^{is telling} ~~tells~~ Juliet ~~to~~ ^{that} ~~she is~~ going to marry Paris tonight, ~~the reason for this~~ which is who her father (Lord Capulet) has chosen for her to marry.

~~Shakespeare also presents Lady Capulet as demanding.~~
In this extract Lady Capulet speaks ~~to~~ to Juliet in iambic pentameter.

b) The importance of marriage is also shown through Romeo and Juliet. The love was love at first sight. ^{Shakespeare has} Romeo describes Juliet as a 'holy pilgrim'. ~~and~~ This shows Romeo didn't want Juliet for sex, like he did Rosaline, and that he wants to marry her. ^{and wait till marriage to have sex, due to them being very religious in this time period.} In the Elizabethan era the father would choose ~~to~~ who his daughter would marry. However, Juliet goes against this and ~~her~~ her father, Lord Capulet, doesn't know anything about the ~~marriage~~ marriage. ^{He says to Juliet 'you make my fingers itch' which shows she is threatening to hit her as if she isn't doing what her father wants.} He can't know about the marriage due to the ~~the~~ feud between the two families, Montague and Capulet. Romeo is a Montague and Juliet is a Capulet, so ^{the marriage} ~~it~~ would never work out. The importance of marriage is shown through determination because they would do anything to be together.

Another example of the importance of marriage is through patriarchy and the power of men over women. Lord Capulet has a lot more power ~~at~~ over Lady Capulet. Lord Capulet is the head of the Capulet house, so no one comes above ~~him~~ him.

In the prologue it ~~says reads~~ reads, 'two star-crossed Lovers: ~~that is to say~~ Although that there is love and marriage involved, that something bad is still going to happen.'



Part a):

- despite the length, the response moves beyond a narrative approach and is just beginning to show some understanding of language and structural features to convey Lady Capulet as a 'demanding' woman, who is 'telling Juliet what she will be doing'
- mention is made to the use of the imperative 'shall' to emphasise Lady Capulet's controlling nature and the candidate makes a brief and incomplete comment on the use of iambic pentameter
- the main point is supported by an appropriate quotation from the extract

The response was awarded 5 marks.

Part b):

- a little narrative at times but it does show some elements of a personal response, with two examples from the play to explore the theme of marriage: Romeo wanting to marry Juliet and Lord Capulet's marriage to Lady Capulet and how he 'has a lot more power over' her
- the response does lack exemplification
- there is some awareness of context and how 'the father would choose who his daughter would marry' in Elizabethan times.

The response was awarded 7 marks.



Candidates should try to give examples from across the extract in Part a).

For this exemplar, we have included a response that gained a mark in a Level 4 for Part a) and a mark in a Level 3 for Part b).

Plan part a:

Complex sentence 1 presented as distant
"Tell me, daughter Juliet,"
Imperative verb Subordinate clause

3 presented as loyal
pronoun "I was your mother much upon
these years
Simple sentence
direct - to the point

2 presented as unloving
'Younger than you, Here in Verona...'
obligation

4 presented as having power

Part A

(Section A continued) Within the extract on 'Romeo and Juliet' Lady Capulet is presented as a distant character. This is demonstrated through the opening speech in the line "Tell me, daughter Juliet," which shows this distance through the use of a subordinate clause. The way this represents distance is through the way that she calls her 'daughter Juliet' instead of one or the other. This causes the audience to see that Lady Capulet is unable to talk to her own child and have a sense of pity upon Juliet as well as Lady Capulet for not having that close bond and being distant. The character of Lady Capulet is also shown as distant through the use of the imperative phrase "Tell me". As it is commanding and not what you would expect of mother and daughter.

Another way that Lady Capulet is presented is as unloving and uncaring. This is portrayed through the complex sentence "Younger than you, here in Verona, ladies of esteem, are made already mothers." The use of the syntactical choice of words create this feeling of uncaring through

(Section A continued) the way that of representing marriage and children as an obligation to the family and as if the only reason she was to be borne was to bear child. the use of the adjective 'younger' shows that lady Capulet still sees Juliet as a child and innocent but doesn't care for that and only wishes for her to marry.

Furthermore, lady Capulet is presented as a loyal character this is evident in the line 'I was your mother much upon these years' the use of the compound sentence shows that lady Capulet feels strongly about this therefore is directly to the point. the use of the pronoun 'I' shows this is a personal matter to her. the way this shows loyalty is through the way she speaks of obligation be for hand and says how she filled her obligation in the birth of Juliet but now is her chance to follow. this would lead the audience to feel strongly for lady Capulet at this point as she speaks of her self and other women would understand and be able

(Section A continued) to relate to her.

Later, in the extract Lady Capulet is displayed as a character in power. This is shown through the simple sentence "this night you shall behold him at our feast." The use of the Imperative phrase 'You shall' shows that Lady Capulet has power as she commands Juliet in what she must do. The use of the simple sentence shows this power as it's abrupt and her show of dominance which is further shown through the whole extract as Lady Capulet dominates the speech. Views from an audience would be confusion and puzzled as it is not something to have been expected.

Part B

plan:

Lady Capulet "My consent is yet a part

Short Sentence Noun Subverts

Preconsequences

talking to Paris after
he asks for Juliet's
hand in marriage

Within the play "Romeo and Juliet" marriage plays an important part. One way that marriage is important in the play is to show the love and respect that Lord Capulet has for his daughter 'Juliet'. This is demonstrated through the line of "My consent is yet a part" within this shows that Lord Capulet wishes for Juliet to have a say in who she is to marry. The use of the pronoun 'My' emphasises this point of him only being part of the answer and that there is another side. The use of this being a short sentence in his long speech shows that it is something he wants to make clear and known to Paris. This shows the importance of marriage as otherwise we wouldn't have known the respect and views of Lord Capulet. This subverts the preconceptions of an Elizabethan man as it was a patriarchal society ruled by men but Lord Capulet allows his daughter, a woman, to have a say in who she will marry.

(Section A continued) Another way that marriage is important in the play is through it showing the lack of power women had. This is demonstrated in the play after Tybalt's death when Juliet is told she is to marry Paris and she has no choice. The reason this is important is because it shows that true reality of the Elizabethan Era as women would get no say in their lives in was decided by the men ~~whether~~ whether that be fathers, brothers or husbands. This shows marriage as an obligation and duty to women. Therefore this would appear to an Elizabethan audience as it was a common thing to happen back then. On the other hand this would cause anger to people in a current audience as they wouldn't agree with men controlling women's lives.



Part a):

- a focused response, which explores the way Lady Capulet is presented as 'a distant character', 'unloving and uncaring', a 'loyal character' and a powerful woman
- there is an understanding of a range of language and structural features: imperative phrases, complex sentences, 'syntactical choice of words', adjectives, compound sentences and pronouns
- the response is systematic in its approach and at times lacks depth of discussion to place it higher up the mark scheme
- subject terminology is relevant and used to support examples given

The response was awarded 14 marks.

Part b):

- a sound response that explores how marriage is presented through the character of Lord Capulet and how he has the power to determine Juliet's marriage to Paris
- exemplification is appropriate and although the candidate has included discussion of language, form and structure, which is not marked in Part b), the style is still critical and there is sound interpretation
- the candidate makes an interesting point at the start of the response concerning Lord Capulet and how he appears to wish 'for Juliet to have a say in who she is to marry'
- contextually, mention is made of the way marriage in the Elizabethan era was 'an obligation' and how women had a 'lack of power' when it came to choosing a husband.

The response was awarded 11 marks.



Ensure that all analysis is detailed and developed fully. Has it fully explained what the word or sentences shows you?

For this exemplar, we have included a response that gained a mark in a Level 3 for both parts.

A) In this extract Lady Capulet is having a conversation with Juliet and the Nurse. Shakespeare presents Lady Capulet as pushy. ~~This is because shown as she is not allowing Juliet~~
This is shown by when Juliet says 'It is an honour I dream not of' and Capulet's response goes ~~into~~ into depth about her personal experience, and completely ignores Juliet's ~~unwilling~~ unwilling opinion. She also goes on to talking about love, yet Juliet is yet to meet Paris or even experience the feeling of love.

Lady Capulet is presented as someone unloving and spiteful, as she is not concerned about Juliet's opinion, and all

(Section A continued) She cares about is Juliet following after her, and her following ~~se~~ standards. 'Younger than you, here in Verona' This shows that she wants Juliet to fall into the standard way of living.

Shakespeare presents Lady Capulet as organised and prepared as she has already planned a way for Juliet to meet Paris. 'This night you shall behold him at our feast' This also shows that she is uncaring of her daughters opinion as she had arranged this meet without consulting Juliet first.

In the extract it shows that Lady Capulet only wants the best for her daughter, & but it also shows control. She has the choice to do things regardless of what Juliet says, ~~so if~~ ~~she thinks that~~ and she thinks

(Section A continued) That Juliet getting married would be the best thing for not only her, but the family.

~~Lady Cap~~ Lady Capulet is very self-centered as she is only thinking about her feelings towards marriage and no one else. She doesn't let Nurse talk much about it either, only positive things. She is also only doing this to put pressure on Juliet as she isn't very close to her, and this would be something the Nurse would usually talk to her about. B As she isn't very close to Juliet she is feared by her.

(Section A continued)

3B) Throughout the entire play, marriage is a very important theme. In the beginning of the play, Juliet has no intention of getting married, and is against the idea completely. 'It is an honour that I dream not of' This is important as her idea of marriage changes throughout the play and by comparing Juliet's ideas from the beginning of the play to the end it shows how important marriage becomes.

The balcony scene is the beginning of the positivity of marriage for Juliet. She feels like she has found the one she wants to marry. This idea is proven when she says 'Deny thy father and refuse thy name' which shows that she has gone from not even thinking of getting married to being ready to betray her family.

(Section A continued) After Romeo and Juliet got married, Romeo was friendly to Tybalt during a brawl between Mercutio and Tybalt. This shows that ~~the~~ ~~bro~~ ~~marrai~~ marriage brought peace to Romeo, and he will not go against his new family.

Marriage Most marriages were arranged, leaving most girls marrying men much older than them without their choice.

This is important as it shows that marriage is forced, and not always a good thing. Love was never involved in most marriages.

When Juliet dies, Paris said 'Lay me with Juliet' This shows that even when not being married that it was still important to be with his future 'wife'.

(Section A continued)

When After the death of Romeo and Juliet, Friar Lawrence explained everything to both the Capulets and Montagues. This would then lead to a connection being formed between the two families which meant that their marriage fixed the family feuds.

Romeo and Juliet got married in secret. Neither families could find out, just a small circle of trustworthy people which consisted of Nurse and Friar Lawrence (who arranged the wedding). This is significant, as it shows the importance of marriage and that they are going against a lot of wishes, traditions and people.



Part a):

- a sound evaluation of the presentation of Lady Capulet and the way she is presented as a 'pushy', 'unloving and spiteful' and 'self-centred' woman who wants to control Juliet and her future marriage
- the response does lack subject terminology, which is why a mark at the lower end of a Level 3 is more appropriate
- the choice of textual examples is appropriate and helps develop the points being made

The response was awarded 10 marks.

Part b):

- the response shows a sound interpretation of how marriage is presented in others areas of the play. Consideration is made of Juliet's attitude to marriage and how it 'changes throughout the play'
- although occasionally narrative, points made are focused and show a sound understanding of the play as a whole
- several points are supported by well-chosen and appropriate examples, although more exemplification would place this response higher up the mark scheme
- contextually, the response does consider how 'most marriages were arranged' and how in many cases it was 'forced and not always a good thing'.

The response was awarded 11 marks.



Ensure terminology is used when analysing examples from the extract.

Question 4

Much Ado about Nothing

The extract for *Much Ado about Nothing* was taken from Act 1 Scene 3, lines 8 to 40.

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

Part a) – Don John

Most students were able to access the extract and although some lower-level candidates struggled to understand Don John's frame of mind, they were still able to discuss the fact that he appeared angry with the way others treat him. Many students understood the metaphorical language in Don John's speeches through his frequent links to animals and the way he feels trapped and would retaliate if he felt threatened. Stronger responses picked up on the repetition of the pronoun 'I' to suggest Don John's selfish and belligerent personality and how he is '*ruled by his emotions and anger*'. There was both admiration for and criticism of, his uncompromising nature throughout many responses.

Part b) – hatred

One examiner felt that this was '*a highly accessible question, which elicited some great answers*'. Many of the responses continued on the discussion of Don John from part a) and his hatred of his brother. Areas explored included the way he caused mischief at the ball and torment for Leonato, Hero and Beatrice by convincing Claudio that Hero had been unfaithful. This discussion was usually developed further with an exploration of Claudio's hatred of Hero and how he shames her at their wedding, with many candidates including the lines 'rotten orange' and 'approved wanton' in their responses.

There were many candidates who discussed the exaggerated hatred demonstrated by Beatrice and Benedick and how it was '*just a front to their real emotions*'. Contextually, the question opened up the discussion of patriarchy within the play and the '*purity of women before marriage*'. Some higher-level responses also discussed Beatrice's hatred of society's restrictions on women, which tied in nicely with the context.

For this exemplar, we have included a response that was awarded a Level 5 for both parts.

a) At the start of the extract, Shakespeare presents Don John as a lone wolf, trapped by his social shortcomings, "I cannot change what I am." The short sentence used shows how Shakespeare wants to present Don John as with a shroud of mystery about him; he almost spits this sentence at his Conrade, showing that he may not enjoy the company around him. The imperative 'cannot' shows the instant rejection by Don John of any other alternatives - ~~showing~~^{representing}, through social interaction, how he has internalised social views upon himself leading him to believe he should be alone. Further evidence of this is in the following paragraph, where (in a long list) he explains that he must "Smile at no man's jest". This exemplifies the themes of loneliness, showing through ironically pleasant imagery that Don John feels that he ~~should~~ is a lone wolf.

Towards the middle of the extract, Shakespeare presents Don John as untrusted, "I am trusted with a muzzle." The use of animal imagery

(Section A continued) contrasts the previous lines about flowers – this portrays the inhumanity that Don John receives. The noun 'muzzle' shows that there is a danger about Don John that must be contained; not only does this foreshadow his role in the play, ~~but~~ it shows that he even views himself as ~~untrusted~~ untrustable. ~~Shakes~~ Shakespeare does this to present Don John as evil on all accounts (even his own), showing that he shouldn't be trusted as he can't even trust himself. The animalistic imagery is continued, reinforcing the ideas of trust, "If I had my mouth, I would bite." This further shows the danger surrounding Don John, developing the idea of biting into him genuinely wishing he could harm the society (and brother) that took his mouth away. The continued metaphor of animalism continues to show the dehumanisation of Don John. Shakespeare uses this to present Don John as sub-human, and something wild and not to be trusted.

At the end of the extract, Shakespeare presents Don John as inquisitive. "Will it serve for any model to build mischief on?" The blatant search for 'mischief' reiterates the ^{distrust} ~~untrustability~~ of Don John, and his general evil. The use of the constant questioning show ~~his~~ inquisitiveness for how

(Section A continued) to gain this mischief. The questions also epitomise the power ~~over~~ Don John has over his comrades: creating an ominous and even fearful opinion of him from the reader. The use of the word 'any' shows Shakespeare's interesting creation of some desperation from Don John: he wishes for any possible way to snidely get back at his brother. The excessive questions and inquisition also demonstrates that desperation.

b). ~~An~~ Hate is an inherent part of Shakespearean comedy; it often fuels the gulling and trickery that takes place, and usually ~~is~~ bases itself on themes typical of the time: patriarchy, dwelling, honor, and many more. This is ~~apparent~~ aparrent in Much Ado About Nothing, where hate is a driving factor in the play.

Hate is introduced at the start of the play (through the characters of ~~the~~ Beatrice and Benedick) as a light-hearted thing. Upon the arrival of the men back from war, the two meet and immediately begin their familiar bickering, "I would rather hear my dog bark at a crow than a man swear he loves me." The comparison of people to animals is consistent throughout the play, but here Shakespeare uses it to foreshadow

(Section A continued) the irony of comedic later events. The ~~swear~~ hateful swearing of Beatrice against love is kept light-hearted through playful imagery and outrageous insults towards Benedick. To an audience of the time, this would greatly add to the comedy of the play as Beatrice's outspokenness was completely unconventional for a woman of her position. Her hatred would catch the audience off guard, perhaps representing some of their own desires, creating a bright and funny atmosphere.

However, during the climax of the play ~~hatred~~ is presented in a very contrasting way. Claudio has been (supposedly) cuckolded and has an outburst at his wedding, "Give not this rotten orange to your friend." This hatred would be justified to the Shakespearean audience, as Claudio's honour has been violated. The idea of being cheated on as a man was incredibly dishonourable, it would obviously leave Claudio enraged. The hatred here is outwardly vicious, showing a sort of duality to the feeling in the play. Shakespeare presents it as being able to both make or break relationships. There is something to be said about the ~~com~~ metaphors in this scene; Claudio compares Hero to an object (a ~~mold~~ moldy one at that.). Shakespeare does this to comment on the treatment of women at the time.

(Section A continued) At the end of the play, hatred is shown through the capture of Borachio, and his reveal that Don John has fled. Shakespeare uses a hint of mystery to present hatred as pointless and dooming. Don John's hatred for society (and vice versa) led to the bastard prince's life being ruined. To an audience of the time, Don John would be completely to blame due to his illegitimacy - he was socially inferior due to being born out of wedlock. However, to a modern audience some sympathy can be felt towards the man. This shows further the dualities and changing nature of hate that Shakespeare wants to present; it can both make relationships, ruin marriages, and even ruin lives.



Part a):

- a perceptively written response exploring the character of Don John and how he is presented as a 'lone wolf', 'inquisitive' and a man who feels 'he should be alone'
- textual exemplification is wide ranging and forms an integral part of the response
- the analysis of language, form and structure is maturely handled with consideration made to Shakespeare's use of metaphorical language to present Don John as animalistic in his behaviour and personality. Terminology is wide ranging and perceptively applied to discuss all of the points made

The response was awarded 20 marks.

Part b):

- an assured response, showing a high-level of engagement with the way hate is presented in the rest of the play. Key points that are discussed include: the 'light-hearted' exchange of insults between Beatrice and Benedick, Claudio's 'vicious' hatred for Hero's apparent infidelity and Don John's hatred for society
- a critical style is developed with maturity and every point is supported by discerning references to the text
- mention is made to context and how 'hate is an inherent part of Shakespearean comedy'.

The response was awarded 20 marks.



