Examiners' Report
Summer 2026
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 1 hour and 45 minutes, with the recommended split of 55 minutes for Section A and 50 minutes for Section B.

The questions require the candidates to show that they have completed a detailed study of two texts.

The total number of marks available is 80.

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

AO1: Read, understand and respond to texts.

Students should be able to:

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Section A

One text from a choice of six Shakespeare plays from which the candidate must complete two parts of the question. The maximum marks for the question are:

Part (a) - 20 marks for AO2.

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

Macbeth was again the most popular text for Section A, with over 29,000 responses. The second most popular choice was *Romeo and Juliet* with just over 10,000 responses. Fewer candidates chose *The Tempest, Much Ado About Nothing, The Merchant of Venice* and studied *Twelfth Night*.

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.

British Play

An Inspector Calls: J B Priestley

Hobson's Choice: Harold Brighouse

Blood Brothers: Willy Russell

Journey's End: R C Sherriff

The 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

The most popular choice of text for Section B was *An Inspector Calls* with approximately 22,000 responses for Q7 and just over 3,000 for Q8.

Within the Novel section, *Boys Don't Cry* was the most popular with a little over 2,200 responses across both questions.

Principal Examiner Comment

This has been a very successful series. There were no errors on the examination paper and no erratum notices issued. On the whole, candidates have responded to the tasks exceptionally well and the full range of marks has been awarded for all questions.

Section A

In Part (a) questions, candidates sometimes lacked a clear focus on language, form and structure with responses sometimes becoming a little narrative. Although this has been highlighted in previous examiner reports, several candidates included contextual points (AO3) in Part (a), which is not assessed. Candidates should simply demonstrate their understanding of the language, form and structure within the extract in relation to the question. Responses that did well often covered three or more areas from across the whole of their chosen extract. Responses placed in higher levels tended to:

- focus on the question
- identify a wide variety of language and structural techniques used by the playwright, which were correctly identified, supported with evidence and developed in relation to the question
- examined patterns of language and / or structure in the extract rather than repeating themselves
- use accurate and appropriate terminology
- explain examples in some detail and consider the effect on the reader, demonstrating an assured or perceptive understanding of the extract and the techniques used to present the character/s.

Part (b) responses that did well demonstrated:

a well-rounded understanding of the rest of the play and the importance of the given theme throughout

succinct points, with accurate and integrated examples from across the play, which helped to illuminate the point being made

the inclusion of context which was appropriate to the point being made, developed the argument and was interwoven throughout each paragraph and not included as a bolt-o at the end.

Section B

The most common errors in the play and novel section were:

not focusing on the question

not exploring a range of areas within the text to show a secure understanding of the play/ novel as a whole - perhaps giving only one or two examples and appearing to muddle the Assessment Objectives - for instance, exploring the language, form and structure and not including context

using pre-prepared introductions which had no link to the question

using vocabulary without a clear understanding of what this meant.

Examiners commented on the success of the paper and generally they felt that candidates had been well-prepared for the examination. Centres should be congratulated on their hard work.

Question 1

Macbeth

The extract was taken from Act 2 Scene 2, lines 1 to 30.

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

Part (a)

This question was well received and candidates across the ability range engaged with it confidently. Even weaker responses demonstrated a secure understanding of Lady Macbeth's character and could comment accurately on her role within the extract. Many candidates explored the contrast between Lady Macbeth's apparent boldness at the opening of the extract and the anxiety she betrays as the scene progresses, with stronge responses reading this as an early indication of her later psychological decline.

Where candidates did well, they used language and structural features to build a cohesive interpretation, analysing the effects of imagery, fragmented speech and exclamatives rather than simply identifying them. Some responses offered perceptive readings of the reference to her father, recognising the complexity this introduces to her character. Mid-range responses tended to adopt a formulaic beginning-to-end approach through the extract, which produced accurate but limited analysis. Weaker responses retold events rather than analysing Shakespeare's methods, and some candidates focused heavily on Macbeth himself rather than keeping Lady Macbeth at the centre of their answer.

A common difficulty was the inclusion of contextual material more appropriate to Part (b). Many candidates introduced references to Jacobean attitudes towards women but did so at the expense of close language analysis; phrases such as "a Jacobean audience would have frowned upon Lady Macbeth" frequently replaced engagement with the specific effects of metaphor or structure. Centres would benefit from reminding candidates that context in Part (a) should serve and enrich analysis of language, form and structure rather than substitute for it. There were also some fundamental misreadings of the extract, particularly around the significance of the line about Lady Macbeth's father.

Part (b)

Candidates generally approached this question with confidence and a strong knowledge of the play as a whole. The majority discussed Duncan's murder, Banquo's murder and the killing of Macduff's family, and many made effective links between these events and Macbeth's moral deterioration. The cyclical nature of violence was a popular and often well-handled focus, with a number of candidates drawing on "unseam'd him from the nave to the chaps" to connect the celebrated violence of the opening to Macbeth's later tyranny. Stronger responses moved beyond a sequential account of murders to explore their broader significance, discussing, for example, the murder of sleep, the symbolic destruction of Scotland, or Lady Macbeth's psychological self-destruction.

Contextual discussion was generally well integrated in this question, with references to the Divine Right of Kings, regicide and the Gunpowder Plot appearing in a majority of responses and usually linked purposefully to the argument. Some candidates, however, introduced contextual material, particularly references to James I and *Daemonologie*, without clearly connecting it to the specific point being made. There were also some

notable misconceptions about the sequence and agency of murders in the play, including confusion over who kills whom. Several candidates appeared to have prepared material on guilt and applied it to this question in a way that shifted the focus away from murder itself. Timing appeared to be a factor for some, with Part (b) answers noticeably shorter and less developed than Part (a).

SECTION A

Shakespeare

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

Shakespeare presents Lady Macbeth as unremorseful. This is shown Lady Macbeth says "A godish thought, to say a sorry sight" This is a direct counter to when Macbeth says "This is a sorry sight." While looking at his hands that are covered in blood, a symbol of guilt and remorse. Lady Macbeth instantly shuts down Macbeth's guilt.

(Section A continued) Question 1(b)

Murder is important in the whole play itself. But one Key moment where murder is important is when Duncan is talking to a captain in Act 1 Scene 2. The captain states that Macbeth sliced Macdownald ~~to~~ "grom the nave to the chops". Signifying that Macbeth had killed him and sliced him in half. This led to Macbeth getting the title of Thane of Cawdor. This meant that one of the Witches' prophesies had come ~~tro~~ true. Macbeth would grom then on be reliant on the prophecies until his death.

Another Key moment where murder is important is when Macbeth sends Murderers to kill Banquo in Act 3 scene 1. The murderers return to tell Macbeth that Banquo has been Killed but Fleance had escaped. Macbeth is thankful but also weary of this news. Later, in Act 3 Scene 3, Macbeth hallucinates Banquo's ghost ~~at~~ a feast and is

very frightful of this apparition before him.

Another scene where murder can be classed as important is when Macduff kills Macbeth at the end of the play. One reason why this could be seen as important is because when Macbeth killed King Duncan, it disrupted the divine right because in the jacobean time period, the king was chosen by God. That is called Divine Right. Macbeth disrupted that and chaos followed until Macduff killed Macbeth, restoring the divine right.

Part (a) – Level 2 – 5/20
Although short, the response does consider a number of points and has relevant supporting quotations with appropriate and correct subject terminology. There is a relevant personal style and the response does show some level of understanding. There is limited development of explanation.
Part (b) – Level 3 – 9/20
There is evidence of a relevant critical style and personal response. There is engagement with the focus of the question and the points made are appropriate and from across the text. Comments, although undeveloped, are appropriate and demonstrate sound understanding of the text. Links to context are relevant to the focus of the question.

Discussing a range of evidence from the extract will help many lower ability students gain some extra marks.

SECTION A

Shakespeare

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Chosen question number: **Question 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

1a)

Shakespeare presents Lady Macbeth as a rejection of traditional gender roles ~~as a Jacobean era~~. This is evident on the line "consider it not so deeply". Through the use of this short sentance it is shown how Lady Macbeth is stating and assuring Macbeth that Duncans murder is not of deep importance which contradicts the jacobean belief that women are gentle and delicate showing how Lady Macbeth almost has a control over Macbeth as she is trying to control his emotions. This makes the ~~reader~~ audience feel threatened by Lady Macbeth as she is handling a ~~murder~~ the murder of a king ~~and therefore~~ with ~~no~~ no worries.

and a supinior standing in their relationship in this extract

Secondly, In this extract Shakespeare presents Lady Macbeth as cold hearted while looking at Macbeths hands covered in blood. This is evident on the line "A foolish thought, to say a sorry sight". Through the use of Sibilance, Lady macbeth is portrayed as

(Section A continued) ~~insane~~ insane as the look of ~~her~~ her husbands hands covered in ~~king~~ Duncan's ~~blood~~ blood does not seem to shake or molest her. ~~She is~~ This shows her brutal nature making the ~~reader~~ audience feel that she is ruthless and petrified to see what she is capable of doing.