Ensure responses for Part b) are driven by the discussion of the text with contextual points used to develop analysis.

Question 5

Twelfth Night

The extract for *Twelfth Night* was taken from Act 1 Scene 2, lines 5 to 39.

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

Part a) – the Captain

Although this was the least popular Shakespeare question, examiners felt that candidates seemed happy with the extract and were able to pick up on the positive and supportive nature of the Captain and how he was trying to comfort Viola. Many candidates commented on his courteous nature and how he addresses Viola as '*madam*' presenting him as a man who is aware of social status. Other aspects considered included how he seemed a knowledgeable man, who was able to provide Viola with information and there were some candidates who also commented on his gossipy nature and how this was unusual for a man in his position.

Part b) – desire

Desire worked well as a focus and examiners saw some excellent responses that explored the contrasting natures of love and desire and romantic love versus other types of desire. Higher-level responses explored desire as '*finding a safe haven or achieving a new role in this new life*'. This was particularly relevant when candidates explored the desire of Malvolio to marry Olivia and his subsequent humiliation at the hands of Maria. Other areas explored included: Orsino's desire for Olivia, Olivia's desire to never marry, Olivia's desire for Cesario and Cesario/Viola's desire for Orsino. Contextually, candidates discussed the turbulent nature of *Twelfth Night* and the inversion of societal positions, with the temporary suspension of rules.

For this exemplar, we have included a response that gained a mark in Level 3 for Part a) and a mark in Level 5 for Part b).

a)

Shakespeare presents the character of the Captain as quite reassuring towards Viola as he says "to comfort you with chance". This shows that in a hard time for Viola he is making an effort to comfort and assure her that her brother may still be alive.

He also presents the Captain as someone who thinks highly of Duke Orsino. We can assume this because the captain describes Orsino as "a noble duke, in nature as in name"; showing that he thinks Duke Orsino is a noble person and that he sees him in a good light.

~~The Captain's character is also prese~~ The Captain is also presented as well informed of the events occurring in Illyria. We see this when he says "They say, she hath abjured the company, And sight of men." ~~This shows the~~ The fact that he says "they say" shows that he has connection to the Illyrian community and he knows what's going on.

Shakespeare also presents the Captain as ~~not~~ quite low down in social class. The Captain uses greetings such as "Ay."

(Section A continued) which is more colloquial. However we still see his politeness and respect as he calls Viola "madam". We also know that he is from near Illyria as he says that he "was bred and born not three hours' travel from ~~this~~ ^{very} place (Illyria)".

B) Twelfth Night is a play about love, deception, desire and more. Desire plays a big part in Twelfth Night but in a confusing way. Most of the characters appear to desire one thing but really they desire something beyond that. However others do show their true desires. The title Twelfth Night ~~is based on the~~ has connotations of a 'topsy-turvy' theme linking to the fact that some of the characters' desires are not portrayed in an obvious way.

Firstly, Orsino is said to desire Olivia. Orsino is presented as very melodramatic and changeable. However ^{quite early} ~~in the play, we~~ ~~too later~~ on we come to understand that it is not Olivia that Orsino desires; it is actually just the thought of love. We see this when he says "If music be the food of love then play on". This ~~shows~~ metaphor of the music playing being the food shows that he wants to be fed with love. Therefore concluding to the fact that he does not actually desire Olivia herself but more so the thought of loving someone. →

(Section A continued) Desire is also presented elsewhere in the play, such as through Olivia. Olivia desires something that she cannot have ~~not~~ because it is not real. She loves Cesario who is really Viola in disguise as a man. This was because she was washed up ~~on~~ in a new place and wanted to be safe. We see that Olivia's desire is unfortunately for her not reachable when Viola (as Cesario) says "she would be better to love a dream". This quote explains that ~~what~~ what Olivia desires is not real.

Viola is another character who had desire. However, ~~Viola~~ Viola is the only character whose surface desires were real. Viola desired Orsino but could not show it throughout the play (until the end) because she was disguised as a man. She says "conceal me what I am" which shows that she could not show her true self to Duke Orsino and profess her love for him.

~~Malvolio~~

Lastly, Malvolio, is a steward for Olivia. He is shown to desire Olivia although through his words and ^{towards} actions. ~~and~~ the other characters we can see that what he really desires is power. He says things like 'some are born great, some achieve greatness, and some have greatness thrust upon them'. The repetition of the word "great" shows his obsession with power. The reason he is seen to →

(Section A continued) desire Olivia is because in the Shakespearean Era, once a man and woman are married the man becomes the owner of all the woman's possessions as well as the woman herself. ~~But~~ This means that Malvolio would rule over Sir Toby and the other characters which he had always wanted to do. This however did not fit into his character as he is supposed to be a Puritan meaning he should be content with living a simple life.

In conclusion, desire is presented as quite "topsy turvy" in the play and is quite backwards for most characters.



Part a):

- a systematic and sound response, which covers a number of aspects within the extract and explores how Shakespeare presents the character of the Captain as a 'reassuring', 'well informed' and 'quite low down in social class'
- points are well supported with textual examples, which are applied securely and soundly
- there is a close focus on specific words or phrases: "' they say'" shows that..', although the response does lack more specific terminology which would enable a higher mark to be awarded

The response was awarded 11 marks.

Part b):

- this is a far stronger response and meets many of the requirements for a mid-level 5 mark
- the candidate draws together and sustains a number of interesting ideas to create a perceptive response. Consideration is made to how the play 'has connotations of a 'topsy-turvy' theme'. The candidate explores the presentation of desire through the character of Orsino and his apparent desire for Olivia, which is 'actually just the thought of love'. Mention is also made of the desires of Olivia, Viola and Malvolio
- context is implicitly interwoven throughout and fully supports and develops the points made
- there is convincing integration of text and context, especially regarding the way the play reflects hierarchical and gender roles in the Shakespearean era.

The response was awarded 18 marks.



When analysing the extract in Part a) or a theme in Part b), use a wide range of analytical words or connectives – demonstrates, illustrates, gives the impression, could suggest ...

Question 6

The Merchant of Venice

The extract for *The Merchant of Venice* was taken from Act 3 Scene 4, lines 10 to 40.

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

Part a) – Portia

These were generally well answered with close focus on language, form and structure. Most candidates understood the nature of Portia and how she is portrayed as a strong and confident female character, through her use of commands and instructions when talking to Lorenzo. Lower-level responses appeared to misunderstand her relationship with Lorenzo, mistaking his words for those of love for Portia. There were also more contextual comments about the role of women in this response in comparison to other questions in Section A. Some candidates made perceptive comments about Portia's modesty and assertiveness. There was some misunderstanding about her plan to spend time at the monastery – a number of candidates wrote about this as though this was Portia's intention and evidence of her faith.

Part b) – trust

Many responses focused on Shylock and his lack of trust/betrayal by Jessica. There were some very interesting comments on the betrayal of Shylock's trust in the legal system and the way that he is '*tricked*'. Trust between friends and the relationship of Antonio and Bassanio was also a popular area of discussion and how Antonio trusted his ships to arrive, whilst Bassanio trusted Antonio to support him financially. One or two candidates discussed the use of the rings and how they were a symbol of trust between husband and wife, which was appropriately linked to the status of marriage and fidelity within society at the time. Lower-level responses tried to cover too much ground and lapsed into listing examples of who various characters trusted and why.

For this exemplar, we have included a response that gained a mark in Level 3 for both parts.

a) In the extract, Portia, Shakespeare presents Portia as being in love with Bassanio, as she says, "whose souls do bear an equal yoke of love" (referring to herself and Bassanio) and this shows that they love each other and they can't be split apart, only broken.

Portia is further portrayed to be inquisitive, as she wishes to find out why Bassanio cares so much about Antonio, calling him, "the bosom lover of my lord" which suggests that she believes Antonio loves Bassanio. During this period male friendship was considered higher importance than love or marriage.

Further on in the extract, Portia is shown to be kind and caring, as she gives Bassanio double the amount of ducats Antonio owes, and then further worries, "how little is the cost I have bestowed" despite the vast amount of money she's already given. This shows how much she cares for Bassanio's happiness, as she will give anything in order to ensure happiness for her husband. Further, this also shows how rich Portia is, as she isn't fazed by the grand sum she's giving her newly wedded husband.

Portia clearly trusts Lorenzo, as she gives him ownership

(Section A continued) & it whilst her and Bassanio are gone. She says, "Lorenzo, I commit into your hands" and gives him full control, managing the house. Despite not knowing Lorenzo for long, she shows that she trusts anyone, so long as she believes they can be trusted.

Portia is witty and clever, as she tells Lorenzo to say that she is at "a monastery two miles off" praying for her husband. In actual case, she is going to pretend to be a lawyer in order to help Bassanio, but thinks of an excuse in order to maintain secrecy. This shows how clever she is as she knows that she could get in trouble if people found out what she did, and she can't trick her husband.

b) In Merchant of Venice, trust is a key factor throughout the play. During this period male friendship was of significant importance, and considered more important than marriage.

At the beginning of the play, trust is shown between Antonio and Bassanio when Antonio says, "do you not know how much I have disabled mine estate" and this shows that Antonio trusts Bassanio and will give him anything to make him happy.

Later on, a lot of trust is needed, when Antonio makes a deal with Shylock for borrowing 3000 ducats. Trust is needed, in order for both sides to complete the deal. If Antonio doesn't pay back the correct sum in the correct period then an "equal pound of your fair flesh" would become the payment. The word 'fair' however shows that although Shylock trusts Antonio he still needs him for being perfect.

Antonio has a lot of trust placed in his ships returning back from their trades with the correct amount of ducats.

He says, "My merchandise will be coming with thrice the sum" and this shows that despite the large risk of his ships being destroyed or looted he believes and trusts the crew to look after his money.

Shylock is one of the few characters to not trust during the play, when he tells Jessica to not look out the windows

(Section A continued) whilst he is gone as he doesn't trust the Christian port's saying, 'don't go searching for the hellish parties'. He is later proven correct, when Jessica then runs away breaking Shylock's trust, "I a father, you a daughter, lost" and stole all his ducats, "O' my daughter, O' my ducats!" this quote shows that Shylock cares more about his money than his daughter.

After being arrested, Antonio sends his final letter to Bassanio. This shows the amount of trust he has in Bassanio, and Bassanio then rushes, bringing 6000 ducats with him in order to save him.

Finally, both Nerissa and Portia don't trust that their husbands will keep their rings on. Sure enough they are right, and both regain the ring.



Part a)

- a sound response exploring how Portia is seen as a 'kind and caring', 'witty and clever' woman, who is in love with Bassanio
- exemplification is sound, relates to the points being made and is integrated throughout the response to help develop points
- there is brief mention made of the context of the play, which is not required for Part a)
- there is a lack of terminology, however the candidate's discussion does show some sound understanding of the language used in the extract to enable it to be placed in a Level 3.

The response was awarded 11 marks.

Part b)

- part b) is similar in quality to part a) and demonstrates a sound understanding of the way trust is shown throughout the rest of the play. Particular exploration is made of the trust between the close friends Antonio and Bassanio and the way Antonio's trust is also 'placed on his ships returning' with his merchandise
- points are soundly supported throughout with references from the play, which are soundly explored and interpreted
- contextually, the candidate opens their discussion by explaining how 'male friendship was of significant importance' during the period, although this could be developed further.

The response was awarded 11 marks.



Remember, context (AO3) is not assessed in Part a).

For this exemplar, we have included a response that gained a mark in Level 4 for Part a) and a mark in Level 5 for Part b).

a) In this extract, Portia is presented as a woman who is kind, fair and understanding, while also being strong willed and firm.

Portia is presented as a strong female character through her use of language. This is shown when she says 'I did never repent for doing good, nor shall not now'. This quotation takes a firm manner of speaking and allows the audience to see her the way she remains unaffected in her mind and values and will not be swayed by others. Words like 'never' and 'not' further enforce this idea through language of certainty, creating a sense of confidence about her. ~~She~~

(Section A continued) ~~is further~~ This presentation is further supported when she says 'My people do already know my mind'. By saying this, it creates an image of a strong leader through ~~us~~ having such confidence. By choosing the words 'my people', Shakespeare also conveys to the audience her strength and independence as a leader, and also suggests she is highly respected, adding to the readers confidence in Portia.

Despite her strength, Portia is also presented as empathetic and kind. She is shown in this way when she refers to 'heaven's cruelty'. This euphemism shows her sharing anger with her friends, allowing the audience to view her as an empathetic character, while also enforcing a sense of how supportive she is ~~through this~~. This empathy and understanding is further shown when she says 'therefore no more of it' when the situation 'comes too near praising [her]self'. This

(Section A continued) Shows her awareness of the real problem at hand by her rejection of praise. This stern objection creates a picture of fairness and understanding around Portia, while also ~~going~~ gaining the audiences respect through her words. Her kindness ~~is~~ also shines through when she says 'so fare you well'. This simple farewell shows ~~a sense~~ of pure ~~and~~ kindness with merely good intentions, making her likeable to the audience and further influencing them to support her.

b) In 'A merchant of Venice', trust is presented through a range of characters and relationships, which create the idea of how fragile trust is through its effects.

One relationship trust is presented through is Antonio and Bassanio. In this case, trust is driven by Antonio's loving nature, by risking his life for the sake of a friend, and needing to place his trust in him. By making a bond with Shylock for 'a pound of flesh', it shows how deeply he trusts Bassanio. We are shown by this that trust is something born through love, and the audience feels he is only willing to trust Bassanio ^{with his life} because 'he only loves the world for him'. This Perhaps Shakespeare's intention with this was to warn the audience of taking risks, especially deadly ones, merely because of your relationships with ~~pe~~ others. On this occasion, this is done through

(Section A continued) showing the audience that Antonio's trust ~~has~~ came so close to ~~do~~ killing him. Through creating this idea, it allows the audience to reflect on their perceptions of the trust, and encourages them to be more careful with who they trust, as it is so fragile, and more significant than it seems.

A second relationship that Shakespeare uses to present trust through is Jessica and Lorenzo. In the play, Jessica's trust in Lorenzo leads her to leave her father, and her religion. However, in this relationship, this trust is not reciprocated, which is shown through Lorenzo's 'Power of music' speech¹. Here, this distrust is due to Jessica's Jewish heritage, and the fact that she 'is never merry when [she] hear[s] sweet music', seems to be evidence for Lorenzo that she is among the 'wildest of beasts'. At this time, Anti-Semitism was strong, with Jews even being banned in

(Section A continued) England, so Lorenzo's perception of Jessica would have been shared with the audience, as having a flawed soul. Through this interaction, perhaps Shakespeare was intending to show that just because Lorenzo loves Jessica, it does mean he trusts her, creating the idea that trust is harder to gain than love, making it much more fragile than it seems on the surface. This warning is further conveyed through Jessica's ~~see~~ regret of her placement of trust in Lorenzo. When the lovers speak of tragic tales, it implies they feel they may be heading in that direction too, possibly suggesting a regret of their actions. Jessica's regret is further highlighted when she says 'did Thisbe fearfully O'ertrip the dew'. The homophone for 'Jew' suggests she is still thinking of her father, and is regretting trusting Lorenzo with her soul. This also implies that she does not feel she has been 'saved'.

(Section A continued) by converting to christianity, which the audience at the time would have thought. Shakespeare may be further trying to show that trust is in our human nature, but that we should be more careful with it as to not regret irreversible decisions.



Part a):

- a sustained response, showing a detailed understanding of Portia and how she is presented as a 'strong female', who is 'empathetic' and 'fair' to those around her
- discussion of language, form and structure is sustained and there are a range of examples taken from the text, which are integrated throughout and explore how these features add to 'the readers confidence in Portia'
- the response does include some terminology: the use of 'ecphronesis' and the close analysis of key words 'never', 'not' but this area could be developed further to move higher up the levels

The response was awarded 16 marks.

Part b):

- another strong part b) response, demonstrating an assured and perceptive understanding of the theme of trust in other areas of the play. Particular focus is made on the relationship between Bassanio and Antonio and how 'Antonio' illustrates his love for Bassanio, by risking his life. The candidate also explores the trust between Lorenzo and Jessica
- there are very perceptive comments made to the links between love and trust and how 'more fragile' trust is and how 'we should be more careful with it'

The response was awarded 18 marks.



When discussing the extract, ensure the use of terminology is wide-ranging and helps enhance the analysis of the language or structural features being explored.

Question 7

An Inspector Calls

Chain of events.

This was the most popular choice for candidates and there was a variety of responses about the chain of events. Where candidates did well, they looked at ideas about cyclical structure, the role of the Inspector and the reactions of the different characters. In some instances, the question about the 'chain of events' invited a rather narrative approach. Candidates worked from Mr Birling's sacking of Eva Smith, through the contributions of Sheila, Gerald and Eric, to the final confrontation with Mrs. Birling. Some answers selected characters to focus on in more detail, rather than sketching briefly on all of them. There was a good deal of context included, although this did show a better balance of text and context than previously. Most candidates identified the Inspector as '*Priestley's mouthpiece*', confirming that he '*uses the play to evangelise his views*' and that '*he transcends all class values*.' Candidates identified the differences between the older and younger generations in what was learnt. One candidate summed up by saying '*They all took advantage of her and she got fed up with it so she killed herself by drinking bleach* .' There were other more perceptive conclusions such as the idea that the chain of events restarts if they do not accept what they have done wrong and how an immoral action will always lead to another and can never exist alone without a chain of events following it.

For this exemplar, we have included a response that gained a mark in Level 2 for AO1 and AO3 and a Level 2 for AO4.

(para 1)

In this extract, J.B. Priestley presents the girl who killed her self. The girl's name was Daisy Renton and few people though her name is Eva Smith because as the audience know she had two names in the novel. The important events are the age, themes and when Sheila found out that her future husband cheated on her with Daisy Renton/Eva Smith.

para 2)

(Section B continued)

The Birlings family had done a lot to this girl Eva Smith at first Sheila got jealous at her because a dress looked better on Eva Smith than Sheila so she sacked her but after Sheila realised what she was supposed to do and ~~decided~~ decides to be a dynamic character the quotation what Sheila says "they aren't cheap labour there're people suggests that every women from the working class should have a better life. This tells us when Sheila says "mummy and daddy suggests the She is a spoiled child that calls her parents that however Eric Sheila's brother is not a spoiled child but acts like an human from the lost generation him and Sheila are both apart of the lost

Generation and. When Mr Birling the head of the Birlings family said "unsinkable absolutely unsinkable" suggests that they are dropping down because Eva Smith killed herself because of all of the Birlings family.

(para 3)

Daisy Renton / Eva Smith was seeing Gerald Croft which is Sheila's fiancé and after Eva and Gerald ended Eric got Eva pregnant and Eva did not tell Eric because she didn't want his life to be a mess because he already stole some of his father's factory. So Eva decided to go ask for help at a helping centre where Eric's and Sheila's mother works but she didn't help her because she had no clue that the baby she is carrying is her

grandchild so she refused to help her and said that the baby of the father should help.

(Para 4)

The reason why she asked for help because Eva use to work at the factory and asked Mr Birling if he can pay her more so he sacked her for that (later that day on Sheila's and Gerald's engagement the night was doing perfect when Mr Birling said "you are the perfect son in law". ~~for~~ After an Inspector Goole came and said the whole story what every single one did to Eva, Eric and Sheila are dynamic characters but Mr and Mrs Birlings are

static characters. This makes the audience to feel sorry for Sheila because Mr Birling didn't help her when she asked for it this tells us that Mr Birling is a selfish and ignorant ~~bea~~ characters



ResultsPlus
Examiner Comments

- although the response is a little narrative at times, there is some evidence of a more critical understanding emerging when exploring the 'chain of events'. The candidate does not make reference to the 'chain' but they do refer to the 'important events' and how the Birlings had 'done a lot to this girl'
- one or two points made are supported by relevant textual references, which takes the response away from the bottom of a level 2
- context is lacking but the candidate does refer to the characters as either 'dynamic' or 'static' and how they will be perceived by an audience.

The response was awarded 10 marks for AO1 and AO3 and 4 marks for AO4.



ResultsPlus
Examiner Tip

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

For this exemplar, we have included a response that gained a mark in Level 3 for AO1 and AO3 and a mark in Level 3 for AO4.

In An Inspector Calls the chain of events are important as it leads to Eva Smith's death. The Inspector in Act 1 directly quotes this: he says 'A chain of events'.

In the play, J. B. Priestley successfully conveys the importance of the chain of events by showing the audience what each family member had done to lead to the suicide starting with Mr Birling. Mr Birling, who calls himself 'a hard-headed business man', fired Eva ~~at~~ the end of September ¹⁹¹⁰ as she and others wanted better pay. Mr Birling said 'She had a lot to say - far too much - so she had to go. ~~Therefore~~ He also mentions that he wants 'lower costs and higher prices'. This portrays his ignorance as an upper class man, he is dismissive and unaware of the hard lives of working class women thus not caring about her enough to listen. Priestley did this to highlight

(Section B continued) capitalism in the 1910's and that everyone just looked out for themselves which makes the audience think how awful that is and want to listen to Priestly's ideas of encouraging socialism. Also this shows sexism present in the 1910's as women were unlikely to be listened to especially since they did not have the right to vote in 1912.

Furthermore, Priestly powerfully shows the importance of the chain of events when Sheila is questioned. When questioned about Sheila's relations with Eva Smith, it is revealed to the audience that Sheila had ~~not~~^{Eva} fired at her second job in Milwards in early spring 1911. It is highlighted that Sheila was jealous of Eva's looks thinking Eva was mocking her so made a complaint. Mr Birling describes the way women dress to be 'sort of a token of their self-respect'. This shows why Sheila would be jealous as fashion was one of the most popular things for women in the 1910's, you would judge a woman's character by what she was wearing ~~so~~ so Sheila's jealousy would have made her angry and spiteful. This again cleverly shows the audience the ignorance and immoral ideology of capitalism and the fatal consequences that impact others.

Priestly again effectively portrays the chain of events as important through Eva's story. After Milwards she was left to cry and become a prostitute before Gerald took her in

(Section B continued) as his mistress. After Gerald proclaimed they could no longer see each other, ~~she~~ Eva was left again and used by Eric and got pregnant. Just before her suicide she went to Mrs Birling's women's charity for help where she was dismissed. Sybil Birling says in her questioning 'girls of that sort' which continues to highlight the ignorance and arrogance of the upper class. As Eva was left as a single, pregnant woman, she was shamed as being unmarried and pregnant was considered dirty and unrespectful. This again leads the audience to listen for the message of Priestley's didactic play by making them sympathise for Eva Smith and hate the capitalism displayed by the Birlings.

Lastly, Priestley brilliantly explains the importance of the chain of events through the inspectors use of blame. The Inspector says 'each of you helped to kill her'. This chain of events symbolises a chain, that any link in a chain could break and then the outcome would change similar to the play. Any one of the characters could have helped Eva / Daisy ^{or not} ~~not~~ fired her which might have prevented the next bad thing or the suicide completely. Priestley wanted to show that not helping anyone and looking out for just yourself is negatively competitive and has bad consequences whereas socialism helps to support others and look out for one another, not to be selfish. The audience should understand the playwright's intentions of conveying this

(Section B continued) message and want to live in a socialist society by helping those around you. When the play was written in 1945 society had started to develop and a lot had changed such as two world wars and women gained the vote in 1918.



- a systematic and generally sound response exploring the way Priestley presents the 'chain of events' by showing the audience 'what each family member had done' to contribute to Eva's/Daisy's suicide
- not all ideas are fully developed but the majority do show a sound understanding of each character's involvement with Eva/Daisy, including Mr Birling having to 'let her go' and leading to the Inspector's comment that they all 'helped to kill her'
- context is sound and appropriate to the points being made and explores the different approaches of Capitalism and Socialism
- textual examples are well-chosen and aid in developing the points made.

The response was awarded 16 marks for AO1 and AO3 and 8 marks for AO4.



The mark for AO4 is based on the 'demand of the question'. As English Literature requires candidates to write detailed essays, it is still possible to achieve full marks for AO4 despite the odd error in spelling, punctuation or sentence structures.

For this exemplar, we have included a response that gained a mark in Level 5 for AO1 and AO3 and a Level 3 for AO4.

The chain of events in *An Inspector Calls* is important because it is used to convey Priestley's views on the downsides of capitalism by showing how everyone had a part in Eva Smith's death, no matter how independent they tried to be.

At the start of the play, the reader is ~~immediately~~ introduced to an 'ideal' family but quickly learn that it is not true. For example, Mrs Birling treats her children as much younger than they really are and Mr Birling claims "a man has to mind his own business". The phrase "has to" implies that nobody has a choice and it's the only way society can run, while "business" could refer to either work or personal life. Both interpretations are ironic ~~because~~ because Arthur's job started Eva's downfall and all of the family's personal lives contributed to her death. "each of you helped to ~~kill~~ her."

(Section B continued) Sheila's story also contributes to the chain of events while also introducing how ignorant the upper classes were of the lower. Because of her status, Sheila acts vain and gets Eva fired from her last stable job, even though she didn't do anything wrong. Meanwhile her ignorance is shown in "how was I to know what would happen?", which implies she gave no second thought to the fate of the girl, only caring for her pride, and that she still doesn't truly see herself as responsible by pushing off the blame.

Gerald is important in the chain of events because it shows how the upper classes only think of the lower classes when it's for something they want. Gerald presents himself as a ~~sto~~ knight in shining armour, saving Daisy Renton from the "notorious womanizer" and giving her money, but his true ~~underhand~~ intentions seem much more sinister. He pushes the focus of blame on Meggarty instead of himself, and "made her" take the money, making Daisy feel trapped and obligated to him. Overall, Eric acted the same by considering her as only "a good sport" for sex, which inevitably got her pregnant, at which point Eric abandoned her and ^{it} proved to be a significant motivation behind Eva Smith's suicide.

Finally, Mrs Birling is important in the series of events by doing the final act to kill Eva, and representing everything wrong with capitalism. By denying Eva money (which she has lots of) and considering it "my duty" with no remorse, the reader is shown how utterly careless the matriarch is toward the lower classes. This is further emphasised by "it's his responsibility" when referring to the child's father, which shows how completely oblivious she

(Section B continued) is to it being her responsibility, and also showing her lack of morality: she puts all blame on the father but when it's revealed to be Eric, she immediately disregards everything she said.

At the end of the play, we see how important the ~~end of the~~ chain of events is in how it affects each character. Perturbed by the Inspector's "fire and blood and anguish" speech, Eric and Sheila (the younger generation who can actually make a difference in society) come to value socialism more, while the older generation remain as relics of the past who see the idea of socialism as ridiculous. This is shown through the generations' interactions with each other. Sheila says "it seems you haven't learned a thing". The lack of rage or emotion in which she says it implies she has accepted their ineluctable views as fact and there's no point trying to convince them otherwise. ~~At the same time~~ Whereas Mr Birling's comment of "the famous younger generation who know it all. And they can't even take a joke" demonstrates how completely ignorant he is of the changing society, especially to the contemporary audience who lived in a time where the idea of socialism and Labour was no joke.



- an assured response, which shows a high level of engagement when exploring the way Priestley presents the 'chain of events' and how, 'everyone had a part in Eva Smith's death'
- the candidate confidently explores how the Birlings are initially presented as an 'ideal family' but following Mr Birling's treatment of Eva/Daisy, by dismissing her from his factory, it 'started Eva's downfall'. Each of the characters are discussed by the candidate and although Eric is very brief, it is not essential that the candidate covers the whole play or character/s to achieve a high-level mark
- there is a sustained understanding of what the writer is aiming to achieve and his 'views on Capitalism'.

The response was awarded 32 marks for AO1 and AO3 and 8 marks for AO4.



Three of the four bullet points for Section B focus on the analysis of the text, whilst two mention the discussion of context. Ensure when answering a question in this section of the paper that the primary focus is on the text.

Use the mark grids in the mark schemes to guide you when marking mock examinations.

Question 8

An Inspector Calls

Anger

This was the less popular choice of question for An Inspector Calls. Candidates focused on the entitlement of the upper-class and how anger was a default response when this was challenged. There were some lovely points about the anger the Inspector feels towards the upper-class and how this mirrors the national feeling of the time. There is still some tendency for candidates to become narrative in their response – listing all of the characters in turn and commenting on when and why they are angry – candidates could focus on a narrower range of characters examining them in more detail.

Despite this, the majority of those who attempted this option tended to show a greater awareness of the play as they had to focus on anger rather than retell the story. Good examples were chosen and explained such as Mr Birling, Shelia, Eric etc and how that anger had a clear purpose in highlighting character traits or showing the moral message. One examiner commented on a response they had marked where the candidate had commented on the '*internalised anger of Eva Smith, which caused her to commit suicide*'. Many candidates commented on the Inspector's anger at the wider problems of society,

For this exemplar, we have included a response that gained a mark in Level 2 for AO1 and AO3 and a mark in Level 2 for AO4.

In *An Inspector Calls* anger is significant in so many ~~ways~~ ^{ways} throughout the play. One way anger is significant in *An Inspector Calls* is when Eric gets mad at his father just because Eric stole the money from ~~the~~ the till, and he was very angry because he shouted at his father at this saying "you're not the type of father a chap could go to when he's in trouble" that shows that Eric isn't as stupid or childish as you think, and that he actually done the right thing. Another way anger is significantly shown in *An Inspector Calls* is when Sheila got angry with both her parents and agreed with Inspector Goole and said "they're not cheap labour they're people".



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- despite this being a very short response, the candidate does explore two aspects of the play where the theme of anger is presented: Eric's anger at his father and Sheila's anger with her parents
- there is some evidence of a critical style emerging, although the length prevents the points being fully developed
- both points are supported with appropriate textual examples
- there is no specific reference to context although the first quotation does reflect the way men were presented in Edwardian society through the quotation, 'not the type of father a chap could go to'
- this response was placed at the bottom of a Level 2 as this was felt to be the best fit.

The response was awarded 7 marks for AO1 and AO3 and 3 marks for AO4.



Candidates need to spend around 50 minutes planning and writing their answer for Section B.

For this exemplar, we have included a response that gained a mark in a Level 4 for AO1 and AO3 and a mark in Level 3 for AO4.

plan:

- 'we really must stop these silly pretences'
 - ↳ Sheila angry at Mrs B
- 'you're not ~~really a father~~ the type of father a chap can go to when he's in trouble'
 - ↳ Eric secretly angry at Mr B
- 'Look Inspector, I'd pay thousands' 'Did you see the way he spoke to me'
 - ↳ Mr B desperately angry at Insp
- 'Arthur!' 'thank you for me'
 - ↳ Mrs B annoyed @ Mr B

Sheila is presented as angry at her mother when she tells her to stop covering up the truth. Sheila says 'we really must stop these silly pretences' when addressing Mrs Birling in Act 2. Sheila's anger at her parents grows as the play goes on as she learns more and more about the family and their way of getting through life. This highlights the difference between Mr Birling's capitalist views, and Sheila's socialist views. It presents Sheila as driven and independent, as she goes against her family's and father's views on society. This goes against the expectations of the time period, since upper class girls were expected to live off their fathers' views and money, until they find a husband to which they would then be expected to live off their ~~husbands~~ husband's expectations.

Eric is also presented as angry at his parents, especially his father. When he says 'you're not the type of father a chap can turn to when he's in trouble' to Mr Birling, it is suggested that Eric feels alone and fearful, ~~of~~ yet it leads to a

resentment of his father as he believes his father should be there for him more. Eric's anger at his father could be the reason he's fallen into some tricky and awkward situations, and even further leading to worse ones as he feels he can't ask for help to get out of them. Eric's expression of his feelings goes against the norms of the ~~past~~ pre-war setting of the novel, as men were expected to suppress and hide their emotions in order to be presented as strong and brave. This suggests Priestley disagreed with these expectations, and felt as though men should be allowed to express how they feel, especially to one another.

Mrs Birling is presented as angry at Mr Birling when he tells Edna to 'thank cook for [him]'. Mrs Birling expresses disappointment - shown in the form of anger - towards Mr Birling as she disagrees with what he says, since it goes against the normal values of upper class people. Technically speaking, Mrs Birling has a higher social standing than Mr Birling.

which was very unusual for the time. Yet, Mr Birling was socially superior due to gender roles, which causes confusion as Mrs Birling speaks out of place to him. This shows that Mr Birling has not quite come to grips with the upper class values, and that Mrs Birling secretly still feels socially superior to him. This ~~is~~ could suggest a loathing Mr Birling has of his upbringing and potentially a hatred Mrs Birling has towards the gender roles. Priestley may be ~~is~~ trying to help express the women's feelings towards Society's way of living and thinking, since women couldn't do that themselves.

Mr Birling is presented as angry at the Inspector when he says 'Did you see the way he spoke to me.' Mr Birling is shown to feel outraged at the conversations had between him and the Inspector which proves his capitalist thinking that he is better than the Inspector. This supports the arrogance associated with upper class men, and the views they express so blatantly.

on the working and lower class below them. Since Mr Birling is not created to be a likeable character, this highlights that Priestley disagrees with capitalism, and that he disagrees with upper class arrogance.

Anger is also significantly presented through Priestley's mouthpiece, Inspector Goole. For example, when he says 'We are all members of one body' the Inspector is used to express Priestley's anger towards ~~Society~~ society's prejudice on the ~~the~~ working class. This highlights Priestley's key message that working together, rather than against each other is key to making society better and more acceptable. It also signifies the family, and their need to look after each other to get through life, rather than sticking to their imperfect morals which had led them to the mess of the death of Eva Smith.



- a sustained response that considers a range of examples to illustrate the theme of anger in *An Inspector Calls*. Points explored include Sheila's anger 'at her mother... to stop her covering up the truth'; Eric's anger at his parents; Mr and Mrs Birling's anger at being interrogated and finally The Inspector's anger at the Birlings and how he acts as 'Priestley's mouthpiece'
- textual examples are appropriate to the points made, however there are one or two areas where more exemplification from the text would help move this higher up level 4
- context is interwoven throughout and explores the way Priestley presents the imbalances within the social classes and political ideologies.

The response was awarded 22 marks for AO1 and AO3 and 8 marks for AO4.



Ensure that all points are fully supported by examples from the play.

Question 9

Hobson's Choice

Men

Examiners felt that the question worked well and invited a lot of discussion of context. Most wrote at length about Henry Hobson and his relationship with Maggie. Lower-level candidates struggled to get beyond this and limited themselves by an essay on one character rather than the presentation of men. Better answers also wrote about Willie Mossop, Freddy and Albert.

For this exemplar, we have included a response that gains a mark in Level 4 for AO1 and AO3 and Level 3 for AO4.

In Hobson's choice, men ~~are~~ perform many key parts in the play, and Brighouse presents them in many different ways - the proud, loud and suppressive Hobson; the downtrodden, shy Will; and the industrious, self-important Freddie and ~~Alb~~ Albert. In this essay I will discuss the presentation of these figures in Hobson's choice and their effect.

The presentation of ~~men~~ in Hobson in the play depicts him as a loud, self-important, successful middle-class ~~man~~ man. For example, in Act 1 he says 'I'm a British middle-class man and I'm proud of it.' This shows how Hobson is a traditionalist - a characteristic which is

(Section B continued) further reinforced by his ~~old-fashioned~~ traditional views on women marrying - 'I'll choose a husband for the pair of you,' Their dress ~~is~~ ~~is~~ ('It's immodest!'), and how men should have authority over women in the household. This presents Hobson as a sexist, authoritative man, as he constantly tries to boss around his daughters who he sees as 'uppish'. This leads me to think that Brighouse may have been challenging the ~~the~~ views ~~of~~ and stereotypes of women in the 1880s and how men acted towards them, as Hobson is presented as very sexist towards women, as well as his ~~sex~~ overbearing personality.**

In contrast to this, Will Mossup is portrayed by Brighouse very differently. Willie is depicted as a shy, downtrodden, working-class man ~~that~~ who has had a 'brutalised childhood'. His timidity and fear of upper class people is demonstrated in Act 1 when Mrs Hepworth calls him up ~~and~~ out the cellar - he is shy and hardly talks at all. However, him climbing the ^{cellar} ladder is symbolic of him climbing the 'social ladder' later on ~~when~~ when he marries Maggie later on. This demonstrates Brighouse emphasising

(Section B continued) the increasing social mobility in the 1880s and how Willie overcomes stereotypes and criticism to become a successful businessman later on in the play. Therefore, Brighouse's presentation of Willie is crucial to ~~showing~~ showing the characteristics of working class men, as well as showing how he changes for the better and climbs the social ladder to become more respected and successful.