Thirdly, In this extract Shakespeare ~~presents~~ introduces Lady Macbeth as evil. This is shown on the line "Had he not resembled my father as he slept, I had done't." this shows her inner deviant nature as the only thing that ~~stopped~~ stopped her from commiting regicide is the fact that Duncan appeared to be similar ~~to her father~~. Looking to her father. Through the use of the assura it is shown that she is structurally and calmly stating it which furthermore presents the idea that she is ruthless. This makes the audience feel relieved that Lady Macbeth seems to have boundaries however is still worrying brutal making the audience afraid of her.

(Section A continued) 4b)

In the play the importance of murder is introduced when Macbeth ~~kills~~ harshly ~~kills~~ kills Macduffs family purely out of fear. This is important as it leads to a series of events.

Macbeth killing Macduffs family is evident when Macduff says "All my pretty ones?", "my wife too?" Through these questions it is shown how Macduff is in shock and denial as he has repetedly been told by the messanger that his family was murdered. This shows the large amount of care ~~and the surprise~~ he has for his loved ones and the surprise this is to him as he didnt think Macbeth was capable of such cruelty. This links to the jaccobean belief of the supernatural as the witches said "beware ~~Macb~~ Macduff" Which temped and pushed macbeth into overwhelming insecurity of his throne and power, resulting in assasinating Macduffs family.

Overall, the murder of Macduffs family led him to seek vengance and justice which resulted in the death of Macbeth so this murd

(Section A continued) is important as it was the final push needed to take Macbeth down once and for all.

In the play murder is also important when Macbeth orders murderers to go and kill Banquo and his son fleance as it shows the inner reality of Macbeth and Banquo.

This is shown when one of the murderers successfully kills Banquo and the stage direction which follows is "strikes out light" This shows that Banquo was symbolising goodness and innocence and as the light is taken out, it is all gone, suggesting that something terrible may happen shortly and pure goodness was murdered just because of Macbeths insecurity to the throne. This later on leads to Macbeth seeing hallucinations of Banquos ghost drenched in blood, which is evident on the line "never shake thy gory locks at me". this shows Macbeths overriding guilt as he imagines Banquo shaking his head in complete disappointment linking to the supernatural as Jacobean audiences

(Section A continued) strongly believed in witches especially since King James I wrote the book 'daemonology' on the supernatural.

Overall murder represent significant moments in the play and leads to dangerous vengance or sometimes overwhelming guilt.

Part (a) – Level 3 – 11/20
The response demonstrates a sound understanding of language features and links them to effect on the reader, which is characteristic of Level 3. The candidate identifies relevant techniques (e.g. short declarative sentence, sibilance) and attempts to connect each to meaning and audience response.
However, the analysis does not consistently move beyond the technique itself to develop the point, often demonstrating understanding but not analysis. The comment on sibilance, for instance, asserts that it portrays Lady Macbeth as "insane" as "Ducan's blood does not seem to shake or molest her" which makes her both "ruthless and petrified".
Part (b) – Level 3 – 11/20
On par with part a, the response shows a relevant personal response and makes focused points about the importance of murder in the play, which places it comfortably within Level 3. The candidate selects two relevant moments, the murder of Macduff's family and the killing of Banquo, and offers sound interpretation of both. Many comments show a sound understanding, for example, the point about Banquo representing "goodness and innocence" and the extinguishing of light.
Context is present and relevant: the reference to King James I's *Daemonologie* is accurate and demonstrates awareness of the Jacobean interest in the supernatural. However, contextual material is not always fully integrated, often mentioned rather than used to deepen interpretation. References to the text are relevant and focused on the question. The critical style is present but not yet consistently sustained, and some points trail off without full development.

SECTION A

Shakespeare

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

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

1a) In this extract, Shakespeare presents Lady Macbeth as a manipulative woman who does not dare to feel any remorse. This can be emphasised when it states 'A foolish thought, to say a sorry sight'. This soliloquy may suggest how Lady Macbeth ~~characters~~ characteristics are described, for example we can suggest she is extremely evil and manipulative. The ~~plot~~ adjective 'foolish' also infers to us as the audience that Macbeth (who did the deed) should not feel any remorse even after showing signs of guilt and unease. The use of the repetition 'sorry sight' also suggests how Lady Macbeth is mocking Macbeth for his consciousness. This tells us as the audience that Lady Macbeth has no intention in doing right to get what she wants (power because rule over anyone with Macbeth). because she demands Macbeth to forget about his deep actions and progress in the middle. ~~This~~ The actions of Lady Macbeth, clearly contrasts with the role of a typical woman in the Jacobean era. This helps the audience / reader understand how Lady Macbeth is presented as evil in the play ~~be~~ because due to the actions of the character in the play

19

(Section A continued) In this extract of, Shakespeare clearly presents Lady Macbeth as a devilish and arrogant Character behind the actions of Macbeth, who supposedly becomes manipulated under Lady Macbeth (his wife). We can interpret this when it says, 'Consider it not so deeply!' Lady Macbeth states this in Act 2 after Macbeth killed King Duncan, which suggests that Lady Macbeth is ignoring Macbeths guilty emotions as she dismisses the murder which remained above emphasises how little Lady Macbeth thinks of deeds when being benefited. This may also suggest how Lady Macbeth is seen to be the catalyst to Macbeth deeds which also emphasises how manipulative and arrogant Lady Macbeth is presented because she uses the adverb 'deeply' to refer/ us not that She does thinks so little of murder, which evidently shows her devilish emotions. This can be further supported when it states 'I laid their daggers ready: he could not miss them' the use of the exclusive raises tension as she desperately hopes the deed is done successfully as the phrase 'he could not miss them' foreshadows her manipulative actions. In addition the imperative 'must' also displays the characteristics of manipulation and devilish for Lady Macbeth. This helps the audience understand that Shakespeare uses Lady Macbeth to show how women are were they challenge the typical role during the Jacobean era.

15)

(Section A continued) In this extract, Shakespeare explores the importance of murder in the play as a catalyst to future hallucination and a great sin that cannot be forgiven. [redacted], we can interpret this when it states 'Let not light see my black and deep desires.' The use of the personification suggests how Macbeth foreshadowed the thought of murder. Macbeth states his actions as 'black and deep desires' the noun 'black' has connotation of wrong doing and death, which suggest that Murder will lead to punishment as it was seen as a sin to God, therefore God will punish you. Shakespeare may have also stated this to foreshadow Macbeths consequences later on in the play. Later on in the play Macbeth also states 'Is this the dagger I see before?', the use of this style to Silioquy shows a hallucination occuring because due to the guilty conscience from within Macbeth. This was seen as a punishment from God due to Macbeth murdering Duncan to become King. This helps the audience understand the punishment of murder and the growing guilt that will occur when committing such a dangerous deed.

(Section A continued) 15) In this extract, Shakespeare clearly shows the actions of murder and its consequences physically and mentally. We can interpret this when it states 'will all of Neptunes great ocean, clean my bloody hands' The noun 'Neptune' describes the 'God of the sea.' This phrase was stated by Macbeth and suggests how even a entire ocean cannot withdraw this guilt from within, emphasising how mentally ill Macbeth becomes as the play goes on. This term 'bloody' also has connotations of guilt and, danger and punishment. We can interpret that Shakespeare already to set a message stating Actions always have consequences, especially murder. Similarly, Lady Macbeth also states 'Out, damned spot,' The use of the hyperbolic images suggests how one tiny spot torturous the emotions of guilt and devilish. This is because Lady Macbeth cannot remove a sign of blood which clearly reminds her of the deed she committed, which was also seen as a sin, especially during the Jacobean era. Eventually this becomes the catalyst to the malfunctioning signs shown by both characters which clearly emphasises how murder can affect a human being mentally or physically. This helps the audience understand the consequences of murder and the emotional impact you are bound to feel, therefore murder is described as an mental and physical torture to the due to the immense emotions of guilt that no one can bare.

Part (a) – Level 3 – 12/20
The response understands some relevant aspects of Lady Macbeth's character as presented in the extract and provides supporting evidence through a range of language features.
Lady M is 'manipulative', lacking 'remorse', is 'devilish' and 'arrogant'. Some of these points are repeated without being developed. There is consideration of how the language features affect the reader's response to her.
Relevant subject terminology is used throughout, e.g. 'adjective', 'repetition', 'exclamative', 'imperative'.
Part (b) – Level 3 – 11/20
The response focuses on Duncan's murder whilst referring to other parts of the play. There is consideration of the effects of the murder on the Macbeths, particularly the guilt and 'emotional unease' that they feel.
References to the text are used in support, though few are examined in any detail, and there is mention of Shakespeare's 'message' that murder has consequences, which demonstrates an appropriate critical style. Treatment of context is rather cursory.

Part (a) – Level 4 – 15/20

This is a focused and detailed response that sustains analysis of language and structure with consistent purposefulness. The candidate identifies a range of relevant features (short sentences, imperatives, caesura, and the contrast between Lady Macbeth's outward coldness and her later psychological collapse) and in each case attempts to link the technique to its effect on the audience rather than simply naming it. Terminology is used accurately and with purpose throughout.