Fredddie and Albert are also important men in Hobson's choice. They are presented as industrious, respectable middle-class ~~young~~ young men looking for wives. For example, Albert is lawyer - a respected profession - and ~~he~~ dresses smartly to try to impress people. However, they are also shown to be somewhat snobby and proud. For example, in Act 3 of the play, ~~the~~ the two men ~~protest~~ object significantly when Maggie asks them to ~~help~~ help wash up - 'We wash pots!' - because they see it as beneath them, as well as viewing it as a woman's duty, not a ~~man's~~ ^{man's}. This shows the stereotypical views about women in Victorian times - they were expected to do all the housework, to have and ^{to} look after ~~the~~ children while the ~~the~~ husbands worked. By making

(Section B continued) Freddie and Albert help in ~~washing~~ washing up, Maggie is challenging the ~~st~~ stereotypical gender roles in Victorian society. ~~Therefore~~ Therefore, ~~★~~ Freddie and Albert are presented as respectable men but flawed in their judgement of women and their snobby attitude."

To conclude, I think that Brighouse presents many different men in different ~~at~~ ways to produce a variety of ~~effects~~ effects - not only does Brighouse develop the ~~pro~~ portrayal of the character's ~~varying~~ ^{*varying*} ~~personalities~~ and how they change through the play, he is challenging and highlighting traditional, stereotypical views in Victorian society such as the treatment and lack of respect for the ~~the~~ ~~lower~~ working class people and men's traditionalist views on women in society-

** This is ~~is~~ also ironic as later on in the play, the roles are reversed and Hobson has to depend on his daughters to ~~to~~ look after him and his house when he becomes dangerously ill.

*varying personalities,



- a sustained personal response, which meets all the requirements of a top level 4
- the succinct opening introduces the men in the play and summarises their key characteristics: 'the proud, loud and suppressive Hobson'
- the candidate not only discusses each character in detail but also considers how they contrast with each other, 'Will Mossop is portrayed by Brighouse very differently'
- a wide range of well-chosen textual examples are embedded throughout the response and assist in developing the points being made. The response is a well-crafted piece of writing
- the response concludes by exploring how the presentation of men in the play highlights the 'traditional, stereotypical views in Victorian Society' and the treatment of working-class people.

The response was awarded 26 marks for AO1 and AO3 and 8 marks for AO4.



To move to a Level 5, consider alternative ways to interpret the evidence chosen.

Question 10

Hobson's Choice

Ambition

Most responses focused on Maggie & Willie and, at times, some tended to stray into narrative. More successful responses were able to consider the idea of ambition in relation to the characters (including Hobson himself) and analyse the extent of their ambition and their success in achieving it. Comments on context here were often more effectively integrated than those in Q9. All candidates appeared to cope with the demands of the question

For this exemplar, we have included a response that gained a mark in Level 3 for AO1 and AO3 and a Level 3 for AO4.

In Hobson's Choice ambition is shown by most characters. This trait is strong throughout the three daughters, their husbands, and Hobson.

The first sign of ambition would be the title of the book 'Hobson's Choice'. This would present that the only option was what Hobson said and that it was to be done what he commanded. This would be right of this ~~era~~ era as the men ran the household and were to be obeyed.

Maggie shows ambition when she suggests that she wants to be married. Hobson doesn't agree as he ^{believes} ~~believes~~ she is too old. This would represent

(Section B continued) Maggie's strong and wilful character. This would've been looked down on in this era as to be thirty and not married would mean you would never get married.

Maggie shows ambition when she wants to get married to Willie no matter how simple the wedding. She states that, 'all that glitters, is not gold'. This would show that although Maggie and Willie are poor, all Maggie wants is to marry Willie. In this era, it would've been strange for the lady to ~~offer~~ ask the man, and so the way Maggie ~~put~~ proposed the idea to Willie that they are going to get married is strange. The word gold would refer to the luxuries that Maggie and Willie can't afford such as; a house and an expensive ring.

Ambition is shown when at Willie and Maggie's house, Fred and Albert, Alice and Vicky's partners, clean the dishes. Maggie orders them to do so if they want her to help ~~sue~~ sue Hobson. Hobson is being sued for trespassing in Fred's cellar whilst being drunk. In this era, trespassing would be committing a crime.

(Section B continued) Maggie shows ambition when she tells Willie to leave the shop and they will start their own. This ambition leads them far as it becomes a successful shop. In this era, lower, middle, ~~and~~ and upper class, were abode by. As Willie climbs the ladder of the cellar up, to the shop, he would metaphorically climb from lower class to middle class. When Maggie and Willie start their shop they become typical middle class people.



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Examiner Comments

- a sound response which follows a secure PEE style format to explore ambition through the 'three daughters, their husbands and Hobson'
- the candidate illustrates a sound understanding of how Maggie's ambition is the driving force throughout the play, from her desire to marry Willie to her ambition of becoming a successful business woman
- the candidate does maintain an appropriate style, however the lack of close references to the text stops the response from moving higher up the level
- contextually, the candidate does show a sound understanding of marriage in Victorian England and particularly the way Maggie, by telling Willie that she wants to marry him, goes against the stereotypical woman.

The response was awarded 15 marks for AO1 and AO3 and 5 marks for AO4.



ResultsPlus
Examiner Tip

Ensure all points made are fully supported by relevant examples from the text.

Question 11

Blood Brothers

Parents

A less popular question than Q12, although there were some lovely responses that looked at the different parenting styles in the play. Better responses focused on both the different mothering styles as well as the fathering styles seen between the two families, with strong ideas about the impact of contextual factors contributing to the challenges parents face. There were some weaker responses here that showed a general awareness that the boys had parents but weren't able to explore the significance of the different circumstances they were in and how this contributed to the events of the play.

Context points related to the setting of Liverpool and the social influences that affected parenting at the time.

For this exemplar, we have included a response that gained a mark in Level 2 for AO1 and AO3 and Level 2 for AO4.

Willie Russell presents both parents in the play differently due to class game and inequality. Mr and Mrs Lyons were well off and Mrs J was working class and never really had money. Mrs Lyons would read books to Edward and help his education because Mr and Mrs Lyons both have good jobs and earned money. Mrs J highlights the fact they are poor and children are used to it.

Mickey Curtainley hates school and finds it boring, where Edward is eager to learn. However they are both treated differently at schools due to class inequality. Evidence to support this "mum theres no food" this highlights to us that Mrs J is very poor and struggles to fend for her children.

Where Edward on the other hand
is posh and gets what he wants.

Mrs Lyons reads books to Edward
where Mrs J has never had that
privilege.

We can link this to Willy Russell because
his family wasn't well off always
struggled. This influenced him to
write about the different classes
and how you are treated differently.

Willie Russel presents Mrs J as Superstitious and Mrs Lyons is clueless and tells her not to be silly. This shows us that Mrs J believes in myths ~~as~~ which can link to the fact she's working class.

Mrs J says "don't put shoes on the table it's bad luck!" this immediately tells us that Mrs J has had bad ~~bad~~ luck.

The evidence to support this is that her husband left her meaning kids wasn't brought up with a dad.

This shows us that it was hard for to live ~~so~~ being on her own so she believed that Superstitions would help her. ~~this means that~~

Mrs J and Mrs Lyons where both treated differently and Mrs J being Superstitious ~~was work~~ made us believe she was always Struggline.



- although there are some areas where the response is a little disjointed, the candidate does show some understanding of the ways parents are presented in the play and how both Edward and Mickey benefit or suffer as a result: 'Mickey curtainley hates school'
- the candidate does show some elements of a critical style and is beginning to consider the differences between both boys: 'Edward on the other hand is posh and gets what he wants', although some points remain undeveloped
- despite there being only 2 close references to the text, these are appropriately used within the discussion
- there is an awareness of context, particularly the impact of class divides and the lack of money.

The response was awarded 11 marks for AO1 and AO3 and 4 marks for AO4.



Candidates are advised to plan their ideas to help them structure their response.

Question 12

Blood Brothers

Education

Pupils were able to effectively compare the experiences of the two boys. The main areas identified as showing the importance of education included superstition, as an indication of lack of education. The first meeting of Edward and Mickey and the differences in their speech patterns, their manners, Mickey's use of swear words and the question of 'dictionary'. Many commented on the contrast in secondary schools and links were made to the statement by Mickey provided in the question that school is boring and the teacher's response that he won't think that when he can't get a job, which was compared to the encouragement given to Edward and the 'talk of Oxbridge'. Candidates explored how the differences in education acted as a catalyst to the rest of the play. Contextually, many responses discussed the differences in social classes and the links between a good education and the opportunities in life.

For this exemplar, we have included a response that gained a mark in Level 3 for AO1 and AO3 and Level 3 for AO4.

Education is referenced through Black Brothers and can be shown through Mickey and Edward. It also fits into Class division.

~~We~~ We first see the split of education when Mickey ~~and~~ and Edward are 14. Mickey goes to a State School where the classes are large and the teachers are underqualified. The education is bad and doesn't advantage Mickey. But Edward goes to a private school where the classes are small and the teachers are qualified. Edward is advantaged as this school because he gets good education which

(Section B continued) can be used later in life. The Main reason the education is so different is because of the split in class. With Mickey and his family being poor and not being able to afford to go to private, But Eddie's family is upper-middle class and can afford to send Eddie to private. This was what it was like in real life in Liverpool where the school education system was horrible for the lower class and disadvantaged their futures but the education was amazing for the middle to upper class people.

Another example is when Mickey and Eddie are suspended for two opposite reasons. Mickey is excluded for not knowing an answer. But Eddie is excluded for swearing at his teacher. This shows ~~the~~ the class system being represented with the lower class being treated poorly. The education system was really like that and punished the lower class more. This was bad because this would be on their records in the future and could stop them getting jobs. This would then boost the poverty cycle and ruin the lives of lower class people. ~~Edwards~~ Edwards

(Section B continued) exclusion was fair, but it won't disadvantage his future as they will be discarded by degrees and university records. This again shows the disadvantage to the lowerclass.

Mickey is shown to not care about his education by calling it 'boring' and answering his teacher with stupid answers. He does this as he knows he will just end up working in a factory either way and this was the reality for working class men, they expected the worst and a lot of them ended up on the ~~bottom~~^{dole} because they didn't get good enough education. Edward on the other hand works hard but also doesn't care about his education as he knows he is given a 'free pass' in life and will be successful either way. Again this was the reality and it was boosted with Margaret Thatcher's rein as prime minister.

Mickey then goes into a factory job at 18 while Eddie goes to university. ~~Thus~~ The split in class is represented with Eddie being advantaged and Mickey fitting into the stereotypical working class.

(Section B continued) man. But then recessions hit under Margaret Thatcher and lost lots of working class men their jobs, causing severe poverty and riots from the men. This is shown in *Blood Brothers* when Mickey is fired after getting married and having a child, this meant he would struggle to support his family, turning him to crime. This shows the effect that the recessions had on real people and boosted the working class stereotype ~~of~~ of them committing crime.

After Eddie returns we are given a scene that shows how the middle class people don't understand ~~the~~ the struggles of working class men. It depicts Eddie meeting Mickey at 18 and Mickey is depressed from losing his job, so Eddie offers him money and he asks why doesn't he enjoy not having a job. This shows how Eddie only sees the world through his middle class style and doesn't see the problems for working class men and women. Mickey gets enraged by this and calls Edward a 'dickhead' which makes Edward realise the problems faced by the working class.

(Section B continued) Finally Edward gets a job on the housing committee and gives Mickey a house and job after he is released from prison. This shows how the working class fit into the stereotype of 'needing handouts' and how the difference in education affects the lives of people with one having a horrible adult life and the other being very successful. It all comes down to class and how it is separated.

Overall education is very important as it shows the problems with class division and how it affected people in real life through the 1900s in Liverpool. It shows how stereotypes are formed and fulfilled.



- a sound response, which shows a secure understanding of the way education is shown to create 'class division' within the play
- the candidate explores the way Mickey and Edward are affected by their differing experiences of education from early childhood: 'Edward goes to a private school', the different punishments they incur at school, 'Mickey is excluded' and how their education impacts on their future lives, 'Edward goes to university'
- the response does lack exemplification from the text, although there are one or two embedded words integrated into the body of the response, which do assist in its development and prevent it from becoming too narrative. Some points are fairly superficial at times and lack development
- contextually, a wide range of examples are included, which explore how the 'education system ... punished the lower classes'. It was felt that the context did dominate the response at times and more focus on the play would have allowed the response to move higher up the levels

The response was awarded 18 marks for AO1 and AO3 and 6 marks for AO4.



Ensure there is a good balance between the discussion of text and context. The response should be driven by the text.

Question 13

Journey's End

Relationship between Raleigh and Stanhope

The relationship between Raleigh and Stanhope was explored well in this question, many candidates being able to explore ideas around their connected background and how their families were close. There were some excellent explorations of how Stanhope had been affected by the war, resulting in his drinking – then the subsequent difficulties between the two as Stanhope does not want Madge to think less of him. Candidates seemed to empathise greatly with the characters in the play and sensitively discussed the impact of the First World War on relationships. Where candidates did not do so well on this question there seemed to be a lack of awareness of the characters and their relationship with some confusion as to who were who. These responses also tended to over rely on explaining the context and the events of the First World War.

For this exemplar, we have included a response that gained a mark in Level 3 for AO1 and AO3 and Level 2 for AO4.

In the play the relationship between Raleigh and Stanhop was ~~shy~~^{shprised}, this is evidence in the line "when Raleigh went in for a hand shake and Stanhop just stared at his hand". This may indicate that Stanhop is shprised to see Raleigh and dont know how to act. The use of the stage directions is to show how the solders reacted. This linked to there relationship being shurprised because Raleigh is like a little brother to Stanhop but know he at war with him and need to try and keep him safe and treat him like the other solders.

(Section B continued) The effect on the audience may be shocked because Stanhope's girlfriend's brother is at war with him and doesn't want Raleigh tell his girlfriend what he turned into.

In this play the ~~relationship~~ relationship between Raleigh and Stanhope is Raleigh looks up to Stanhope. This is evidence in the line "At break he went being ~~bike~~ bike shed and stoped the kid from drinking alcoholic drinks." This may indicate that Raleigh looked up to him because he didn't show bad behavior. The word stoped is an adjective. It has a connotation of not doing it any more. This is ~~linked~~ linked to Raleigh looking up to him because he like a big brother to him. This might of happened at war people having family join them in the war and had to look after them but treat them the same.

The effect on the audience may be worried for Stanhope because his girlfriend's brother is at war with him and he worried he get hurt or Raleigh will tell his sister what Stanhope has become a alcoholic.

In the extract the relationship between Raleigh and Stanhop as being caring, this is evidenced in the line "I be by your side" this may indicate that Stanhop is not going to leave Raleigh sick when he starts dying. The use of short sentence is to ~~emsize~~ ~~anthesize~~ ~~anthesize~~ the emotions. This is linked to their relationship being caring because Stanhop is keeping Raleigh company while he is dying and in the war if your friend or family member was dying you would stay with them so this may often happen every day because people were dying.

The effect on the reader may be sad because Raleigh has arrived only a few days ago and now is dying to show it doesn't matter if your there for years or days or even one could die.

In the play the relation-ship between Raleigh and Stanhop was not trusting, this is in the line "we need to senceare all you letter you send out." This may indicate that Stanhop dont want his girlfriend to know he is drinking lots. the word senceare is an verb it has a connotation of crossing out or ~~is~~ changing things he dont want people to know. This linked to there ~~is~~ relationship being not trusting because Stanhop read an his letters ~~then~~ then felt bad be because it ~~was~~ all good news about him but in the war they would of senceared the letters to make shor the was any information or were there were or thing the planing becase the delivery of letter get ~~cont~~ by the enemy.

The effect on the audience may be shocked because why didn't Stanhop trust Raleigh and all the things he said was nice.



- despite the errors in spelling and grammatical irregularities, which occasionally hinder understanding, the response is starting to show a sound understanding of the relationship between Raleigh and Stanhope. The response comfortably meets the requirements of a Level 2 and just moves into the lower end of a Level 3
- the candidate discusses the way Raleigh is 'like a little brother' to Stanhope, has known him since they were children and the way Raleigh looks up to Stanhope. Mention is also made to Stanhope's support for Raleigh 'while he is dying'
- many of the examples are supported by appropriate examples from the text
- contextual comments are limited, although the candidate does mention the impact of war on page 3 and the censoring of letters on the final page.

The response was awarded 14 marks for AO1 and AO3 and 3 marks for AO4.



Ensure that the point, evidence, explanation and context flow together within each paragraph.

Question 14

Journey's End

Support for others

This was a slightly more popular question, and a wide range of ideas were discussed by candidates. It appears that candidates had been well prepared. There was a clear understanding as to why men in the trenches needed to support each other, using context to explore the effect of the war. There were some lovely ideas about Osbourne and Raleigh, and how Osbourne really looks out for Raleigh. There were also some excellent ideas about the lack of support that was shown by Stanhope when Raleigh first arrives, and how this changes towards the end. Candidates showed a real empathy with the situation the men faced. Due to the prompt, many focused on the episode between Stanhope and Hibbert, considering both the sympathetic and 'tough love' approach. There were also a lot of references to Osborne's support of Stanhope. A couple of candidates discussed how food and drink, especially the latter, supported the men.

For this exemplar, we have included a response that gained a mark in Level 4 for AO1 and AO3 and Level 3 for AO4.

uncle ✓
expect him ✓
the same ✓
you don't think I'm
gone potty ✓
don't have to flush water
every sound out here ✓

In the play 'Journey's End' support for others is shown as it helps the reader get to know how the characters are acting and feeling as the story progresses.

In 'Journey's End' we can see Osborne being supportive and welcoming to Raleigh as he enters the trenches at the beginning of the play. We can see this in the line "Other officers call me Uncle." In this line we see Osborne being welcoming to Raleigh as he enters the trenches, and letting him call him "uncle" shows that he'll be

(Section B continued) a supportive figure for Raleigh. Also Osborne saying that other officers also call him ~~a~~ uncle shows that many people needed support on the front line. This relates to the war as a lot of the soldiers that were drafted for ~~the~~ the war were between 16-30. This means that many were not mentally developed fully and frequently needed support, which they would have to get from their fellow soldiers and officers.

Another example of support being shown in 'Journey's End' is when we see Hibbert confiding in Stanhope and telling him how he can't cope with the war setting. We can see this in the line "every sound out there makes me all cold and sick." Hibbert saying this to Stanhope shows how badly the war is affecting Hibbert and how he needs support from ~~the~~ someone. Stanhope is important to the idea of support ~~as~~ as, although he is clearly troubled in his own way, is able to provide support for his soldiers and help them ~~make~~ make it through the horrible reality of war. ~~When~~ When new soldiers were put in the trenches for the first time, they had no experience of war and did not know what to expect. This ~~naivety~~ naivety and ignorance often led to young soldiers being so struck by the horror of war that their mental health deteriorated and they didn't know how to cope.

(Section B continued) In 'Journey's End', Sherriff show support for others as we see Stanhope, who is in one of the highest positions in the trenches, looking for support from officers in lower positions than him. We can see this in the line "you don't think I've gone potty, do you?". In this line we can see Stanhope having somewhat of a mental and emotional breakdown after he reacts so aggressively to Raleigh's letter home. This line shows how ~~that~~ PTSD and alcoholism has broken down all of Stanhope's stability, and the reader gets to see how vulnerable many people like Stanhope were. Osborne is there to support Stanhope and reassure him that he will be fine, and even recommends that he takes some leave as it's 'due to him'. Osborne's support leads to Stanhope regaining confidence and getting back into a somewhat 'fit' state to start working again. In the war, soldiers were given daily alcohol rations. This was to try and distract their minds from the reality ~~and~~ of their situations and work efficiently. However, like in Stanhope's case, many ~~men~~ ^{men} were driven to alcohol dependencies as it was the only way that they could cope with the war and their PTSD.

Another display of support from others in 'Journey's End' is when Osborne braces Raleigh for the state that Stanhope is in after a couple of years in the trenches. We see this in the line "don't expect to find him quite the same".

(Section B continued) when Osborne was talking to Raleigh before they entered the main area of the trenches. This shows support as Osborne is trying to protect Raleigh from the quite large difference of Stanhope before and after war. We also see Osborne supporting and protecting ~~him~~ Stanhope as he doesn't want Raleigh to have a largely tainted view of Stanhope, as Osborne knows it's the war's fault for driving Stanhope down that hole. The context that explains Raleigh's oblivion to the reality of the war and how the soldiers acted was that the propaganda that was shown to the British public showed brave and honourable soldiers, happy in the trenches. This led the ~~many~~ majority of soldiers who joined the war ^{having} ~~had~~ no idea what they were getting into, and how the soldiers would really act. Another contextual reason for Raleigh's ignorance could be that, when soldiers like Raleigh ~~were~~ ^{were} drafted, they had often just left secondary school and had no real life experience and ~~were~~ ^{were} definitely not prepared to ~~face~~ ^{face} dive first into the war.

Overall, R.C. Sherriff shows support for others in many ways throughout the play and between many different characters. These conversations show how important relationships between soldiers would've been during the war and how they needed the support from their peers just to get through the horrors of war and trench life.



- a detailed and perceptively written response, which meets the requirements for a mark in a Level 5 and shows a mature understanding of the way the men showed 'support to each other to establish themselves as comrades together'
- the candidate explores the way Osborne acts as 'uncle' to the other men, especially Stanhope, who sees him as his 'best friend'. There is also a sustained examination made of how Stanhope, as the most senior officer, overcomes his anger with Hibbert to support Hibbert when he struggles to cope with the horrors of war, and how Stanhope describes how they will 'stick it together'
- all points made are supported by a discerning choice of references to the text
- the discussion of context has a tendency to dominate some areas of the response, however the links made are excellent and show a perceptive understanding of the relationship between text and context.

The response was awarded 26 marks for AO1 and AO3 and 8 marks for AO4.



Ensure context is integrated throughout the response and not included as a bolt-on at the end of a paragraph.

Question 15

The Empress

Abdul Karim

Although only a few responses were seen, they were very well answered and showed a secure understanding of the play and how Abdul Karim became an important figure in the life of Queen Victoria. Most of the responses explored the way he was '*dehumanised*' and nothing more than a '*commodity*' when presented to the queen as a gift to celebrate her jubilee. Many candidates explored how he gradually become one of Victoria's most important friends and Munshi, achieving a significant status within the Royal House. Candidates showed confidence in their discussion of the contextual setting of the play and the impact of colonialism during the Victorian period.

For this exemplar, we have included a response that gained a mark in Level 5 for AO1 and AO3 and Level 3 for AO4.

is a real
historical
figure and

Question 22 ✖

Question 23 ✖

Question 24 ✖

Question 25 ✖

Question 26 ✖

Question 27 ✖

Question 28 ✖

Question 29 ✖

Question 30 ✖

Abdul Karim is important in the play for many reasons. The play takes place at the height of British Empire during Queen Victoria's Golden Jubilee. Firstly, he opposes the stereotypical and ~~right~~ prejudicial views of Indians ^{that were} common of the British in Victorian times, such as those held by Lady Sarah. Her first assumption is that "he probably doesn't even speak English," implying he is unintelligent. Perhaps she is trying to contrast ~~of~~ or distance Abdul from herself ^(as an English person) because she views him as inferior, as opposed to the high opinion she has of the British royalty and herself. This is made evident when Abdul tries to rile her up by saying the royal servant's quarters are "a little drafty" and she says: "I would have thought the royal servant's quarters were more than 'sufficient'." Abdul also responds to her earlier assumption that he doesn't speak English in a

(Section B continued) proud manner. He replies: "English is one of several languages I am fluent in." Rather than just ~~clear~~ ^{make clear that} he can speak English, he makes the point that he is "fluent" in "several" languages to demonstrate that he is very intelligent. This contrasts the common British belief during the time of the Empire's expansion that foreigners needed to be enlightened and civilised by the British. As Lady Sarah said, "we bring light into the darkness."

Although Abdul's views are different to prejudiced characters like Lady Sarah and Susan Matthews, his inflated sense of self-importance has some similarities and is ~~an~~ interesting ^{when combined} ~~combination~~ with his devotion to serve Queen Victoria.

He is friendly to Rani, however he eyes Hari - a lascar - suspiciously. He asks Rani, "Is this sailor bothering you?" and advises her to "choose friends more carefully in the future." ~~It is interesting that Abdul~~ It is significant that Abdul has self-respect and implies he has strength of character because he is so ready to oppose stereotypes and align himself with the upper class. He sounded similar to Mrs Matthews who said,

(Section B continued) "I do not talk to vagabond sailors." Once he is promoted to Munshi (teacher) he tells a servant: "I am no longer a servant, please take my tray," emphasising his power.

As Munshi, Abdul is very important to Queen Victoria. ~~the~~ She seems ignorant about the truth of the actions of her Empire-builders and defends them, saying, "We are not in the habit of quelling nations through brutality" although this is the very issue modern readers would have with the Empire. Abdul enlightens her about the true situation. He tells her "war brings terrible suffering, something you have never experienced, ma'am." He often uses deferential terms like "ma'am" in juxtaposition with his ~~challenging~~ ideas that challenge the values of his listeners. His subtle language and ability to push boundaries while still holding Victoria's loyalty further illustrates his intelligence ^{and craftiness}. He also shows a compassionate side here we have not seen before, shown by the emotive language and the adjective "terrible."

It seems that Abdul perhaps has more righteous intentions than simply gaining influence, which ~~supplies~~ links him to Dadabhai. Dadabhai

(Section B continued) wants ^{Indian} advice in the government as he feels it is "scandalous, undemocratic and therefore un-British that the Indian population pay British taxes but have no voice in the government." In a ^{similar but} more subtle way, Abdul seems to want the situation in India under the British Raj to improve because he is telling Victoria the truth about it - likely in an effort for her to change things. For example, he tells Victoria that the Taj Mahal - a place of religious significance - is used by wealthy British as a "pleasure resort, dancing on the terraces." ~~They also stole precious~~ They also stole precious jewels from the building. ^{Abdul's insight} ~~the~~ demonstrate the ~~utter~~ lack of respect for India. _{the British show}

Unfortunately, Abdul does not succeed. Unlike Rani who struggles and then overcomes her trials to live with Hari and Asha and remain in England, Abdul has too much stacked against him. Lady Sarah once said that "Curries will not do at all for the royal digestion," ^{(which could be seen as} a metaphor implying that an Indian presence will not be tolerated by the British high class) ^{and it seems she was correct.} ~~Victoria's~~ Victoria's own family threaten

(Section B continued) to declare her insane if she keeps promoting Abdul. Once she dies, Abdul has no friend left in British royalty and thus is sent back to India, where ^{historically} he remained until he died. This illustrates how difficult it was for an Indian to succeed in Britain, because for every success story like Rani there was ~~a~~ someone like Abdul who was ultimately rejected by British people and culture.

Hari says that Abdul "might be all dressed up like a fancy peacock but he is still lachee to the white man." The simile shows how pompous Abdul appears. However, no matter how self-respecting or intelligent, in Victorian Britain he could not escape being treated as an inferior - as a "lachee", or slave. Abdul is a ^{"gift"} ~~gifted~~ to Victoria ^{from} ~~by~~ Sir John Tyle in the first place, treating him like an object that ^{is} ~~was~~ just shipped away.



The Empress

Abdul Karim

- The candidate illustrates a secure understanding of Abdul Karim and how he 'opposes the stereotypical and prejudicial views of Indians' during the Victorian period.
- The response considers his development as a character from his initial arrival in England as a 'gift' for Queen Victoria, through his rise to the position of Munshi within the Royal Court and finally his being 'shipped away' to India at the end of the play.
- All points made are supported by succinct and appropriately chosen examples, which are integrated throughout the response and perceptively analysed.
- Contextually, the candidate demonstrates an assured understanding of the way the text presents Victorian colonialism, particularly in India and racial attitudes that were prevalent at the time.

The response was awarded 32 marks for AO1 and AO2 and 8 marks for AO4.



Including examples from across the play/novel will demonstrate a secure understanding of the text as a whole.

Question 16

The Empress

Friendship

Many responses used the quotation in the question paper to explore the friendship between Rani, Firoza and Lascar Sally and the way they supported Rani as a single mother. Most of the responses seen were confidently written and the question appeared accessible for candidates at all levels, although most responses were at a Level 3 or above.

Other key friendships that were discussed were those between Abdul Karim and Queen Victoria, Harry and Rani and one or two candidates also considered the friendship between Rani and Dadabhai.

For this exemplar, we have included a response that gained a mark in Level 3 for AO1 and AO3 and Level 3 for AO4.

Throughout the ~~in the~~ play, Gupta portrays friendship as a very important ~~throughout the play~~. Most of the friendships include Rani, as she is one of the main characters.

Friendship is first seen in the play between Rani and Hari. This is when Rani is shown to be teaching Hari how to read. ~~It was common for the lascars to be uneducated~~ ^{during the victo} During the Victorian era, it was common for lascars to be uneducated as they were of the lowest class and caste. ~~This shows that the friendship between Hari and Rani was~~ Rani teaching Hari shows the audience that they had a good friendship. It gives the ^{modern} audience an insight of ^{the} life.

of lascars and how they are ~~not as free~~ treated differently to other men. ~~It also~~ whereas, it would have been normal for ^{the} Victorian ~~society~~ audience to see this. This makes a modern reader feel a sense of happiness for Hari as he has made a good friend even ^{when} ~~at~~ being a lascar.

Another way ^{shown as} friendship is important is in the play, ^{is the} friendship between Rani and Lascar Sally. Rani and Lascar Sally's friendship is evident throughout the play. It is first seen when Rani enters ^{Sally's} ~~her~~ boarding house and Sally defends her from the other lascars. This ~~a friendship~~ shows that Sally is there to ~~stick up~~ defend Rani, it shows her feminist side when protecting Rani. ~~then~~ During the Victorian era, ~~the~~ the patriarchal society made it difficult for women to defend themselves ~~and other~~ ^{and other} women. However, in this scene it shows Sally's concern for Rani and her way of talking back to men shows she is against the ~~misogynistic~~ patriarchal views. This would be a shock to ~~the~~ ^a Victorian audience as they are used to men having the upper hand; a modern

An audience would feel relieved for Rani as she has someone by her side.

Rani and Lascar Sally's friendship is further shown when Lascar Sally helps to persuade Rani to keep Asha. If a woman was to have a child outside of wedlock ~~it~~^{they} ~~would~~^{were} be seen as a harlot and looked down on by the rest of society. ~~As~~ Lascar Sally persuading Rani to keep ^{Asha} ~~it~~ shows her ~~different~~ ~~and~~ care for both Rani and Asha. She shows the audience that she is there for Rani and wants to help her. This makes a modern audience have a sense of love towards Sally as her views of Rani are different than the rest of society's. It would make a Victorian audience ~~feel~~ ~~out of place~~ ^{would} be confused by Sally's views as they ^{would} believe it was Rani's 'fault' for getting pregnant.

~~Act 1~~ ~~Act 2~~ ~~is~~ ~~the~~ ~~major~~ A major friendship evident in the play is the friendship between Abdul and Queen Victoria. Even though Abdul is the Queen's Munshi, they have a very ~~good~~ strong friendship. This is evident when she ~~can~~ orders for a ~~paint~~ portrait painted

for him. ~~and~~ This shows her care and ~~thankful~~ thankfulness towards Abdul. Being friends with the Queen was unusual, especially if it was an Indian man. This is because he is of a lower class and to the Queen (and any of the hierarchy).

The friendship between Abdul and Queen Victoria make a Victorian audience feel out of place as they look down ~~on~~ on Indians. Whereas for a modern audience it ~~shows~~ gives the a feeling of ^{joy} ~~delight~~ to see the ~~most~~ highest of the hierarchy befriending an Indian man. It shows a modern audience that not everyone had the same views of people on lower classes to them.



- the response meets all the requirements of a Level 3 as there is a relevant personal engagement with the text, which maintains an appropriately critical style. There is sound understanding of the way friendship is presented in the play
- the candidate explores the presentation of friendship through a number of key characters, including the friendship between Rani and Hari on the boat coming to England and the way Rani 'is shown to be teaching Hari to read'. Rani's friendship with Lascar Sally, who gives her a place to stay when Rani is abandoned at the docks and 'defends her from the other Lascars'. The relationship between Queen Victoria and Abdul Karim and how it went against court etiquette.
- there is a lack of direct references to the text, however the critical style, depth of discussion and range of areas discussed are sufficient to place it in a Level 3
- the response includes contextual references to racial prejudices in England during the Victorian period, the harsh treatment of Lascars and the patriarchal system in England.

The response was awarded 19 marks for AO1 and AO3 and 7 marks for AO4.



Ensure all points are fully supported by evidence from the text.

Question 17

Refugee Boy

Anger

There were some outstanding responses for both Q17 and Q18 and many candidates achieved full marks for both AO1/3 and AO4.

A wide range of examples were taken from the play and in many cases extremely sensitively discussed. Areas covered included: Alem's anger at being left by his father, his anger at the 'hooded mugger', the anger of the soldiers in both Eritrea and Ethiopia and the anger of Sweeney and the way he takes his feelings out on others, particularly Alem and Mustapha. Contextually, candidates considered the concept of 'toxic masculinity' and how difficult it was for young men to adjust to living in care, with many resorting to anger and violence.

For this exemplar, we have included a response that gained a mark in Level 4 for AO1 and AO3 and Level 3 for AO4.

In 'Refugee Boy' anger is a very significant theme when considering the reclaiming of ones identity after considering their trauma, specifically in Alem who is a metamorphosis of Anger turned to peace, and other characters, as a result, character and Sweeney along with other characters as most it all.

It can be argued that Anger is the foundation of the Ethiopian - Eritrean war as it sprouted from ~~the violence~~ they face anger from the violence that they face as a result of the war. This can be seen when the soldier, one whom Alem's father was once acquainted with, calls them "Traitors. Dirty Dog. Traitors.". The fact that he was already acquainted with the kelo family but yet verbally abuses them could signify the ~~resulting~~ anger that this Soldier had indoctrinated within him, ^{against his own will.} ~~possibly due to the~~ ~~loss of his family being indoctrinated~~.

~~Alem was a~~ ~~Alem was a resultant~~ Alem was a resulting product of ^{the} ~~the~~ violence and his ~~ba~~ cultural background is representative of this matter as he is

He is left to face the
(Section B continued) half Eritrean and half Ethiopian. ~~The fact that he is not~~
stereotypes of the Western World through
~~the fact that he is not~~ an equally traumatised character:
Sweeney. This can be seen through the Remarks "You are just a Refugee Boy,"
and "say it". The fact that in the beginning of the extract Alem was
seen to be in denial and refused to do what he said could ~~highlight the~~
~~fact that~~ ^{anger} and rage that resulted in being abandoned in a foreign country by
his father and being ~~further aggravated~~ ^{further aggravated} by unwelcoming people like Sweeney.
This is in ~~addition~~ ^{addition} to a later Act in the play where Alem is seen to threaten
the person who tried to steal his bike by using a "cheese knife" (which is clearly
not able to harm anyone significantly). That object could be a personification
of Alem who clearly means no harm but has resolved to violence as a
result of the domino effect of what he experienced through Sweeney,
yet he still holds so much anger towards the title "Refugee Boy" and
orders to be referred to by his name. ~~This behavior is~~ ^{this behavior is} further juxtaposed when
near the end of the extract Alem introduces him self as "I am Refugee
Boy". He affirms the title - ^{the} one which he was once put down with
and disappointed with ^{before} - and associated it ^{thoroughly} ~~with~~ ^{by} saying "I am". This
reclamation of his identity as a "Refugee Boy" despite the consideration
of the trauma that it holds for him proves that Alem is a manifestation
of peace through his anger.

Anger is also represented through the side characters Ruth and Mrs Fitzgerald. Ruth feels ostracized by her family, possibly isolated as well ~~for~~^{as} she ~~doesn't seem~~ ~~unable~~ to be able to communicate her emotions to her equally emotionally numb family regarding Thembu. Ruth is seen to deplore her mother to just mention his name: "say his name". After a futile attempt she just results in assuming more stereotypes towards them who seems to be just a means to release her impending emotions particularly anger that arose from not being able to convey her sadness regarding the loss of Thembu. She accuses him of "stealing the finer". The fact that it is a comparatively small amount yet she ^{still} chooses to quarrell over that suggests the anger and hurt she feels towards them who she doesn't want to view as a replacement for Thembu.

Furthermore, all the kids that were held in the care home seem to hold a certain angst for the Justice system. Rightly so, which is seen through Mustapha. He also was on the receiving end of Sweeney's violence and has to ~~conceal~~^{distract} himself by ~~looking~~^{seeking} out his father's return. Arguably all the violence that is significant in the play ~~is a result of~~^{had branched} off the failed justice/care system as Mustapha laughs at Alem when he had expected his father to return.

Overall anger is one of the more vital underlying themes within the play and aided every character throughout.