Part (b) – Level 5 – 18/20

This is an assured and wide-ranging response demonstrating a high level of engagement with the text and its contexts. The candidate pursues a sustained critical argument that each successive murder both deepens Macbeth's corruption and intensifies the guilt and paranoia that ultimately destroy him and maintains this thread with genuine critical maturity across a well-structured essay. The personal voice is consistent and confident throughout, with the candidate willing to make interpretive judgements and support them fully from the text.

Textual references are discerning and well-integrated. Contextual knowledge is excellent and consistently woven into the argument rather than applied as a separate layer. The response falls just short of the very top of Level 5

SECTION A

Shakespeare

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Question 4 ☐ **Question 5** ☐ **Question 6** ☐

(a)

In this extract, Shakespeare presents Lady Macbeth as cold and unfeeling thr through the use of short sentences such as "Now" and "Consider it not so deeply". Her urging Macbeth not to feel emotional about the murder he has just committed through a simple sentence and the imperative - 'Conside shows her lack of regard or understanding for Macbeth's distress and paranoia. This ~~highlights how~~ suggests that she ~~feel~~ doesn't feel guilty despite committing arguably the worst sin possible, regicide, with her husband. However, I believe that she does feel burdened by guilt (as we see through her breakdown later in the play) and the short sentences could show her distress and desperation to know what happened, but her trying not to show it in order to maintain dominance over Macbeth. I think Shakespeare did this to encourage the audience to feel

(Section A continued) some sympathy for her as a woman with no power in society.

Lady Macbeth is presented by Shakespeare to hold power over Macbeth and break traditional gender roles. This is through imperatives such as "

The audience is also encouraged by Shakespeare to see Lady Macbeth's vulnerable femine side through her refusal to actually murder Duncan, despite her desperation for power. She says, "Had he not resembled my father as he slept, I had done't" which shows her moral ambiguity as a character as she wants power through violence but doesn't want to do it herself, and instead makes Macbeth do it through emasculation. One place this manipulation is clear is through her immediate response to Macbeth's expression of emotion and regret with, "a foolish thought". ~~This shows how~~

The use of caesura also presents Lady

(Section A continued) Macbeth as frantic and distressed in this extract, emphasising the enormity of the deed. However, the chaotic speech could also be interpreted as her excitement and anticipation for the power this deed will bring them. "Confounds us! - Hark! - I laid their daggers ready:"

(Section A continued) (b)

Murder is of great importance in Macbeth, as it is ultimately the first immoral action that sets off a chain of events for Macbeth, and to a Jacobean audience, would've been extremely shocking, as regicide was the ultimate sin.

Macbeth's first murder was King Duncan, driven by the witches' prophecy, Lady Macbeth's manipulation and most importantly by his own hamartia - his "vaulting ambition". Macbeth was presented as extremely ambitious from the very beginning through his success in battle for the sake of his country. In the context of war, Macbeth's murders were seen as a victory, and he was named, "Brave Macbeth". However, upon receiving the prophecy, Macbeth is clearly intrigued, as he commands the witches to through the imperative - "tell me more" ; which suggests he has had thoughts of killing Duncan before, and at this point we see his ambition overriding his morality and loyalty to the king. Duncan is

(Section A continued) presented as a benevolent, nurturing king, who puts full trust in Macbeth and pledges to support him by saying, "I have begun to plant thee", which shows him helping Macbeth and the semantic field of nature highlights to the audience that Duncan is the rightful king, as nature is as it should be due to the Great Chain of Being being followed and respected. Therefore, this makes Macbeth's choice to murder Duncan even more shocking, as a Jacobean audience would've been highly religious and committing regicide is seen as going against God as it breaks the Great Chain of Being, so it was a warning from Shakespeare not to do it. This would've pleased the king - James I - as there had been a plot to kill him only a year earlier (the gunpowder plot 1605).

We see the negative effects of committing the murder manifesting in both Macbeth and Lady Macbeth later in the play. Both of them experience extreme feelings of guilt and paranoia, represented

(Section A continued) through the motifs of blood and sleep. This is especially prominent for Lady Macbeth, who at the beginning is presented as cold and unfeeling. She says directly after the murder of Duncan, "a little water will clear us of this deed", which ~~[illegible]~~ literally referred to the blood on her hands, but also symbolised the deed and the fact she felt unburdened by it. However, later in the play, Lady Macbeth is tormented by guilt and regret. She sleepwalks and attempts to wash blood from her hands every night, saying "Out damned spot!". This represents the intense ~~[illegible]~~ effects of the murder on her mental state that she hallucinates blood on her hands - which could be flashbacks due to trauma or her feeling weighed down by the metaphorical blood on her hands. It is also important to notice that she was sleepwalking, as ~~[illegible]~~ it links to the motif of sleep and the idea that neither of them have slept properly since committing the murder, as Macbeth said - "Macbeth doth murder ~~[illegible]~~ sleep". This also links to

(Section A continued) context of the time as in the Jacobean era, it was often viewed as evil or supernatural if you were unable to sleep, and even said that you were possessed by the devil. Shakespeare once again did this to warn the audience against regicide

The guilt and paranoia that Macbeth felt after his first murder was then intensified after his choice to murder Banquo. The fact that the two men used to be very alike in their loyalty and were friends shows the change in Macbeth's character and his complete loss of morality as despite the fact that both of the men received prophecies from the witches, only Macbeth allowed himself to be corrupted by his ambition and the promise of power. His paranoia at Banquo's knowledge and suspicion combined with his obsession with maintaining complete control lead to him ordering for Banquo and his son- Fleance- to be murdered by two assassins. This then came back to haunt him -literally- at his banquet later

(Section A continued) that night, where Macbeth could see Banquo's ghost. He shouts, "Do not shake thy gory locks at me", which shows his desperation to take control of the situation through the imperative - "Do not" - as he feels threatened by the ghost because he knows what he did was an unforgiveable sin. Also, his description of Banquo as "gory" suggests the brutality of Banquo's death, which is impactful for the audience as it creates dark imagery, ~~of~~ when Banquo was once so noble and kind. James I claimed to be a direct descendent of the historical figure Banquo was based on, so Shakespeare made Banquo a respectable character in order to please him. This would've added even more emphasis on how evil Macbeth was, as James I ~~was~~ felt connected to Banquo.

All the sadness and guilt caused by the murders of Duncan, Banquo and also Macduff's family - "pretty little chickens" was contrasted by the joy felt by Scotland at the murder of Macbeth - showing he was truly corrupted and evil.

TOTAL FOR SECTION A = 40 MARKS

See above.

SECTION A

Shakespeare

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(a)

Shakespeare, presents lady macbeth in this extract as sinful as she helps commit regicide, however some quotes presents her as vulnrable showing her human nature and foreshadowed guilt. This presents Shakespeares didactic message as evil in the form of regicide will be punished.

Firstly, Shakespeare employs that lady macbeth is sinful as she uses a noun. This is evident as lady macbeth say's them hath given me "fire". This powerfully presents that she is doomed for hell for her sin of regicide as fire would have been associated with hell in Jacabien times. Furthermore the fact she views it as a gift with the verb "given" shows her twisted morals as if this fuels her hubris. This tells the audience that lady macbeth is an irredeamable character

(Section A continued) as she has broken the great chain of being, killing Duncan who would have been viewed as God on earth.

Secondly, Shakespeare presents lady macbeth in a more vulnerable nature through pronouns. This is evident as she repeates the pronoun "he" after and Banko shows this as she says he resembles "my father". This successfully shows that lady macbeth shows her human nature as she could not bring herself to kill Duncan, this foreshadows the guilt later in the extract where she eventually ends her own life. This would please the Jacobian audience as women were viewed as weak back then so her showing vulnerability through presents her weakness.

Next, Shakespeare shows lady Macbeth as destructive through Alliteration. This is evident as she says that "crickets cry". This effectively explains that lady macbeth has broken the great chain of being and

(Section A continued) upset God as even nature has been disturbed by this ~~evident~~ event. This shows how she follows the same motives as the witches as she invents the worlds order, leaving it in chaos. This ~~tells the audience to~~ send a message to the audience to never commit the crime of regicide as it will cause chaos. Shakespeare would have ponded this to gain favour with king James.

~~Again~~ Again, lady macbeth is presented as evil though ~~the~~ an adjective. This is evident as she describes macbeths guilt as foolish. This possibly portays her lack of remorse and that she has been corrupted by her ambition which is her hamartia. This tells the audience to not be to ambitious as it can cause corruption within you.

Finnaly, lady macbeth is portrayed as manipulative by shakespeare as she uses an imperitive. This is

(Section A continued) evident as she states "consider it not so deeply". This powerfully presents her manipulating macbeth into corruption as she shuts down any doubt he has towards the regicide plot and undermines his guilt and remorse. This would image the audience as it shows the corrupting nature of ambition.

In conclusion, Shakespeare uses lady macbeth to show how ambition can lead to corruption and that regicide will be punished powerfully presenting his didactic message throughout the extract.

(B) ~~Shakespeare, presents~~

Shakespeare, presents murder in macbeth as he shows macbeth's fall from a noble warrior to an a Tyrant. This presents his didactic message that ambition can cause corruption.

Firstly, Shakespeare employs the theme of murder as macbeth is a noble

(Section A continued) warrior at the beggining of the play. This is evident as he "unseemes him from his nave to his chaps", this describes macbeth killing a barbe ~~slaying~~ employing his loyalty. This successfully shows that macbeth is brave and noble at the start of the play and will murder anyone who opposes king Duncan presuming how honorable ~~He~~ he is.

~~Secaold~~ Secondly, Shakespeare presents murder in macbeth as macbeth murders his trust that he has built up with K. Duncan. This is evident as Duncan references macbeth as "O nearest cousin". This presents the bond Duncan and macbeth has as Duncan views Macbeth as family, however this trust is butchered as macbeth goes on to kill Duncan and take his place as king. This is significant as macbeth has committed regicide and it tells the audience his ambition has corrupted his honorable morals to become deceit ful. This is highlighted as lady macbeth tells

(Section A continued) how to "look like the innocent flower but be the serpent under it", presenting an evil nature.

Next, Shakespeare presents murder through the idea that macbeth is haunted by the guilt of his murders. This is evident through the quote "macbeth does murder sleep". This successfully shows that macbeth is being punished for the evil actions of ~~breaking the great chain of being~~ breaking the great chain of being, committing regicide and murdering his trust with others. This fills the audience with relief as they realise he is being punished for killing the king who the audience in Jacobean times would have viewed as God on earth.

Again, Shakespeare shows murder as macbeth becomes a tyrant and kills macduff's innocent family. This is evident as macduff states "did you say all?". This effectively explains that macbeth has become drunk with power and has killed all of

(Section A continued) macduff's family including innocent children. This tells the audience that macbeth is poisoning the country of Scotland, highlighted through the quote "bleed, bleed, poor country".

Finally, Shakespeare presents murder in a positive light as macduff murders macbeth. This is evident as macbeth and lady macbeth are described as a "dead butcher and his fiend-like queen". This successfully shows that macbeth's ambition which is his hamartia has corrupted him from being a "noble ~~warrior~~ macbeth" to being a "tyrant", highlighting how far macbeth has fallen due to him being corrupted due to his hubris being fuelled. This sends a message to the audience that if you let your ambition controll you it can corrupt you and bring you down.

In conclusion, Shakespeare presents murder in macbeth as it being portrayed as a way to present macbeths

(Section A continued) descent into Sin and corruption.

TOTAL FOR SECTION A = 40 MARKS

Part (a) – Level 5 – 17/20
Highly focused on the AO2. Quotations are appropriate and explored in depth and detail. The analysis is highly evaluative and despite appearing to be formulaic and formatted it matches all the requirements for a L5 response. It shows and assured and evaluative exploration of language, However, it does not reach the top of L5 as it does not is not equally matched in it's evaluation of form and structure.
Part (b) – Level 5 – 18/20
A wide range of interesting and perceptive points. There are some more abstract points which are considered and demonstrate a highly critical exploration of the text. The context is relevant and is integrated into the response. The senior examining team particularly focused on the personalised exploration of the murder of trust which cemented it into the L5.

Question 2

Question2: *The Tempest*

The extract was taken from Act 3 Scene 2, lines 85 to 115.

For Part (a) candidates were asked to explore how Shakespeare presents Caliban, whilst Part (b) required candidates to explain the importance of persuasion elsewhere in the play.

Part (a)

This question was attempted by a smaller proportion of candidates than the other questions in Section A, as is typical for *The Tempest*. Most candidates identified relevant quotations and commented on Caliban's violent intentions, with "burn but his books" and his instructions to "batter his skull" or "cut his wezand" appearing frequently. Better responses began to explore what Caliban's focus on the books reveals about where Prospero's power truly lies, demonstrating that Caliban understands Prospero's authority more clearly than his chosen allies do. The strongest responses also engaged with the tonal complexity of the scene, noting the dark comedy alongside the menace, and considered how Ariel's unseen presence frames the conspiracy as subject to Prospero's control. Weaker responses tended to describe Caliban's feelings without grounding observations in the language of the extract, and a number presented him as straightforwardly villainous without recognising the more complex picture Shakespeare offers. Some responses included extended contextual discussion of colonialism that displaced close reading, which cannot be credited in this question.

Part (b)

Candidates engaged with reasonable confidence on the theme of persuasion. The most frequently discussed examples were Prospero's orchestration of Ferdinand and Miranda's courtship and his use of Ariel over the court party, with many exploring how Prospero operates through illusion and spectacle rather than direct command. The strongest responses also examined the tension in Prospero's relationship with Ariel and a smaller number engaged perceptively with the epilogue as a reflection on the nature of persuasion itself. Weaker responses treated persuasion as a neutral plot mechanism, narrating events without developing an argument, or confined themselves to a single area of the play. Some candidates interpreted the theme too narrowly as synonymous with deception, missing the wider range of means by which characters seek to influence one another.

SECTION A

Shakespeare

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☐ **Question 2** ☒ **Question 3** ☐

Question 4 ☐ **Question 5** ☐ **Question 6** ☐

(a)

In the extract, Shakespeare presents Caliban as an enraged figure, as a result of his island being taken from him. Caliban is a character enslaved by Prospero, making him close to him. Therefore, he is wary of Prospero's weakness. He excitedly plots with Stephano to ~~kill Prospero~~ "first to ~~have~~ possess his books - for without them, he is but a ~~sot~~; ~~fool~~ as am I." His tone here reflects his deeply-infested hatred for Prospero. The use of the adjective "sot" suggests something unpleasant or powerless. Moreover, he claims "as am I", ~~referring~~ when calling Prospero a sot, which shows that he is comparing himself to Prospero. This creates the idea ~~that~~ that Caliban sees himself as he sees Prospero, creating a sense of inner

(a)
(Section A continued) corruption. This also perhaps shows that Caliban believes he is humanlike, which is ironic because he is indescribeably foreshadowing disfigurations.

Additionally, Caliban shows his deep hatred for Prospero, to Stephano in this extract. He bravely and whole-heartedly said "they all do hate him / As rootedly as I." This shows him expressed his deep resentment for Prospero out loud. By "they", Caliban is refering to the other spirits, like Ariel and claims that they all hate him. The adverb "rootedly" perfectly portrays his immense hatred for Prospero. Furthermore, he says "But only Sycorax, my dam!" He proudly calls upon his mother, the owner of the island before it was taken over by Prospero. He also claims that "[Miranda] as far surpasseth Sycorax." This presents his desire for Miranda and creates a sense of attraction. The fact that he believes Miranda 'surpasses' his owner, shows immense

(Section A continued) love and attraction.

(a)

Furthermore, when plotting with Stephano to kill Prospero and to be free, Caliban eagerly says "or with a log batter his skull, or pawnch him with a stake. Or cut his weazand with thy knife." His unhesitated tone suggests that he has had enough and that he wants to take back what Prospero took from him. The repetition of the word "or" suggests his flow of mind and actively shows his inner narrater's thoughts. His eager tone shows that these thoughts have been on his mind for a long time, but he fears speaking out against Prospero. He is also presented as naive here as he instantly trusted Stephano and Trinculo, without fearing their distrust, as they are not of his own kind.

(a)
(Section A continued) Moreover, Caliban shows a specific hate to Prospero, not to all. This can be evident when he says "Ay lord, she will become thy bed." The word 'lord' here is used to present stephano. This shows Caliban's ~~unknowing nature~~ unaware ~~fact~~ giving nature that he must always be under someone. Also, the idea of Caliban giving up Miranda to stephano shows his eagerness for a new owner. The fact that he is willing to give the person he is attracted to up, for a new owner, shows his unhappy state with Prospero, and his impressionable nature. ~~Kai~~ Caliban calling stephano "lord" shows that he doesn't mind an owner, as ~~that~~ long as it isn't Prospero. ~~This presents Prospero Caliban~~

~~(b) throughout~~

(b) Throughout the play 'The Tempest', Shakespeare embeds the ~~theme of~~ concept of persuasion.

(b)
(Section A continued)

This can be evident when Miranda sees a vigorous storm taking place and sees the passengers on the boat suffering immensely and she pleads her father, Prospero to "allay the storm." This actively shows Miranda persuading her father to uncast this spell, to bring an end to the storm, to put an end to the suffering faced by the passengers. This shows the importance of her persuading him to stop the storm, as it presents her innocent and kind nature, in contrast to Prospero's ~~malicious~~ malicious nature, despite being father and daughter.

Additionally, throughout the play, we see that Ariel is an enslaved spirit working for Prospero and committing great sins on his behalf unwillingly. Ariel constantly reminds Prospero of their service

(Section A continued) to perhaps be free one day. This can be seen when Ariel says to Prospero "remember I have done thee worthy service." This actively shows Ariel persuading Prospero to be free from enslavement, and from doing wrong on behalf of Prospero unwillingly. Shakespeare reflects Jacobean ideas on magic here, as the people of the Jacobean era were amazed by magic, illusions and witchcraft. Ariel being a spirit under a spell of a magician portrays the Jacobeans peoples' interests perfectly.