- a sustained response, which has a thorough engagement with the text and the way anger is presented in Refugee Boy, against the backdrop of war between Ethiopia and Eritrea.
- a number of paragraphs open with an appropriate and relevant discussion of the context, which is then linked to the text.
- the candidate explores the anger felt by Alem who is stereotyped by others as a 'refugee boy', bullied by Sweeney and the way Alem retaliates by turning to violence when someone 'tries to steal his bike'. All points made are fully supported well-chosen references
- the candidate shows a sustained understanding, using a critical style to meet the requirements of a Level 4.

The response was awarded 23 marks for AO1 and AO3 and 6 marks for AO4.



Although AO1 and 3 are equally weighted, three of the four bullet descriptors are focused on the analysis of text. It is therefore important that responses are driven by analysis of the text with the context being used to explore the interrelationship between it and the theme or character/s being discussed – (bullet 4)

Question 18

Refugee Boy

Alem

Although there were only 69 entries for Q18, most of the responses were very confidently written and showed a secure understanding of the play and how Alem was the ' *Titular* ' character. Many candidates were awarded marks in a Level 4 or 5. Most of the responses followed the chronology of the play and explored the way Sissay develops Alem's character from that of a ' *frightened and abandoned teenager* ', left by his father alone in an unfamiliar country, to a more confident young man who is starting to ' *assimilate himself into his new environment* '. There was a detailed awareness of the relationship between text and context and areas discussed included the ' *negative stereotype surrounding refugees* ' and the problems for young men within the care system.

For this exemplar, we have included a response that gained a mark in Level 5 for AO1 and AO3 and Level 3 for AO4.

In the play Refugee Boy, the author Sissay presents Alem's identity, as a refugee, in a positive light and dispels the negative stereotypes surrounding those like him to highlight the suffering of people who have to flee their ~~own~~^{own} countries.

At first Sissay portrays Alem as a traumatised child, left to fend for himself in a foreign country without any support from his parents. Alem is even ~~called~~^{called} a 'mongrel' since he holds both Eritrean and Ethiopian ethnicities and is therefore not welcome in either

(Section B continued) country. The conflict between Ethiopia and Eritrea has been ongoing for over two decades and still is today, mostly affecting those who live along the borders like Alem who was born in Badme'. Here Sissay, who also holds both Eritrean and Ethiopian ethnicities just like Alem, reinforces the contrast between how refugees face discrimination because of trauma that unwillingly becomes part of their identity, rather than ~~being~~ receiving the help they deserve.

Sissay also reveals how Alem's surroundings, even after fleeing as a refugee, can have a detrimental impact on him and lead to toxic masculinity. In the care home, Alem becomes acquainted with two other main characters: Sweeney and Mustapha who make Alem aware of the bullying that can occur. Sweeney attempts to assert his superiority by making fun out of Alem's name - 'A lemon' and 'Alleyway' but stating that if anyone shortens his name he 'breaks their fingers'.

(Section B continued) Here Sissay conveys that behaviour is learnt and that ^{refugees} ~~refugees~~ are not inherently bad, even though when Sweeney pulls out a knife on Alem and threatens to cut him up, we see Alem in the same role as his perpetrator later on. Lemn Sissay himself faced physical and emotional abuse until the age of 18 in a care home which conveys that ^{violence} ~~abuse~~ is learnt not just done.

However towards the end of the play, Sissay shows Alem to have successfully assimilated into his new environment with the Fitzgerald family instead of remaining at the care home. On his first arrival he prays in Amharic to "leave this place" indicating that he does not feel comfortable with the family. But we soon see him opening up, mainly to Avm who he refers to as his 'sister' and they ^{cry} ~~are~~ together in his ~~bed~~ bedroom. Here Sissay shows that Alem is finally able to open up and be intimate

(Section B continued) with nose around him and that
he has overcome his feelings of helplessness
and not wanting to trust anyone.

In conclusion, Sissay uses Alem who
is the titular character to show how
refugees can overcome their hardships
and evolve into ^{healed} ~~matured~~ and
confident people.



ResultsPlus
Examiner Comments

- an extremely perceptive piece of writing that examines the way Sissay 'presents Alem's identity, as a refugee, in a positive light', in contrast to the negative stereotype presented in the media. Analysis of the text is detailed and assured
- the writing style is mature and illustrates a perceptive understanding of the development of Alem's character from a 'traumatised child', who has to fend for himself in a foreign country, to a young man who 'successfully assimilated into his new environment'
- all references to the text are discerning and support and develop the points made
- comments on context are appropriate and explore how Sissay uses Alem to show how 'refugees can overcome their hardships'.

The response was awarded 30 marks for AO1 and AO3 and 8 marks for AO4.



ResultsPlus
Examiner Tip

To achieve a secure Level 5 mark, aim to include one or two alternative interpretations when analysing the text.

Question 19

Animal Farm

The relationship between Napoleon and Snowball

The relationship between Napoleon and Snowball was explored extremely well by most candidates with a clear understanding of the tension between the two. There was a tendency for candidates to sometimes overstate the importance of Stalin and Trotsky, exploring their relationship to the development of communism within the novel, as opposed to using the novel at the forefront of the discussion. There were some lovely points made about Napoleon's character and how his manipulation of the other animals and of Snowball was significant. Where characters were not able to respond so well was where they were unable to relate ideas to specific events or moments in the novel. Most were able to show that the relationship was initially positive for the farm and were able to show understanding of why the relationship declined.

For this exemplar, we have included a response that gained a mark in Level 1 for AO1 and AO3 and a mark in Level 2 for AO4.

Snowball was Napoleon friend and leader until Napoleon thought he was the bad guy but the only bad one is Napoleon cause he always changes the Animal rule and living like a real person can. ~~then there was~~ a Snow ball got kicked out of Animal farm cause Napoleon blamed him for the windmill but there was a big storm ^{and} ~~so~~ it wasn't finished so it just broke and the Napoleon then changed the rules cause snowball wasn't there anymore cause Napoleon got ^{the dogs} ~~snowballs~~ to chase snowball down out of the farm and then everything went worse and Napoleon is controlling everyone like they are his slave but then ~~when~~ when boxer claps on the floor cause of ~~exhaustion~~ ^{exhaustion} then Napoleon wanted boxer to get on his deathbed so sent him off to die

(Section B continued) but then boxer woke up and he was getting told that ~~getting~~ going to die and they didn't save him in time. Then Snowball got some undercover animals in the farm see if everything going well then he found out that Napoleon killed all of his undercover ^{Animals} ~~men~~ and then put them on a pit of dead animals. ~~that~~ ~~these~~



- a simple and straightforward response, which shows little personal response to the relationship between Snowball and Napoleon. The candidate does understand who the characters are and how they differ, with Napoleon 'allway changes the Animal rule', whilst Snowball is 'kicked out of Animal farm'
- there is little evidence of a critical style and little relevant supporting reference to the text
- the response lacks links to context.

The response was awarded 4 marks for AO1 and AO3 and 3 marks for AO4.



Remember: evidence can be either in the form of a quotation or paraphrased.

Question 20

Animal Farm

Dishonesty

Dishonesty was a key theme that many could engage with. Some students chose to respond by working through events in a chronological order, whilst others were able to talk in more detail about dishonesty in association with key characters or moments from the text. There were a range of ideas about the dishonest alteration of the Seven Commandments, the dishonest use of propaganda by Squealer and the dishonest nature of Boxer's death that were explored. There were some interesting comments on education opening up opportunities for dishonesty. One student wrote *'The animals were forced to believe Squealer because they simply couldn't understand him'*. Some commented on Moses and the dishonesty of religion. Candidates seemed confident in discussing the theme in relation to context, and this seemed more balanced than in Q19. Although Animal Farm can be very context heavy at times, it was interesting to see some responses also talked about similarities with Trump and Putin as well as referring to the more traditional contextual background to the novel.

For this exemplar, we have included a response that gained a Level 4 for AO1 and AO3 and a Level 3 for AO4.

Dishonesty in *Animal Farm* is an allusion to the dishonesty in Soviet Russia. Stalin abandoned the true laws of communism and led through manipulation and force. He used Alexi Stakhanov as a ~~re~~ martyr for the working class. The media present Stakhanov as a hero, digging up 102 tonnes of coal in a short space of time. Realistically he had the help of others and machines. In the novel Boxer is used ~~to~~ as a working class hero.

He constantly says 'Napoleon is always right'; 'I will work harder'. However, this effectively shows Napoleon's manipulation of Boxer, as Boxer reaps none of the rewards. Napoleon's dishonesty towards the animals results in him being able to keep them busy.

(Section B continued) while he ~~the~~ breaks the original commandments of animal farm. Orwell is making the point that leaders in power will not account for the needs of others and will manipulate the uneducated as they can't tell what's happening.

In Russia, Stalin had full control over all the media. He made people believe what he wanted them to believe by controlling 'Pravda' the Russian newspaper, and editing undesirable people out of photos. This is mirrored in Animal Farm by Squealer's constant lies and dishonesty. For example he says "It is for your sake that we eat those apples and drink that milk. Do you know what would happen if we didn't fulfil our duties? Jones would come back!" This is a clear presentation of how the pigs use lies and deceit to get what they want from the other, uneducated animals. Orwell is trying to warn people about falling into the trap of a group of dictators.

Stalin's use of the secret police in Russia enforced fear and control into its citizens. This was dishonesty as people couldn't tell who was police and who wasn't. People would also go to the police if their neighbours were involved in Anti-Communist behaviour.

(Section B continued) This is reflected in *Animal Farm* by ~~St~~ Napoleon's use of the dogs which he uses to control the animal. This is shown in the phrase 'they were huge dogs, as fierce looking as wolves'. This is an obvious show of dishonesty as Napoleon uses the dogs to break commandments such as 'No animal shall kill another animal'. Here, the author is showing how powerful politicians disobey laws in order to benefit themselves and no-one will try to stop them for fears of being imprisoned or killed.

Stalin was a dishonest man from the early years of his life. He involved himself with petty crime and ~~st~~ stealing. This carried on into his later life as a politician. He called himself 'Uncle Joe' to make himself ~~seem~~ seem more humble and friendly, but realistically he was putting people in labor camps and Gulags. This is echoed in ~~the~~ *Animal Farm* by the sheep who believe and repeat the words of the pigs. ~~For~~ For example "four legs good, two legs better", is a successful show of the lower class being manipulated and their leaders treating them with disregard and dishonesty. Orwell is showing the reader that dictators must not be allowed to control the working class in order for a society to be run fairly and effectively.



- a sustained response, which has a thorough engagement with the text and the way dishonesty is presented in Animal Farm, particularly through the character of Napoleon whose 'dishonesty towards the animals results' in the animals being taken advantage of and the use of propaganda and the way 'the pigs use lies and deceit' to change the commandments
- each paragraph opens with an appropriate and relevant discussion of the context, which is then linked to the text. Although AO1 and 3 are equally weighted, three of the four bullet descriptors are focused on the analysis of text. It is therefore important that responses are driven by analysis of the text with the context being used to explore the interrelationship between it and the theme or character/s being discussed – (bullet 4)
- the candidate shows a sustained understanding, using a critical style and well-chosen examples from the text to meet the requirements of a Level 4.

The response was awarded 22 marks for AO1 and AO3 and 8 marks for AO4.



Any discussion of the context needs to be relevant to the point being made and used to develop an idea rather than re-tell everything that is known about the social and political history behind the novel.

Question 21

Lord of the Flies

Evil

There were some really excellent responses for Q21, where context was integrated effectively and with detailed reference to the text. Most students concluded that the evil came from the boys themselves, particularly the Hunters and the killing of Simon was frequently used as an example. Most candidates commented on the cutting of the pig's throat and some higher-Level candidates tracked the way evil was developed throughout the text and how this linked to Golding's youth. Some candidates linked to Biblical parallels in the text but this was not always secure, usually taking the form of a bolt on comment about the devil. A more obvious point discussed was the shattering of the conch marking the end of civilisation. Other contextual points included what Golding was trying to say about society and the evils of human nature and his experiences as a schoolteacher.

For this exemplar, we have included a response that gained a Level 3 for AO1 and AO3 and a Level 3 for AO4

Evil in the Lord of the Flies is extremely significant due to how it progresses ~~##~~, getting worse and worse developing over time. The first sign of evil being the idea of bullying and how Jack began acting as someone with more importance to the others. This quickly turning a lot more brutal.

One of the most significant times evil is clearly shown to us is when the boys begin their hunting and 'kill the pig' the idea of savagery is the main topic causing that evil. The boys all run after a pig feeding her piglets with spears and in what I think is the most gruesome scene start chanting 'kill the pig, cut her throat ^{at} ~~right~~,

(Section B continued) spill her blood' over and over then proceeding to ram the spear and I quote 'right up her ass' all laughing and enjoying what's happening.

When this scene happens you begin to see that evil is taking over the boys which is what Golding wanted us to be shocked by. He did this as he believed that stories such as coral island weren't realistic he wanted to show what he thought would really take place if lots of young boys were left on an island.

It is in Jack that we witness the most change into evil going from saying 'we're not savages, we're english' to taking a role of what could be seen as the Hitler of the boys; leading them all towards destruction and heavily influencing all the boys. This ties in well with the time the book was written and set in being WWII.

When the boys all turn on each other the evil that is within them comes spiraling out ~~then~~ causing the deaths of both Piggy and Simon the two out of three boys that had managed to keep their sanity.

The evil in the novel is of course intentional and

(Section B continued) allows the readers to be shocked and see the harsh truth of what mankind is capable of.

Evil is something that in the novel can be done through allegory and actually physically happening. There is constantly connotations towards evil for the story through fire and sacrifice as well as death and savagery evil is the main topic I would use to describe most if not all of the events going on in the novel and something that until controlled would constantly proceed to develop in the boys.



- the response meets all the requirements of a Level 2 and, although some areas do require further development and fuller analysis, it is beginning to show a sound understanding of the way evil is presented in the novel
- the candidate explores the presentation of evil through the action of the boys when they are hunting the pig and 'chanting 'kill the pig, cut her throat, spill her blood'', the changes in Jack and the way he led the boys 'to destruction' and the 'connotations towards evil' through the fire and sacrifice
- there are some references to text and an emerging critical style: 'I think...', although this is not always maintained
- the response includes contextual references to Coral Island and Hitler to discuss the relationship between text and context.

The response was awarded 14 marks for AO1 and AO3 and 6 marks for AO4.



To avoid a response becoming narrative at times, use a PEEC format with a range of discourse markers – firstly, secondly, in addition, penultimately.

Question 22

Lord of the Flies

Hunters

This question was also well answered, and many candidates defined the concept of 'hunting' before moving on to the evolution of Jack's hunters as a group in the novel. Some sophisticated arguments on man's instincts and the importance of the hunt to survival were seen. Some candidates wrote about the hunting and demise of Simon as a precursor to the final hunting of Ralph at the end of the novel, whilst some drew in cogent references to the significance of the adults arriving at the end and the place of hunting in supposedly civilised society. Nearly all candidates wrote strong responses and recounted the evil deeds of the hunters rather than on the importance of the hunters in a wider context. Some responses explored the comparison of the two 'tribes' and the way in which they began to separate.

For this exemplar, we have included a response that gained a mark in Level 3 for AO1 and AO3 and a mark in Level 3 for AO4.

Golding presents the hunters as inhumane. For example when someone asks "What are we? Humans? Animals? Savages?" This ^{implies} ~~implies~~ that they're acting like animals which highlights the ^{losing} ~~losing~~ of their innocence. ~~The word~~ Contextually the island is a microcosm of the war around them therefore giving reasonable idea that the hunters signify soldiers. This in turn makes the hunters important because they start the loss of innocence.

Golding presents the importance of the hunters after their first kill. The evil chant of "Kill the pig, cut his throat, spill his blood" entices even Ralph to join in, which therefore, leads everyone yet another step ~~away~~ away from humanity. Contextually Golding was a teacher and chanting would have happened at a school. This could highlight the ways even the most innocent of things can turn evil.

Golding indicates the importance of the hunters nearer the end of the book when they become all savages and are hunting Ralph and Piggy. "We'll smoke them out" is an idea Jack has when Ralph and Piggy are hiding in the bush. This portrays the moment the hunters showed their true loss of humanity. Contextually, during the war, soldiers would use smoke bombs to paralyse their enemies, therefore, yet again, it's logical to believe the hunters signify soldiers.

Golding presents the importance of the hunters when they smear dirt on their faces. "Bollocks to the rules" is one of many things said highlighting the loss of innocence. The dirt mask was something the boys' true selves could hide behind, however they began to lose themselves behind their mask and the more days they acted like "animals" or "savages" the more they lost their true personality and innocence. Contextually Jack's character is signified as Hitler and the hunters his followers or the Nazis who hid behind the mask of Hitler to make their violence okay. Therefore portraying the hunters as Nazis.

Golding presents the importance of the hunters when Simon is killed. "He floated away with an angelic glow" This signifies that Simon was almost a Jesus figure on the island and the boys went and killed him. Not only had they killed Simon

with their bare hands, that was the last little bit of their innocence thrown to sea, never to fully return. The hunters, acting like a pack of animals, all followed and copied each other, and revelled in the fact they had ~~successfully~~ successfully killed, therefore turning into full savages. Contextually Golding killed ~~the~~ Simon through the other boys to ~~to~~ demonstrate that even things as innocent as children under twelve can descend to such savagery.



- although the response does follow a formulaic format, with each paragraph opening with 'Golding presents the hunters...' and concluding with 'contextually...' there is a sound understanding of the novel. The candidate considers the way the Hunters appear 'inhumane', evil, the way they become savages and how they finally lose their innocence through the killing of Simon
- the quality of the response improves as it progresses and it begins to show signs of a more sustained quality, with analysis of examples more developed and critical in style
- textual examples are integrated, although they are not always fully relevant to the point being made. Further development, unpicking of these examples and exploration of why things are presented a certain way would move this into a Level 4
- contextually, the candidate illustrates a sound understanding of how the Hunters and their behaviour mirrors the 'war around them' and how they appear as 'soldiers'.

The response was awarded 19 marks for AO1 and AO3 and 7 marks for AO4.



Ensure that all examples given from the text relate to the points made.