Moreover, persuasion is accurately shown when Prospero is convincing Miranda why he does everything he does, as a form of justification, highlighting the importance of the persuasion. He says "everything I do is for thee" in response to her expressing her isolation, "I have not seen one

(Section A continued) of my own sex." Prospero's tone here reflects a sense of manipulation as he is justifying his wrong actions and portraying them, as part of his responsibility for her. This shows that perhaps he was ~~[illegible]~~ not only persuading her, but also himself, ~~[illegible]~~ signifying his inner corruption and perhaps hinting at a change. Miranda is also seen trying to persuade her father to leave this remote island or to see people, as she claims she has never seen anyone of her own sex, ~~[illegible]~~ no woman.

In addition, Prospero is seen again trying to persuade Miranda ~~[illegible]~~ that all his actions, good or bad, have an efficient reasoning. This can be seen when he says "Now Created / the creatures that were mine." He is refering to Antonio here, ~~[illegible]~~ reminiscing his usurption and Antonio's undeserved dukedom. He claims that Antonio "new created" his former supporters

(Section A continued) from when he was the Duke of Milan, by reshaping their loyalties. Additionally, when he says "creatures ... mine", he refers to his old followers. The use of the adjective creatures shows that Prospero thought of himself higher than his followers despite being of the same species. This reflects Jacobean ideas of kingship and the divine right of kings, implying the reason as to why his role as Duke was so important to him.

TOTAL FOR SECTION A = 40 MARKS

Part (a) – Level 4 – 16/20

This is a focused and detailed response in which analysis of language is sustained throughout. The candidate's treatment of "sot" is a strong point: the recognition that Caliban applies the insult to both himself and Prospero shows genuine interpretive skill, and the further observation that Caliban regards himself as "humanlike", which the candidate identifies as ironic given his own appearance, demonstrates a developed, evaluative reading rather than simple identification. The analysis of "rootedly" as conveying the depth and permanence of Caliban's hatred is accurate and purposefully used to support the wider point about his resentment.

The candidate also tracks Caliban's character across the extract effectively, showing how his hatred of Prospero, his attraction to Miranda, and his eager submission to Stephano combine to reveal his fundamentally "impressionable nature." This demonstrates thorough engagement with the text and a developed personal response to Caliban as a character shaped by enslavement and craving for an owner of his own choosing.

The response does not move into Level 5 because the analysis of form and structure remains secondary to language analysis throughout, rather than being evaluated in genuine interrelationship with it.

Part (b) – Level 4 – 16/20

This is a developed response showing thorough engagement with the theme of persuasion across the play, supported by well-chosen references to the text. The candidate identifies three distinct and relevant instances of persuasion: Miranda urging Prospero to calm the storm, Ariel reminding Prospero of past service, and Prospero justifying his actions to Miranda, and in each case offers a developed interpretation. The point that Prospero "was not only persuading her but also himself," suggesting an attempt at self-justification, is a particularly perceptive piece of interpretation that shows critical maturity.

Context is sustained and relevant throughout. The reference to Jacobean fascination with magic and witchcraft is well-placed alongside Ariel's enslavement, and the final point about the divine right of kings, linked to Prospero's description of his followers as "creatures," shows detailed awareness of how Prospero's sense of hierarchical entitlement connects to his historical and political context.

The response does not reach Level 5 because, while the personal response is genuine and the points are well-supported, the essay does not consistently demonstrate the discernment and assurance required at the top level.

Question 3

Question3: *Romeo and Juliet*

The extract was taken from Act 2 Scene 4, lines 147 to 176.

For Part (a) candidates were asked to explore how Shakespeare presents the Nurse, whilst Part (b) required candidates to explain the importance of secrets elsewhere in the play.

Part (a)

This question proved accessible across the ability range and candidates generally demonstrated a solid understanding of the Nurse's character, recognising her as caring, protective and loyal to Juliet. The most commonly selected material centred on her warning to Romeo not to lead Juliet "into a fool's paradise," which many used to explore her protective instincts. Stronger responses analysed her informal language, repetition and comic qualities alongside her genuine concern for Juliet's wellbeing. A notable weakness across responses was that relatively few candidates engaged with the Nurse's humour, with many describing her as simply "funny" or "talkative" without grounding those observations in Shakespeare's specific methods. Some responses relied too heavily on general character knowledge rather than the extract itself, and accurate use of subject terminology to identify and analyse language and structural devices was less successful overall, with many candidates either struggling to identify techniques or not recognising that AO2 analysis was expected here.

Part (b)

Candidates generally engaged with the theme of secrecy with reasonable confidence. The secret marriage and the concealment of the relationship from both families featured prominently across responses, with many also discussing Friar Lawrence's plans, Juliet's fake death and Romeo's banishment. Better responses explored how secrecy isolates characters and prevents honest communication, contributing directly to the tragic ending, and contextual references to family honour, patriarchal expectations and the consequences of forbidden relationships in Elizabethan society were often secure. However, moving beyond a narrative approach proved difficult for some candidates. Many identified examples of secrecy chronologically without explaining their significance or effects. Candidates were notably less confident integrating historical context here than on Question 1b. A small number focused too heavily on the extract rather than addressing examples from elsewhere in the play as required. The most successful responses achieved a genuinely critical style and considered how dramatic irony, the audience's awareness of secrets the characters do not share, creates sustained tension throughout the play.

SECTION A

Shakespeare

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☐ **Question 2** ☐ **Question 3** ☒

Question 4 ☐ **Question 5** ☐ **Question 6** ☐

a) Shakespeare explores the Nurse in a multitude of ways, though one ~~fa~~ factor always remains present, that being the Nurse wanting what is good for Juliet, and this remains ~~true~~ ~~and~~ in this extract.

The quote 'No truly, sir: Not a penny' infers that she cannot be bribed with money or riches, and is not aroused by the concept of it, the Nurse appears ~~to~~ to always speak the truth as judged by the word 'truly', which typically correlates to the definition of truth, and can build trust, therefore making the Nurse a trustworthy individual. The Nurse is seen as polite as seen by the word ~~'sir'~~ 'sir', despite Romeo being a Montague, she can be seen as a neutral party in this Extract as there is no form of hesitation ~~or bias~~ or bias presented in the extract, this can infer she ~~may~~ may believe the feud between the Capulet and Montague Family is ~~unnecessa~~ unnecessary and ~~pointless~~ pointless as she ~~sh~~ sees no reason as to not allow this Marriage to ~~occ~~ occur.

The Nurse is seen to only want whats best for Juliet as seen by the quote 'my young lady', the use of the word 'my' correlates to a form of ownership, something which in regards of Juliet being a human being is seen between the parents and their child, inferring she may see Juliet as her child, therefore showing why she is so protective of her. This is further proven by the quote 'my young lady' as it refers to her being her daughter, further enforcing their relationship and bond, making it reasonable why she wants only the best for Juliet and why she is so protective of her. The use of the noun 'lady' tells us Juliet is maturing, and is not of age where she could handle her spouse committing adultery, this makes the Nurse worried, and this is why the Nurse ensures whoever wishes to or is going to marry Juliet, this being Romeo in the extract, will stay true to her and not commit such an act, as it could lead to her decline in mental health and leave her heartbroken.

The Nurse is presented as the individual who does most of the work, such as ensuring Juliet is ready for events and is of sane mind, as seen by the quote 'Well, she shall be there', there is no form of hesitation

(Section A continued) within the quote of the Nurse's speech, this indicates that the Nurse is sure she will be there, and that there is no doubt in her mind, ~~this~~ ~~may~~ the Nurse being the one to say this and not Juliet herself may infer she plans all forms of arrangements which Juliet partakes in, and that ~~she~~ she ensures that Juliet herself is ready for them too.

Overall, the Nurse is presented as a caring, neutral individual within the Capulet Family which only ~~wishes~~ wishes what is best for Juliet, ~~the~~ her character is made to act as a ~~body~~ helper for Romeo and ~~x~~ Juliet's marriage.

b) ~~So~~ Secrets ~~x~~ are a very common theme in the Play Romeo and Juliet, as they plan the entirety of ~~the~~ Romeo and Juliet's relationship around it as seen by them being '~~star~~ star-crossed lovers',

The quote '~~star~~ star-crossed lovers' can ~~infer~~ infer their relationship's secrecy, ~~as~~ as 'stars' are beings that to the normal human eye may be hidden away or very small, inferring that ~~they~~ they ~~were~~ wish to remain hidden and keep their relationship a secret, this ~~so~~ secret is very important to ~~the~~ the plot of the Play ~~x~~ as it is what starts the Narrative at the very beginning of the Play, as the quote '~~star-crossed~~ 'star-crossed lovers' appears at the ~~begin~~ beginning of the ~~the~~ Play'. This secret is mainly

(Section A continued) important due to this relationship being forbidden, as seen by the feud between both the Montague and Capulet Family, meaning this secret could cause a larger, much more dangerous feud between the two families, which could lead to the death of many. Their relationship can be seen as forbidden by the word 'crossed' as typically, a cross will resemble a 'X' symbol, depending on the orientation of which the two stars are travelling. The 'X' symbol cor relates to something being wrong and forbidden, therefore proving why their relationship must remain secret, as if it were to become public, it would be seen as wrong and forbidden by both families.

However, the quote 'star-crossed' can infer that this is fate and beyond human intervention, and that this secret is very important as it is meant to be fate, and one mistake could change their fates altogether, which would result in them never reaching their conclusion reaching the stage of marriage and their overall conclusion. These secrets do cause the characters of Romeo and Juliet to adapt, as the Nurse, Friar Lawrence, Mercutio and more adapt due to their relationship and its evolution, the Nurse becomes more of a neutral party between the two families as she learns more of Romeo and sees that the Montague

(Section A continued) Family is not as bad as or initially inferred by the Capulet Family, and her keeping of the secret of Romeo and Juliet's relationship allows for trust to be built between her, Romeo and Juliet, Friar Lawrence keeping the marriage between Romeo and Juliet also allows for trust to be built between him, Romeo and Juliet.

Overall, the concept of secrets are very important as they have allowed characters from the other family and neutral parties to become more trustworthy as both the Play and Relationship develops, leading up to the marriage.

See below.

Part (a) – Level 3 – 11/20
The candidate focuses on the task in the opening paragraph and the first section uses a relevant quotation and subject terminology ("'the word 'truly'") with some explanation of meaning and effect. There are a range of points made about the Nurse- she is trustworthy, polite, may see the feud as pointless etc- with relevant references used to support these. The second page focuses more on Juliet than the Nurse but there is a clear sense of how the Nurse's words/ actions show us something about Juliet's character and references are from the extract and relevant to the task. Overall, there is sufficient evidence of understanding of a range of techniques placing ths securely in Level 3: 11 marks.
Part (b) – Level 3 – 9/20
The candidate focuses on the task in the opening paragraph and then there is some attempt to link the idea of "star-crossed lovers" with secrets. Whilst this isn't wholly secure, the ideas are relevant to the task and go outside of the extract. The fundamental point- that the nature of the feud means Romeo and Juliet's love needs to remain a secret- is a valid one. The consideration of both the Nurse's and Friar Lawrence's roles in keeping the relationship secret is also valid. It is rather repetitive but moves out of purely narrative hence a Level 2 mark of 9.

~~SECTION A~~

~~Shakespeare~~

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☐ **Question 2** ☐ **Question 3** ☒

Question 4 ☐ **Question 5** ☐ **Question 6** ☐

Shakespeare begins by utilising a commanding tone coupled with adjectives to portray the nurse as overprotective. the text states "But first tell me ye" The commanding tone presents the nurse as straightforward and determined as it emphasises the passion in which she is expressing her thoughts. This is significant as it portrays the nurse as a "mother-like figure" to Juliet as she is demanding answers and clarification from Romeo. The use of the insulting adjectives "gross" and "fool" immediately portrays a straightforward personality as she is expressing her concerns about Romeos character. This positions an Elizabethan audience to evoke feelings of confusion as to why Romeo is talking to the nurse about Juliet. However, a modern audience may view this as a bonding experience for Romeo and the nurse.

Shakespeare progresses by presenting the nurse as trustworthy and joyful through the use of repetition coupled with exclamation. The text states "lord, lord, she would be a joyful woman!" Shakespeare utilises this moment to emphasise the way the nurse values Juliet like a daughter. The use of the exclamation and hyperbole illustrates her erratic

(Section A continued) behaviour and motherlike caring. Shakespeare utilises the repetition of "lord" to portray religious imagery as the nurse talks to a higher power, thanking him. This presents the nurse as a religious figure due to her believing it was the lord that illustrated this chapter for Juliet. In an Elizabethan audience this would reinforce beliefs about biblical views, whereas a modern audience would interpret this as the nurse being happy for Juliets love.

Shakespeare also presents the nurse as someone who is easily guilty into temptation through the use of short sentences coupled with hyperbole. She the text states "not a penny", this short sentence presents the nurse as a greedy figure as she contradicts this statement and ultimately gives into temptation. Portraying how easily she loses sight of maturity, as the greed consumes. The use of the hyperbole in "gentleman-like offer" portrays her as not logical as it emphasises the way she will follow orders and give into Romeos demands due to her own judgement. This would make a elizabethan audience view this as dramatic and unordinary bad as it spirals behind lord capulets back to set up Romeo and Juliet. However, a modern audience would feel excitement at the secret enjoyment as it fuels adrenalin.

(Section A continued) As the Trayedy begins Secrets are presented through hiding love. Shakespeare utilises the balcony scene between Romeo and Juliet to portray how their love is secret and hidden. Shakespeare portrays this by Juliet's statement "deny thy father and refuse thy name" this would reflect beliefs surrounding heirarchy and patriarchy in a Elizebethen audience as having secret affairs was ultimatly forbiden. However in a modern audience they would interpret feelings of secret romantic romance. Shakespeare utilises this moment to signify how secrets can poison the mind as Juliets hamartia signifies her ignorance and desire for love with no logical thinking. The use of the command "Deny" portrays Juliets passion to challenge heirarchy and go against family honour for teenage romance. The significance of secrets goes against logical thinking and family honour as the secret elopment is highly forbidden. This evokes feelings of Shock in a elizebethen audience as patriarchy was highly valued.

As the play progresses Shakespeare utilises secrets to be presented as delightful but utterly destructive. The use of friar lawrences statement "These violent delights have violent ends" when Romeo and Juliet approach him about a secret elopment foreshadows the trayedy in the ending. Shakespeare utilises this moment to illustrate

(Section A continued) how immature thinking without reason can ultimately lead to corrupt. the dramatic irony and foreshadowing in this scene explore how rational thought and eager romance will lead to the destruction of the two lovers. The oxymoron between "delight" and "violence" signify how they are blinded by love and cannot view the ruined marriage at a logical perspective. This would evoke feelings of disappointment in a elizabethan audience due to the marriage without blessing and how they disregard the truth emphasising that their secrets ultimately contribute to their death. However in a modern audience this may evoke feelings of sympathy as they have to keep their true love a secret.

As the play reaches its denumoent shakespear shifts how secrets create minor problems to complete destruction. this is portrayed when Juliet refuses to marry paris and drinks a potion. Shakespear emphasises how their secrets contribute to Juliets dramatic, idiotic decision. Romeo states "I defy you stars" to emphasise his pain, however this portrays his disbelief that his actions caused his fate. this is significant as shakespear implies that their secrets ultimately ruined them and Romeos refusal to come to terms with ther actions leading to Juliets erratic decision portrays the hamartia in his

(Section A continued) character. Shakespeare portrays secrets as leading to destruction as it emphasises that their eagerness controls their fate as their rationality thinking fuelled their love. Shakespeare signifies how their death was the only way the secret is exposed emphasising how they took their secrets to the grave. This would cause an Elizabethan audience to feel a sense of frustration due to their blindness to the steps as well as their eagerness leading to their death. On the other hand, a modern audience would see this as intricate love in the cutthroat in pelle.

Part (a) – Level 4 – 15/20
The response consists of three paragraphs, each of which analyses aspects of the nurse's character. 'Overprotective', 'straightforward' and 'determined' in para 1; 'trustworthy' and 'joyful' in para 2; susceptible to 'temptation' and 'greedy' in para 3.
Each of these aspects is supported by textual evidence and relevant subject terminology is used when doing this: 'commanding tone' and 'adjectives' in para 1; 'repetition', 'exclamation' and 'hyperbole' in para 2; 'short sentences' and 'hyperbole' in para 3.
Each paragraph concludes by commenting on possible audience reactions (effects on reader) and this is a secure level 4 response.
Part (b) – Level 4 – 15/20
This is a consistent and developed argument on the subject of secrets. Initially, secrets are seen as 'hiding love' which is 'ultimately forbidden'. Textual evidence is provided to support this idea and contextual points about defying the hierarchy are woven in to develop it further. Personal response is clear when Juliet is criticised for 'ignorance' and lack of 'logical thinking'.
Friar Lawrence is used to show how this 'immature thinking without reason' leads to inevitable tragedy. References to audience response are intended to provide some context.
Romeo is also criticised, in para 3, for refusing 'to come to terms' with the decisions that ultimately lead to the lovers' destruction: 'their death is the only way their secret is exposed'.
This is a developed personal response which makes effective points.

Question 4

Question 4:*MuchAdo About Nothing*

The extract was taken from Act 4 Scene 1, lines 109 to 139.

For Part (a) candidates were asked to explore how Shakespeare presents the character of Leonato, whilst Part (b) required candidates to explain the importance of anger elsewhere in the play.