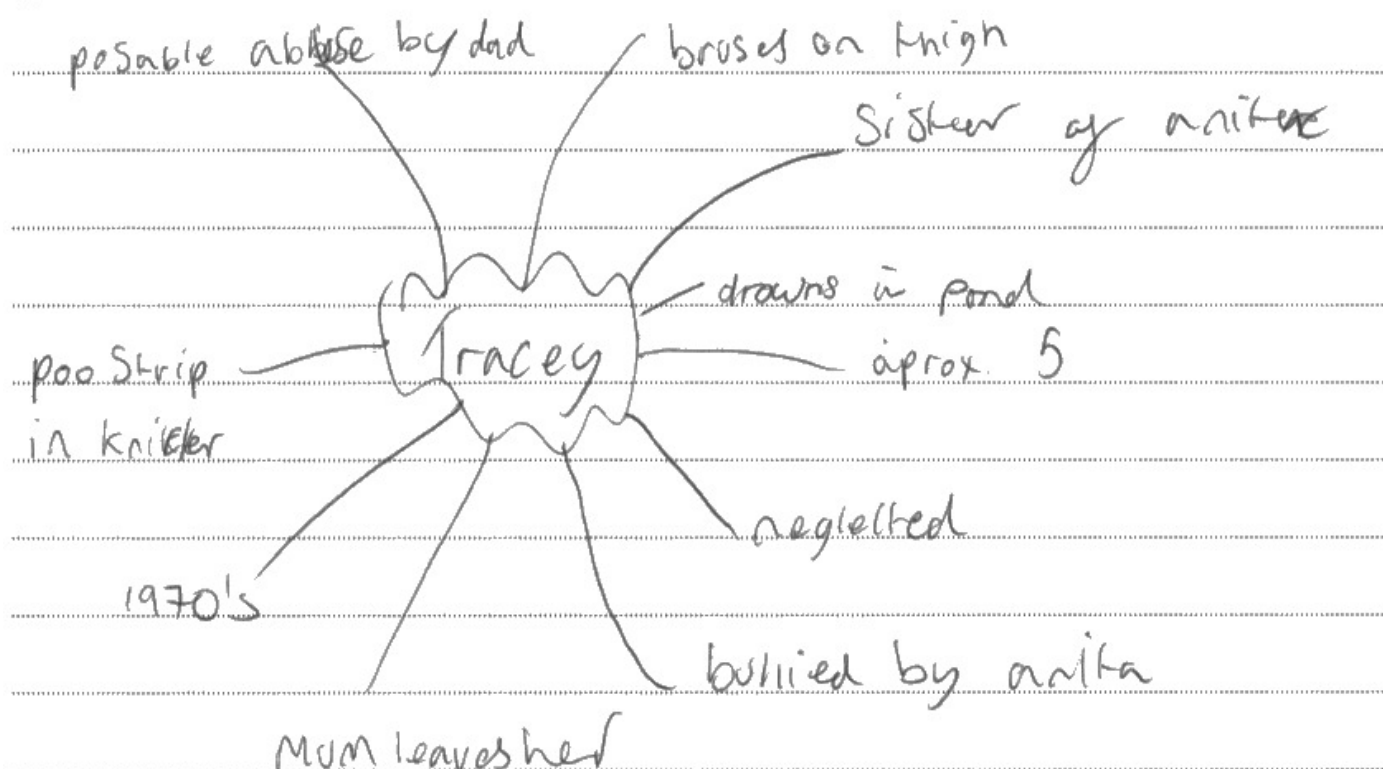
Question 23

Anita and Me

Tracey

Although one of the least popular choices on the paper, marks were awarded across nearly all of the Levels. Most candidates showed a sound understanding of Tracey and how she is emotionally and physically neglected by her family and is a 'latchkey kid'. Many candidates explored her physical presentation and the way Syal describes her as a 'whippet' who has to wear her sister's clothes. There were many candidates who sensitively explored how Tracey appeared to be sexually abused with 'row of bruises on her thighs' and how she is terrified when she sees Sam with Anita having sex. Contextually candidates linked the significance of Tracey to the problems of social classes, unemployment and dysfunctional families.

For this exemplar, we have included a response that gained a mark in Level 2 for AO1 and AO3 and a mark in Level 2 for AO4.



(Section B continued) In Anita and me Tracey is the younger sister of the beautiful Anita.

She is a little girl, approximately 5 years old who just wants to be loved and noticed by her family.

Anita bullies Tracey knowing she is weak and will do whatever she asks which involves taking part in a peeing contest with some older boys where it is noticed that Tracey is wearing dirty underwear that contain a poo stripe - this suggests that basic skills have not been taught as there is no parenting.

It is also brought to the reader attention that Tracey may be ~~not~~ victim of sexual abuse as finger prints are visible on Tracey's thigh.

Anita and me is set in the early 1970s in the fictional mining village of Tollington.

The factories are closed down leaving to high unemployment for the men, ^{meaning} ~~meaning~~ that the women were going out to work in the factories earning the money for the family which was a lot less than the men were earning leading to poverty in the area.

(Section B continued) Tracey ~~also~~ drowns in the pond "owned by the yeti." Why trying to save Anita who she thinks is being killed by Sam, but they are actually having sex. even though Anita bullies Tracey, Tracey thinks the world of her big sister as she looks up to her and knows how popular she is with everyone in the village. It is "yeti" who saves Tracey from dying in his pond and brings her back to life.

Tracey loves her mum (deirdre) who shows no love or affection towards her. This is shown when deirdre abandons the two children in search of her own happiness with the becher. Tracey is left sobbing watching her mother leave. She is also distraught when the dog "Nigger" that her mother gave her is killed.

Anyone who Tracey loves leaves.



- the response is fairly short and a little narrative at times but the candidate is beginning to show some critical understanding of the way Tracey 'just wants to be loved and noticed by her family', which places this towards the top of a Level 2.
- the response explores Tracey's relationship with her sister and how she is bullied by Anita and mocked in front of the other children in Tollington. Mention is also made to the way Tracey may be the 'victim of sexual abuse' and how, despite the way her mother 'abandons' her, Tracey still loves her mother.
- points do lack supporting evidence and most points are undeveloped.
- There is some understanding of the contextual setting of the novel and what life was like in the 1970s. The candidate mentions the impact of closing factories and the way that lead to 'high unemployment for the men' in the North of England.

The response was awarded 11 marks for AO1 and AO3 and 4 marks for AO4.



Candidates should read through their responses to check that a range of punctuation marks are used correctly (AO4).

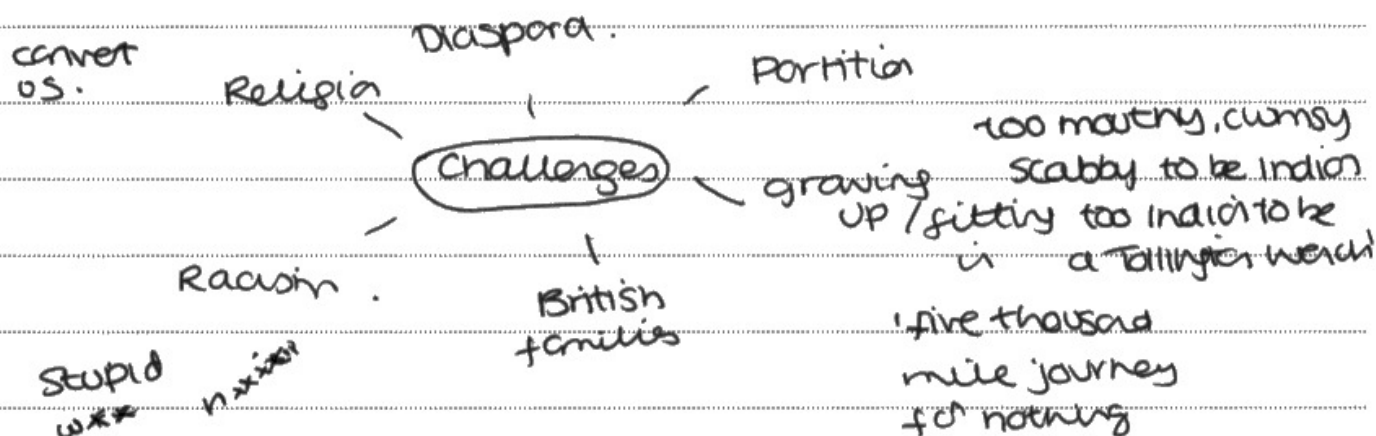
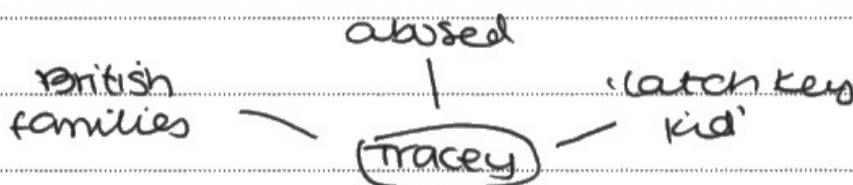
Question 24

Anita and Me

Challenges

There were some excellent responses seen for Q24 and several candidates were awarded full marks. Some responses not only discussed the challenges faced by the residents of Tollington but also those experienced by the Kumar family escaping the violence in India as a result of the country's partition in 1947. Other challenges discussed included the racism experienced by Meena as she grows up; the challenges of religion and how 'Mr Ormerod constantly tries to convert the Kumars to Christianity'; the challenges faced by Anita and Tracey in a 'dysfunctional family' and the financial challenges faced by the residents of Tollington following the closure of the mines.

For this exemplar, we have included a response that gained a mark in Level 5 for AO1 and AO3 and a mark in Level 3 for AO4.



(Section B continued) Challenges are presented in the novel through the challenges faced by the Kumars. This is shown through the Kumars being the only Indian people of Tollington and constantly feeling out of place due to their different culture, religion and beliefs. This is shown through the Kumars creating a diasporatic community with Meena's 'Aunties' and 'Uncles'. This showed how the Kumars had to create a new family as they were forced to leave their natural families in India due to the Partition and move to England. This represents the challenges faced by the Kumars as they had to fight to leave India due to the violence with Papa describing how he had to 'place a box in a doorway and run', which resulted in an explosion and 'fights happening on every street'. This highlights the struggles of Mr and Mrs Kumar that meant they could move to England and start a new life in a place they felt they didn't belong.

The challenge of racism is also presented in the novel as Meena ~~has to~~ is called racist slurs and the community experiences racist events. This is highlighted through the term, 'stupid little wxxs' which was shouted at Meena and the journey to the Sikh temple. This highlights the

(Section B continued) casual racism that occurred in the 1970s with ^{references} ~~references~~ to the 1960s childhood toy. This highlights the challenges experienced by Meena within everyday life as racist views were constantly spread around.

Meena also experiences the struggles of fitting in accepting her own identity. Throughout the novel Meena feels as though she doesn't fit in and becomes friends with Anita as she feels as though she is her 'passport to acceptance' because Meena realises she is different to everyone else and feels 'too chatty, clumsy and ~~gobby~~ scabby to be Indian but too Indian to be a Tollington weicher!'. This highlights how Meena struggled to fit in within Tollington especially with the influences of ~~Jackie~~ 'Jackie magazine' and 'Pon people' telling her to appear more British with a lighter complexion. This shows how the underpinning challenge within Anita and Me was the challenge to fit in.

Within the novel Anita and Tracey's challenges are also highlighted as they experienced abuse from their parents. Tracey is described as having 'raos of bruises' and 'legs like sticks of cord' implying

(Section B continued) the abuse experienced by Tracy as well as Anita with both of them competing for attention and affection. This shows how secretly Tracy and Anita ~~battled~~ grew up within an abusive household and were 'latch-key kids' who wanted and needed attention from their parents which they lacked.

~~The~~ ~~re~~ religion is also presented throughout the novel and the struggles of the Kumars to express their religion. ~~The Kumars and the aunties and uncles~~ ~~celebrated~~ Mama and Papa struggled teaching Meera their religious views as they wanted Meera to 'be like the other kids' so sent her to the Sunday school, this hints to how within the community Christianity was the dominant religion with Mr Omrood, ~~constant~~ 'constantly trying to convert' the Kumars. This implies how the Kumars had to face religious ~~as~~ challenges within the community with their beliefs contrasting those of the village, whilst Mama and Papa had to fight for their religion during the Partition with Papa 'seeing what people did in the name of religion' showing how religious beliefs could cause conflict.

The challenges faced by Mrs Worrall are also represented in the novel as she has to care for her mistress who

(Section B continued) was impacted by the war and experienced shell shock. This represents how other members of the community experienced challenges that they were willing to do for their loved ones although it was difficult.



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Examiner Comments

- an extremely well-developed response that covers a wide range of examples from across the entire text and illustrates an assured and perceptive understanding of the various challenges faced throughout the novel. These include challenges experienced in Tollington and India during the 1947 partition.
- the candidate sensitively deals with the theme of racism and the way the Kumars face the challenges of coping with the bigoted attitudes of some residents in Tollington and how they deal with abuse in 'everyday life'. A further challenge explored is the one faced by Meena growing up, 'fitting in' and 'accepting her own identity'.
- All points are supported by a discerning choice of references to the text, which are perceptively analysed and linked to the context.

The response was awarded 32 marks for AO1 and AO3 and 8 marks for AO4.



ResultsPlus
Examiner Tip

Planning an answer before writing an answer provides a good framework and checklist.

Question 25

The Woman in Black

Different locations

Examiners commented on how well candidates had handled both questions for *The Woman in Black* and candidates appeared to have been well prepared for the task. The responses were often very detailed and many contrasted Crythin Gifford and Eel Marsh House with London. Other locations discussed included Monk's Piece and the inn where Kipps' stayed in Crythin Gifford. In many responses, there was a strong understanding of the Gothic genre and the way isolated and ominous locations were a key feature in this style of writing. Most candidates commented on the immediate correlation between location and Kipps' frame of mind. Some lower-level candidates struggled with linking context and just wrote everything they knew about the Gothic genre, rather than linking specific features to the novel.

For this exemplar, we have included a response that gained a mark in Level 2 for AO1 and AO3 and a mark in Level 2 for AO4.

The location is really important in the woman is ~~black~~ black because it sets the mood of the story. 'you can only cross the causeway at low tide.' This creates the theme of isolation and the supernatural because he is going to be isolated on a little island where there is no exit back which means whatever happens he can't leave the island.

When he arrives at Elmarsh house it is a big house isolated from the town and it has some kind of 'eerie silence'. That location creates

(Section B continued) A sense of the supernatural and it also shows foreshadowing for what is going to happen in del Mar's house later on in the story.

So overall you had different locations in the women in black because it gives you a clear idea of what's going on and it gives theme to the novel so you know what kind of book it is.

Also there is the conspiracy of ~~dark~~ silence when Arthur goes to the small town to ask about del Mar's house no one would say anything because they are scared of what will happen to them if they do say something.



- although this is a fairly short response, it does move away from a narrative approach and the candidate does show some understanding of the way two locations are presented in the novel. Mention is made to the causeway, and how it 'creates the theme of isolation and the supernatural' and the way that 'eel marsh house is a big house isolated from the town'
- there are two relevant textual examples and there is some critical analysis and engagement, which explores how the use of different locations are 'foreshadowing for what is going to happen'
- although there is no explicit comment on context, the candidate does mention that the use of locations enables the reader to 'know what kind of book it is'.

The response was awarded 10 marks for AO1 and AO3 and 4 marks for AO4.



Ensure all points made are fully developed – think about why the particular aspect of the quotation is significant, what words convey that impression to you? what does it tell you about the character or theme being discussed? How does this link to the context of the novel?

Question 26

The Woman in Black

Memories

Many candidates focused on the destructive nature of Jennet Humfrye's memories and how they impacted on the residents of Crythin Gifford. Lower-level candidates looked at memories in isolation, one character at a time, whilst the higher-level responses looked at the notion of memories in a more holistic way, developing links and comparisons.

A number of candidates referred to the theory that ghosts are the imprinted memories of the past on the '*psyche of the future*' and linked this to the fate of Jennet Humfrye out on the marshes and Hill's use of Gothic genre conventions to create a sense of terror in the novel.

For this exemplar, we have included a response that gained a mark in Level 5 for AO1 and AO3 and a mark in level 3 for AO4.

Susan Hill presents memories in 'The Woman in Black' as extremely significant: memories of the past constantly invade the tranquility of the present. Memories also play a large role in driving the plot and fuel ~~the~~ Jennet Humfrye's motive.

The memories of the past constantly invade the tranquility of Arthur's present. Arthur claims that these memories are 'an inextricable part of me, woven into my very fibres'. This emphasises the significance of the past because the entire story is a ~~frame narrative~~ frame narrative; it is a story within a story. The ~~book~~ novel starts off with Arthur running away from his family on Christmas Eve because of the trauma from his past that haunts him. He then begins to retell his story and the novel ends with 'I have told my story. Enough.' This suggests

(Section B continued) that the entire story is a memory itself, so it would not exist without memories, therefore making memories very significant. Furthermore, this experience also isolates himself from everyone, as he had isolated himself from his new family because of the trauma. ~~and~~ These memories have had a significant change on his psychological wellbeing as his 'spirits have for many years been affected by the ways of the weather'. ~~as~~ These memories have ~~followed~~ followed him into the present and are not only haunting him but have severely affected Arthur's existential take on the world: ~~the~~ his view of the world has been permanently changed. Frame narratives are often a significant trope of Gothic novels, and so is the idea of trauma as the 'Woman in Black' is a pastiche of a Victorian ghost story.

Memories are also highly significant in this novel because it is the sole driving force of the plot: Tennet Humfrye's desire for revenge. ^{This} is what keeps the plot going, and also suggests that she is trapped in her past. Tennet Humfrye had been ostracised by society, as in this period of time it had been looked down upon to have a child out of wedlock. Therefore, Tennet had had her child taken away from her, and he had eventually died in a terrible accident. The memories of these events are which fuelled Tennet's desire for revenge: 'in violent and dreadful circumstances, a child has died.' Tennet had taken revenge by killing people's children mercilessly, and

(Section B continued) continues to do this even towards the end of the book, highlighting the strong impact that her past memories have had on her: 'our baby son had been thrown clear (...) [he] lay crumpled'. The retelling of his story ends with 'I had seen the ghost of Jennet Humphreys. She had had her revenge'. This desire for revenge is fuelled solely by Jennet's memories, and although Arthur points out that nobody who had been in Jennet's memories were still alive, she had taken her trauma out on society as a whole.

Setting is also used to portray the significance of memories. Susan Hill implements the setting of Eel Marsh House to be a container of memories. This eerie atmosphere of the house displays the character of the Woman in Black herself, following a key Gothic trope of liminality. Eel Marsh House was described as an ancient household which contained letters and documents of 'thirty or forty years', suggesting Alice Drablow's unwillingness to let go of the past memories - she is trapped in her memories too. The nursery was also left untouched when Arthur had found it, further emphasising the unwillingness to let go of the past memories which consisted of betrayal and death.