Part (a)

Candidates generally engaged with Leonato's character in detail, with most exploring the significance of honour and a woman's sexual reputation in the context of the extract. The most commonly selected material centred on his extreme rejection of Hero ("Death is the fairest cover for her shame") and his image of Hero as ("fallen / Into a pit of ink") and these quotations were often used to comment on the depth of his public humiliation and his willingness to prioritise family honour over his daughter's life. Stronger responses recognised that Shakespeare presents Leonato not as simply cruel but as a product of a society in which a daughter's conduct reflects directly on her father's status, and the most perceptive candidates considered how his language of contamination and disgrace reveals the equation of female virtue with family honour. Beatrice's contrasting response within the scene was noted by a number of candidates as a productive point of comparison that sharpened the characterisation of Leonato. Weaker responses described his anger without grounding their observations in the specific methods Shakespeare employs: there was a tendency to paraphrase what Leonato says rather than analyse how his language constructs him, and some candidates introduced contextual material despite this not being necessary.

Part (b)

Candidates who performed well on this question demonstrated an understanding of how anger functions differently for different characters across the play and structured their responses thematically rather than moving chronologically through events. Don John's cold, purposeful anger was frequently discussed alongside Leonato's more explosive grief-fuelled rage, with the more perceptive responses using the canker and rose image associated with Don John to explore how Shakespeare presents illegitimacy and resentment as the motivating force behind his manipulation. Claudio's public expression of anger at the altar and particularly the "rotten orange" image was a popular example and was often handled with some analytical confidence. The best responses also considered Benedick's anger on Beatrice's behalf as a marker of his transformed character, and a smaller number explored how Leonato's anger eventually redirects itself towards Claudio and Don Pedro in Act 5, arguing that Shakespeare uses anger to drive both the play's near-tragedy and its resolution. Less successful responses listed examples of anger from the beginning, middle and end of the play in sequence without developing an argument about why anger matters to the play's concerns or what Shakespeare uses it to explore. Contextual engagement was variable, with stronger candidates linking the culture of honour and public reputation to the Elizabethan social code that makes Leonato's rage intelligible if extreme, while weaker responses mentioned context in passing without integration.

SECTION A

Shakespeare

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

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

Leonato is first

Part A)

Leonato is first presented as being controlled and the source of comfort. Beatrice cries out to her uncle for 'Help' as she repeatedly cries for her 'uncle'. This may show how Leonato is normally this calm and stable man that helps others. The fact Beatrice repeatedly calls out for him could emphasise the fact he is the one people call to when they're in trouble, reinforcing the idea that he is a calm individual. This idea of him being controlled is developed by his response. He speaks in verse - a very controlled manner. He states that 'death is the fairest cover for her shame' and that fate must 'Take not away thy heavy hand'. This could imply that he finds justice in the situation. The superlative, 'fairest' connotes informed and peace - suggesting that Leonato may have found peace in Hero's death as her 'shame' is too much for him. The noun 'cover' may show how he is trying to hide her and conceal her - again developing the idea that he has great control over her. The full stop at the end of the sentence shows

(Section A continued) how blunt and accepting he is. It is a command - again showing the control that he has.

The idea that he is controlled is mirrored by how much he speaks and also the manner of his speech. He holds most speech in this extract - implying that he has control in the situation. He also speaks in verse, suggesting that he is emotional and that he is speaking passionately but in a very controlled way.

However, by the end of the extract, he appears to have lost his calm in an outburst of vituperation at his daughter, but he still remains in control. He commands her, 'Do not live Hero' and repeatedly calls her 'mine'. This suggests that he takes responsibility - he sees her actions as a reflection upon him - tainting his calm and controlled reputation. The possesive pronoun 'mine' suggests that they were close. And that it was 'mine I loved' and 'mine I praised' again develops the idea that he is hers and that she is a reflection on him. Shakespeare uses the repetition of 'mine' to highlight how much Hero reflects on Leonato and to emphasise how much damage has been done to his calm and controlled reputation. However, even by the end of the extract, Leonato has lost all control.

(Section A continued) He realises Hero has 'fallen into a pit of ink' and the 'wide sea hath drops too few to wash her clean'. This may suggest that she cannot be helped, Leonato for the first time has surrendered control. The verb 'fallen' connotes untrollability - it can't be helped, emphasising Leonato's lack of control. The use of the metaphor also suggests that it is impossible to remove, it is permanant, much like the damage done to Leonato's reputation.

(Section A continued) Part B)

Shakespeare first explores anger through the character of Don John. He is set up as the bitter and illegitimate brother of Don Pedro. He discusses Pedro and Claudio to Barachio and admitts 'I must be sad' and that 'I am trusted with a muzzle'. This suggests he knows what he is and cannot change. This is significant because this acceptance allows him to lean into his role as the illegitimate brother. In Shakesperean times, is somebody was born out of wedlock, it was looked down upon and it was seen that they could inherit their parent's sins. Therefore, 'John the bastard' is the perfect villan. He is bitter about Claudio and Pedro's successes. He states that any 'impediment' to Claudio would be 'medicinal' to him and that he would rather be a 'canker in a hedge than a rose in his grace'. This might develop the idea that he is accepting and despite Pedro's kindness, he is determined to be angry.

Shakespeare develops the theme of anger by demonstrating how anger leads to others to do the same. After Don John's plan, Claudio and Pedro slander her at the wedding. They describe her as an 'approved wanton' and a 'rotten orange' as well as a 'common stale'. This highlights their disgust at Hero's actions.

(Section A continued) This is because they saw her as unchaiste. It was unacceptable in Shakespearean times for a woman to lose their virginity before marriage. So much so, there would often be somebody with her and her partner until marriage to avoid this becoming the case.

Finally, Shakespeare presents anger as impermanent and changing. By the end, both Benedick and Claudio are to be married. Hero states that now she 'lives a maid' - highlighting Claudio's acceptance and how they are to be together once more. Benedick's transformation embodies how anger can be lost. He fears women and marriage due to his concern at becoming a cuckold. This was where the women would be disloyal to her partner while everybody else knew it. He would become a laughing stock - something Benedick fears. He declares he will 'Live a batchelor' at the beginning of the play while discussing marriage with Pedro and Claudio. But by the end he states 'when I said I will die a batchelor, I did not think I would live till I was married' and he advocates marriage to Others 'Find thee a wife'. This clearly shows how anger can be lost and replaced with love.

Part (a) – Level 5 – 17/20

This is a cohesive evaluation built around a clear, sustained interpretive thread: the idea of Leonato as a controlled figure whose composure cracks and ultimately collapses across the extract. This is a genuinely sophisticated structural reading, as the candidate is not simply identifying isolated techniques but tracing an arc of control-to-collapse through the verse form, the volume of Leonato's speech, and his syntax. The analysis of "fairest" as suggesting Leonato has found peace through Hero's punishment is a mature and slightly uncomfortable reading that shows real engagement with the darker implications of the text, and the treatment of repeated "mine" as reflecting how Hero's actions damage Leonato's own reputation is precise and well-evidenced.

The closing analysis of "fallen into a pit of ink" is particularly effective, creating a cohesive link between language, character, and the governing argument of the response.

Part (b) – Level 5 – 18/20

This is an assured response with a genuinely original organising idea: that Shakespeare presents anger not as a fixed state but as something that can be examined, transferred, and ultimately resolved by the play's end. Tracking anger from Don John's bitter self-acceptance, through Claudio and Pedro's transferred fury at Hero, to its eventual dissolution in Benedick's transformation, shows a mature, whole-text understanding of theme as something that develops dynamically rather than simply recurring.

The treatment of Don John is well-contextualised: the candidate's understanding of Elizabethan attitudes toward illegitimacy, and the way this is used to explain why Don John leans into villainy as an identity rather than fighting against it, is a genuinely perceptive reading of his psychology. The selection of "muzzle" and "canker in a hedge" is apt, and the candidate avoids simply listing quotations by using them to build a coherent account of Don John's self-conception. The final section on Benedick is well-chosen and used to demonstrate genuine character development, and the explanation of cuckoldry anxiety is accurate and relevantly applied.

Question 5

Question5: *Twelfth Night*

The extract was taken from Act 3 Scene 1, lines 109 to 145.

For Part (a) candidates were asked to explore how Shakespeare presents Olivia, whilst Part (b) required candidates to explain the importance of deception elsewhere in the play.

Part (a)

This question was well received and candidates generally used the extract to good effect, with many engaging purposefully across the whole passage rather than concentrating on a narrow portion of it. The most successful responses explored the way Olivia's behaviour in this scene is both emotionally unguarded and socially transgressive. Her willingness to speak openly of her feelings to someone she believes to be a young man of lower status offered productive material for comment on gender, power and vulnerability. Stronger candidates analysed the compression of her exchanges with Viola, noting how Shakespeare uses the rapid, witty quality of their dialogue to present Olivia as quick-witted even in a moment of exposure, and the most perceptive responses considered the dramatic irony created by Viola's closing admission "I am not what I am," which allowed Olivia's directness to be read against a backdrop of concealment the audience but not she can perceive. Her image of herself. Weaker responses described Olivia as simply lovesick or forward without grounding these impressions in Shakespeare's specific language choices, and some introduced contextual material about Elizabethan gender expectations that displaced close reading.