In conclusion, Susan Hill demonstrates the significance of memories in the novel by highlighting that the sole purpose of the story is driven by the ^{traumatic} effect of memories from the past, and by ~~implying~~ adding a frame narrative which

(Section B continued) *shows that the whole story itself is a memory.*



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Examiner Comments

an extremely mature and perceptive piece of writing that takes a more philosophical approach to analysing the text and how memories are important in *The Woman in Black*, acting as 'the driving force of the plot'

- whilst the writing style is mature and illustrates a perceptive understanding of the novel, it was felt that, at times, due to the philosophical approach of the candidate, that the engagement with the text was not secure enough for a mark at the top of a Level 5. In the same way as candidates are encouraged to use the text to explore its relationship to the context, using the text as the primary focus to then explore the philosophical elements of the novel would be a better approach in this response
- all references are discerning and support and develop the points made
- comments on context are discerning and explore how 'the entire story is a frame narrative' and maintains the conventions of a 'Gothic novelo'.

The response was awarded 30 marks for AO1 and AO3 and 8 marks for AO4.



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Examiner Tip

Using topic sentences or key words to signpost each paragraph is an excellent way to maintain focus within each section of the response.

Question 27

Coram Boy

Friendship

Although Coram Boy had the smallest number of entries, as it was only introduced in 2021, I'm sure its popularity will grow in time. The responses that were seen generally fell into the Level 3 and 4 area and all demonstrated secure understanding of the way friendship was presented. The majority of responses explored the friendship between Thomas and Alexander and how '*despite coming from different backgrounds*' were inseparable, supporting each other whilst at school and when reunited as adults. The other area of friendship that was popular with most candidates was the parallel story of Aaron and Toby's friendship in the Coram Hospital and how Toby is prepared to '*risk his life to save Aaron*' when he is thrown onto a slave ship by Mr Gaddarn. Contextually, candidates included comments on the different class systems, the Coram Hospital and slavery in Britain.

For this exemplar, we have included a response that gained a mark in Level 3 for AO1 and AO3 and a mark in Level 3 for AO4.

Gavin presents the importance of friendship in the novel through Alexander and Thomas. When Thomas arrives at the choir school, Alexander is given the task of showing him "the ropes". When Thomas is being bullied, Alexander tells him ~~how~~ to make them laugh, and they will leave him alone. Alexander and Thomas are in different classes, so it ~~is~~ would be unusual for them to be friends in the Georgian era, this would pose many questions for ^{the} reader.

Secondly, Gavin presents the importance of friendship throughout the novel, when Thomas sacrifices himself to save Alexander from being killed by Mr Gaddern. This creates empathy in the reader.

(Section B continued) Thirdly, Gavin presents the importance of friendship in the novel through Toby and Aaron, when Aaron wants to go after Mother Catbrain alone, Toby says "go together, or stay together" the repetition of the word together implies they both value their friendship. In the Georgian era people of colour and white people wouldn't usually become friends, so this would be unusual. This poses lots of questions for the reader.

Fourthly, Gavin presents the importance of friendship in the novel when Melissa becomes pregnant and Isabel and her stay "together" as friends. Although their friendship has many good and bad elements, Isabel sticks with Melissa. In the Georgian era having a child out of wedlock and with a person of different class would be seen as ~~ext~~ extremely unusual, and ~~even though~~ ~~all~~ despite all of that, Isabel remained friends with Melissa. This ~~best~~ entices and engages the reader more.

Furthermore, Gavin presents the importance of friendship in the novel when Alexander and Thomas, team up many years after Alexander left, and try and

(Section B continued) defeat Gaddern, this shows the importance of the friendship even though it's years later.

Gavin presents the importance of friendship in the novel when Toby falls overboard and Aaron goes after him. This shows the importance of their ~~retat~~ friendship. Again, in the Georgian era people of colour and white people didn't socialise nevermind become friends. This creates tension for the reader.



- although the response does follow a slightly formulaic format at times, there is a sound understanding of the novel. The candidate considers the way friendship is an important factor in the relationship between Thomas and Alexander and the way Alexander is responsible for 'showing him the ropes when Thomas is being bullied'
- other areas explored include: the friendship of Toby and Aaron and how it breaks the stereotype of racial prejudice and the friendship between Isobel and Melissa and how Isobel supports Melissa when she becomes pregnant
- the quality of the response improves as it progresses and it begins to show signs of a sound quality, with analysis of examples more focused and critical in style
- textual examples are integrated, although they are not always fully analysed. Further development, unpicking of these examples and exploration of why things are presented a certain way would move this into a top Level 3 or Level 4
- contextually, the candidate illustrates a sound understanding of the social restrictions in Georgian England.

The response was awarded 16 marks for AO1 and AO3 and 6 marks for AO4.



Use the exemplars in the report to help students identify the key components within a response – AO1/3 and AO4.

Question 28

Coram Boy

Meshak/Mish

The few responses entered for Q28 showed a sound understanding of the character of Meshak/Mish and how he was a '*disturbed young man who has the mind of a child*'. All the candidates discussed the way he suffered at the hands of his father, who '*kicked, whipped and slapped*' him and forced him to bury the babies, which was then linked to the conventions of the Gothic genre. His rescue of and relationship with Aaron was also discussed by many candidates and how Meshak acts as a guardian to Aaron when he is at the Coram Hospital. Most responses explored Meshak's development chronologically, thereby showing a good understanding of the novel.

For this exemplar, we have included a response that gained a mark in Level 3 for AO1 and AO3 and a mark in Level 2 for AO4

28) How is Meshak significant in the novel?

ERC Emb Rel con

With in Coram Boy, Garin uses the character of Meshak to embody certain tropes and themes, express the differences between other characters relationships and show the context of the novel through Meshak's interactions.

Firstly Garin uses Meshak to embody themes of desire and sorrow to tropes of disability and ~~abuse~~ abuse. Meshak's character portrays significance as he is a character with unique desires. During the beginning of the novel the reader is told Meshak lost his mother at youth which additionally paired with his abusive life style forces him to desire a

(Section B continued) hope in the form of Aaron's mother Melissa which is said the reason for Meshak's passion to her deriving from their similar looks with Meshak calling her an "angel".

The reason why this is significant is that explores the humanity of abandonment and wants and desires. In addition it forces the plot to continue and grow as Meshak would go on to act as a "Guardian" type figure to Aaron due to their connection going as far as to save him from death.

Another example of why and how Meshak is significant is his relationship with others primarily his father Otis and Aaron.

Due to his mental difficulties his father regards him poorly using him as manual labour and abusing him via whipping and verbal abuse calling him a "Dolt" and "Drooling Simpleton". His relationship would go so far distant when Otis turns into Mr Gaddarn seeing Meshak not his family no more rather killing him seeing Meshak as a burden due to his disabilities. "He would rather kill him than lose everything he's achieved".

Meshak is also prominatly significant for contextual purposes as he gives an insight for the reader into

(Section B continued) the Georgian era and the prejudice and hatred towards people with physical and mental disabilities.

Almost everyone within the play regards Meshak with disgust or hatred ~~before~~ as stated before his father Otis but also characters such as Mrs. Lynch. Once again Otis is an insight to how a majority of lower class parents treat a child with disabilities, constantly hurting them and belittling one such, with Otis referring to his son as a "Nincompoop".

With out ~~De~~ Meshak, Coram boy does not go into Georgian societal views on p. disabled people making Meshak's character significantly necessary not only for the plot but also for contextual means.



- although it is a fairly short response, it does move away from a narrative approach and is starting to show a sound critical style when discussing the character of Meshak and how he is used to 'embody certain tropes and themes' within the novel
- the candidate illustrates a sound understanding of how Meshak is presented as a 'drooling simpleton', who is abused by his father and the way he reflects the way society at that time was harsh for children who were disabled
- the candidate does maintain an appropriate style; however, some areas do lack development, which stops the response from moving higher up the level
- contextually, the candidate does show a sound understanding of the way Gavin presents 'hatred towards people with physical and mental disabilities' in the Georgian era.

The response was awarded 15 marks for AO1 and AO3 and 5 marks for AO4.



Create a bank of discourse markers and linking phrases that can be used at the start of each paragraph.

Question 29

Boys Don't Cry

Love

Although *Boys Don't Cry* is one of the new texts on the paper, it was really encouraging to see that a number of centres had decided to study the novel and hopefully there will be more entries in future series. Examiners reported that they had seen a variety of responses on the theme of love which ranged from Level 2 in quality, where the main event of Emma being left with Dante was discussed and how he '*grew to love her*', to the higher-level ones that explored how '*Emma teaches the family how to love again*'. Many ideas were well developed and had a range of examples from across the novel. Contextually, it was interesting to see the theme of toxic masculinity being discussed again and how '*historically men should not express their feelings*'. The most common contextual point made was the differences of being a single parent.

For this exemplar, we have included a response that gained a mark in Level 3 for AO1 and AO3 and a mark in Level 3 for AO4.

In the novel, love is explored in many important ways. One way love is significant in the ~~play~~^{novel} is shown through Adams character and his sexuality. Adams character is shown to be effervescent. This means he is outgoing and ~~amiable~~^{amiable} ~~amiable~~^{amiable}. Adams confidence in his sexuality helps to develop the theme of love throughout the novel. In the beginning of the novel, Tyler and Dante express how they want Adam to hide his sexuality for the sake of other people, ~~they~~^{and they} ~~gradually~~^{gradually} deny his sexuality. Towards the end of the novel, Dante becomes more accepting of Adam (after his incident). The quote

(Section B continued)

"So being gay isn't just a phase?" ... "What? Of course not!" Shows that Adams' authenticity had payed off and Dante was more accepting. This shows it is important to, like Adam, be open ^{with} who you love.

In the novel, a key theme is teenage unwanted pregnancy. This is explored through Tyler and Jenny (Dante's parents) as well as Dante and Melonie. This theme reinforces the idea that you should only have children / get married if you love each other. This is important because when Dante found out he was unplanned, he felt + unloved because of his own experience. This shows the importance of love that is explored in the novel.

Another theme in the novel that expresses the importance of love is Dante's growing feelings for Emma and the effect it has on the Bridgeman family. When Dante is

(Section B continued) first met with Emma, he uses pronouns of 'it'. This is because he didn't ~~like~~^{love} or respect Emma. However, throughout the novel, Dante matures and has growing feelings for Emma. A quote that shows this is: "I love you Emma. I love you very, very much." The importance of Dante and Emma's love is that it ~~is~~ brings Dante and Adam closer together, ^{and close} with their dad, which they didn't have before Emma.

Another example of the importance of love in the novel is ~~is~~ the theme of family relationships. In the novel, it is clear that Dante isn't very close with his ~~Dad~~ and feels somewhat inferior to his brother Adam. The title of the novel itself is explored through the lack of a relationship between Dante, ~~an~~ Adam and their father. The quote "Boys don't cry, but real men do" shows the importance of the family coming together, ^{and loving each other} because they are finally moving past things like not being able to cry in front

(Section B continued) of each other due to being men.

Love is also shown to be important in the novel through the idea of ~~eternal~~ being harsh and giving tough love. This is explored through the characters of Collette and Veronica. When Dante spoke to his girlfriend Collette, he told her he wasn't ^{prepared} ~~ready~~ for Emma and didn't want to take care of her. Collette loved Dante and cared about him so she spoke to Veronica ^{who is} (a social worker) about helping Dante. This shows the importance of love because Collette was trying to help Dante as much as she could, ^{though it may have seemed harsh.}

Dante's ambitions ^{encourage} ~~help~~ the ~~novel~~ ^{in the novel.} to ~~show~~ the importance of love. When the readers first meet Dante, it is through him being excited about his A-level results. This made it clear that Dante ~~loves~~ ^{cares for} his academic abilities. When Dante finds out about Emma, his dad tells him to cancel his University application. Dante, in response,

(Section B continued) says, "I was looking away beyond uni... University was just a means to an end." This shows Dante's love for his academics and his future. This love is important because it is shown to be strong as ~~it~~ (in the beginning), Dante cares more about his education than looking ~~g~~ after Emma.

Another way love is shown to be important is ^{through the idea of} love within a community. When Dante goes into a shop with Emma, the shop owner gives him a dirty look and judges him. ~~This~~ In the novel, the readers were made to understand how it made Dante feel to be a teenage parent and judged for it. This is important because it gives the idea that people should be kind and show love to strangers.



- a sound response, which shows a secure understanding of the way different aspects of love are shown within the novel and through the various relationships and interactions of the characters
- the candidate discusses the way Adam explores his own sexuality and the struggles he faces with being 'open with who you love'. Consideration is also made to the difficulties he faces with his own family who are initially unable to accept Adam's sexuality and the way it affects the love and honesty between them
- another key area explored is the way Dante's love for Emma develops as the novel progresses and how this relationship with her slowly brings him closer to his father and brother
- the response does become a little narrative at times, however there are sufficient examples from across the novel, together with discussion and engagement with the text, to place this in a Level 3
- contextually, a number of examples are included, which explore the stereotypical attitudes to sexuality and teenage pregnancy and the way men find it hard to express emotions or 'cry in front of each other'.

The response was awarded 17 marks for AO1 and AO3 and 6 marks for AO4.



To achieve a mark in a Level 3 or above, try to avoid a narrative approach. Using a PEEC format ensures that all AOs are met.

Question 30

Boys Don't Cry

Adam

A full range of responses was seen for this question, ranging from a well-integrated and fluent exploration of Adam and how he has to cope with *'the challenges of growing up as a young gay man'*. Many candidates discussed how Adam *'represents the isolation that comes with feeling left out as the youngest sibling'* and how *'suicide will never be the best option'*. Most candidates focused on the attack by Josh and the problems of homophobia and how Dante perceived Adam's homosexuality as a *'phase'*. There was a general feeling by most candidates that Adam represented many of the issues experienced by teenagers, as opposed to Dante, whose problem was atypical to some extent.

For this exemplar, we have included a response that gained a mark in Level 4 for AO1 and AO3 and a mark in Level 3 for AO4.

One reason why the character of Adam is significant in Boys Don't Cry is because he represents the importance of ~~an~~ sexuality. In this novel, Adam is gay. He is presented as a confident, young man who is open and honest about his sexuality. Throughout the novel, he continues to have a secret relationship with Josh. Josh is not comfortable with people knowing about his sexuality as he is fearful of what people are going to think of him. Adam's character is significant as he shows that it is okay to be open and honest about who you are. His character may give the confidence to anyone who may be like Josh - scared of what people

(Section B continued) will think of them. ~~the~~ ~~was~~ His character may be relatable to a lot of people and encourage them to be who they want to be.

A ~~see~~ second reason why Adams character is significant is because he ~~repres~~ carries a theme of suicide. In the novel, Adam is bullied, ~~verbally~~ and He is verbally and physically abused by Josh. Josh continues to bully Adam and make people believe that he does not like gay people so nobody would find out about him. In the event where Adam is jumped by Josh and his friends, a remark that was made was "get off of me you queer". This comment towards Adam made him feel ~~s~~ low, which this argument ^{then} ~~the~~ led to Adam being left nearly dead after being beaten up. After Adam had returned from the hospital, his confidence and self-esteem was so low after realising that someone he loved would do that to him. As he was feeling so depressed about his appearance after the fight, he took many of his tablets - attempting suicide where Dante ~~had~~ then found him unconscious. The ~~more~~ ~~all~~ ~~showing~~ character of Adam is significant as it shows how badly people are affected by their own self-esteem and confidence bringing them down.

(Section B continued) Another way why Adams' character is significant in Boys Don't Cry is because he represents family. In the novel, after he was beaten up, his ~~band~~ strong bond he had formed with Emma became even stronger. Adam has always been presented as a loving and caring character throughout the novel. A main event that happens was when Emma helps Adam realise that actually appearance doesn't matter. This is shown when she touches one of Adams' insecurities on his face and smiles directly at him. This is significant because it allows Adam to begin gaining his confidence back, and becoming the person he wants to be again. The character of Adam is significant because it allows him to realise that family is all he needs. Even though Emma may be a baby, she has an important bond with Adam, which helps him mentally.

A final way Adams' character is significant in Boys Don't Cry is he gives a personal view of his experience of what it is like in a single parent family as he grew up. He struggles in the beginning of the novel when his father Tyler is attempting to help him cure his headaches.

(Section B continued) Adam nearly refuses the help from Tyler because he ~~totally~~ hates Doctors and hospitals. The reason for this is because his mum had passed away and they couldn't save her. Hospitals were a struggle for Adam as it would bring up memories about his mother. Due to losing his mum, Adam was certain about many things and set in his own way. ■ Adams character is significant as he shows his struggles with the loss of a loved one and why he is the way he is. This is important as it shows ~~th~~ what the affects of losing someone you love are and what they can do to a person.



- a sustained response that discusses the significance of Adam in *Boys Don't Cry*. Points explored include the way Adam deals with his sexuality and how it is 'okay to be open and honest about who you are'. In addition the candidate discusses how Adam deals with the verbal and physical abuse he suffers for being gay and the way his character shows what it is like to live in a single parent family, with the 'struggles' of coming to terms with the loss of a parent
- textual examples are appropriate to the points made, however there are one or two areas where more exemplification from the text would help move this higher up level 4
- context is interwoven throughout and explores the way Blackman presents the difficulties faced by young people growing up and coming to terms with their sexuality.

The response was awarded 22 marks for AO1 and AO3 and 7 marks for AO4.



Candidates are advised to spend approximately 50 minutes on Section B.

Paper Summary

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

- please remind students to write their responses in the correct area of the answer booklet. Space is provided for each part. It does not matter which order questions are attempted, but the responses should be in the correct answer space
- candidates need to write their responses in a black or blue pen to ensure that it can be read by the examiner via the online system
- candidates should not use extra paper. Ample space is provided in the answer booklet
- centres should remind their students of which Assessment Objectives are being assessed:
 - Section A part a) candidates must discuss the language, form and structure of the extract and only refer to the extract in this part of the question.
 - Section A, Part (b), candidates should draw on their knowledge of the text that they have studied and give examples from elsewhere in the play, whilst making links to the context. Candidates may, depending on the question, explore a specific area in detail or cover a range of examples. They must not refer to the extract in the question
 - Section B play/prose, candidates should discuss areas of the play/prose that relate to the chosen question, whilst making links to the context. Language, form and structure are not assessed in this part of the paper.
 - candidates can paraphrase quotations from memory, but exact quotations are not mandatory, particularly as this is a closed book examination.
- Candidates should be reminded to label their answers clearly (particularly Section A) and to use the correct space in the answer booklet.

Grade boundaries

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

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