Part (b)

This question proved fully accessible and candidates covered a wide range of deception across the play. The gulling of Malvolio dominated responses at most ability levels, and this was often handled with genuine engagement. Many candidates showed sympathy for Malvolio's treatment and some explored the cruelty that underpins what the play presents as comedy, with one notable response raising the possibility that his confinement and its effects might be read as a comment on mental suffering. Stronger responses moved beyond Malvolio to consider how Viola's sustained disguise as Cesario functions as the structural engine of the play's deceptions, driving both the comic and the more unsettling elements of the plot, and the most accomplished essays examined how Shakespeare uses deception not only for comic effect but to expose the self-deception of characters like Orsino, whose romantic persona is shown to be a performance as much as Viola's costume. Some candidates also explored the confusion surrounding Sebastian and the deceptions practised by Feste across the play. Less successful responses catalogued examples of deception without developing an argument about why deception matters to the play's concerns or what Shakespeare invites the audience to conclude about it.

Part (a) – Level 3 – 12/20

This response shows an understanding of a range of language features and links these to their effect on the reader, which secures it within Level 3. The candidate identifies the personification and movement verb in "chase," correctly connecting the hunting connotation to Olivia's desperation, and develops this further by noting the zoomorphic contrast between "lion" and "wolf" as illustrating the difference between Viola/Cesario and Orsino. This comparative point shows a reasonable grasp of how Shakespeare uses imagery to differentiate characters rather than simply describing one figure in isolation.

The analysis of short, broken-up speech ("That's a degree to love") as conveying hesitancy and the analysis of repeated commas as reflecting Olivia's reluctance to fully expose her feelings are both relevant and appropriately linked to effect, though they remain fairly brief. The point about the shift in Olivia's tone shows some understanding of how Shakespeare tracks psychological change through dialogue, and the treatment of personified "the clock" is a reasonable, if underdeveloped, attempt to explore how Olivia displaces responsibility for her feelings.

Part (b) – Level 3 – 12/20

This response shows a relevant personal response, soundly related to the text, and an appropriate critical style with sound interpretation, placing it within Level 3. The candidate identifies Malvolio's self-deception as a central concern and supports this with a well-chosen quotation, using the repetition of "great" to argue that Malvolio is convinced of his own superiority. This is a sound, focused point that is reasonably well developed, and the link to Elizabethan anxieties about social mobility is relevant and appropriately applied as context.

The treatment of Sir Toby and Maria's trick is also relevant, with the candidate correctly identifying the premeditated nature of the "yellow stockings" deception and using this to extend the argument about Puritan mockery. The closing point about the title "Twelfth Night" representing "a celebration of deceit and excess" is a nice interpretive touch that shows some ability to think about the play's themes at a wider level.

SECTION A

Shakespeare

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

5(a)

Shakespeare presents Olivia as ~~[illegible]~~ nervous and persistant, Olivia states "A ring in chase of you" he uses personification to symbolise Olivia's ~~[illegible]~~ sudden desperation for marrage, the movement verb "chase" ~~[illegible]~~ has connotations of hunting something. Shakespeare creates this semantic ~~[illegible]~~ field of Animals to illustrate Olivias desire for Viola/Cesario as raw and uncontrollable. ~~[illegible]~~ This is evident through ~~[illegible]~~ Shakespeare's strategic use of zoomorphism "lion ~~[illegible]~~ than the wolf" here Olivia highlights the differences in Viola/Cesario and Orsino, juxtaposing them through the ~~[illegible]~~ animalistic imagery.

Shakespeare conveys Olivia to be bold through her statements yet ~~[illegible]~~ anxious for a response, Shakespeare ~~[illegible]~~ acheives ~~[illegible]~~ this through her broken-up speech, ~~[illegible]~~ she states "That's a degree to love." ~~[illegible]~~ this. is underlining her desperation and denial, portraying her as a deluded and indulgent character. The short sentance evokes a clearer ~~[illegible]~~

(Section A continued) understanding for Olivia's complex feelings.
The repeated commas imply that
Olivia is hesitant to reveal the true depth
of her feelings of love and obsession for
Viola/Orsino.

Shakespeare deliberately showcases
a different power dynamic. He illustrates Olivia
as a receptable and nervous unsecure woman
"what might you think?" the shift in Olivia's
tone is evident as the self assured character
she is, now worries about Vidas opinion
this uncovers her strong and sudden dependance
on Viola/Cesario, Shakespeare uses this to
highlight the impact Viola has made on Olivia.
Shakespear uses personification to suggest that
Olivia is attempting to indirectly persue Viola/cesario
"the clock upbraids me with the waist of time"
the repeated personification of "the clock" and "unmuzzled
thoughts" allude that Olivia's emotions are a direct
result/outcome of Vida/Cesario's actions and that
she has no controll nor responsibility toward
them.

(Section A continued)

Plan

Malvolio: self deception

"some are born great..."

- distorted self image

Maria / Sir Toby's letter

~~Feste~~ "yellow stockings"

~~Olivia~~ Appearance vs reality ~~Malvolio~~

Malvolio's "I will come for the ~~whole~~ pack of you"

Elizabethan society

Twelfth night celebration of performance and

(Section A continued)

5 (b)

Shakespeare use's deception strategically and exessively. Deception is used as a devic to reveal/uncover secrets and to comedically confuse the Elizabethen audience, Shakespeare uses Malvolio's ending as a manifestation of his militant ideas on control and his distain of self indulgence, he states "Some are born great, some achieve greatness and some have greatness thrust upon them" this captives his exessive apitite and desire to be 'great', in this quote he is commenting on his spending desire to improve his social status. Shakespeare, cleaverly use's this to evoke distain in the Elizabethen audience toward Malvolio, as the Elizabethen society looked down on members who climb the social ladder. The repitition of "great" suggests his self deception, as he is sure he is meant to be "greater" or of a higher class, he follows a common pattern of showing his self agrandised image that he is convinced of, this hints that he is constantly decieving himself. This conveys Shakespeares intention of conveying Puritans as individuals who think themselves to be superior, furthering the societal distain of Puritanical ideas.

Shakespear conveys deception to be deliberate, intentional and carefully orcistrated through his portrayal of

(Section A continued)

Sir Toby, and Maria. Maria is of a ~~lower~~ much lower class yet shows ~~[illegible]~~ intellegance and ~~[illegible]~~ convays a devient nature. ~~The careful planning of the writer~~ the ~~trickery of Maria~~ trickery Sir Toby and Maria played in Malvolio, "wear yellow stockings" was pre meditated and planned out. Shakespeare ~~[illegible]~~ furthers the ~~[illegible]~~ mockery of Malvolio as Puritans didn't agree with the theatre. The name "Twelfth night" means a celebration of decite and exess.

See above.

Question 6

Question6: *The Merchant of Venice*

The extract was taken from Act 4 Scene 1, lines 297 to 330.

For Part (a) candidates were asked to explore how Shakespeare presents Portia in this extract, whilst Part (b) required candidates to explain the importance of punishment elsewhere in the play.

Part (a)

The extract offered candidates numerous opportunities for quotation and textual engagement, and responses were generally written at length with confident knowledge of the scene. Most candidates identified Portia as professional, intelligent and strategically formidable, with many commenting on the controlled nature of her approach: appearing to rule in Shylock's favour before the precise, devastating reversal that "this bond doth give thee here no jot of blood". Stronger responses analysed the theatrical architecture of this moment: the way Shakespeare allows Shylock's triumphant repetitions of "most learned judge" to ring out before the trap is sprung, so that the audience's understanding of Portia's authority is built through dramatic irony as much as direct statement. There was a tendency in weaker responses to describe Portia in simple terms such as clever, sneaky, cruel without grounding those characterisations in close analysis of Shakespeare's language and dramatic methods, and some candidates introduced contextual material that displaced rather than supported engagement with the extract itself.

Part (b)

The most common approach was to focus on the punishment of Shylock, and while this was clearly central and appropriate, a significant number of candidates confined their contextual discussion almost exclusively to antisemitism, producing references that were repetitive and insufficiently integrated into literary argument. Stronger responses moved beyond this to consider punishment as operating on multiple levels within the play: the bond itself as a structure of punishment for perceived prior wrongs; the forced conversion as a form of punishment more severe than the financial penalties; and, most perceptively, the way in which Portia herself, constrained by her father's casket test, might be understood as a figure who has experienced the punishing effects of patriarchal authority. A small number of stronger candidates demonstrated a sophisticated understanding of the play as a Problem Play, using that critical framework to argue that punishment in the text is never straightforwardly just, that the comedy's resolution depends on a punishment of Shylock that the play's own internal logic renders uncomfortable. Weaker responses made sweeping statements about Shakespeare's personal beliefs on antisemitism, which lacked nuance, and there was a more restricted use of quotation in part (b) than in part (a), with candidates relying more heavily on reference to moments in the play than on direct textual evidence, though this if, of course, still creditable.

SECTION A

Shakespeare

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Chosen question number: **Question 1** ☐ **Question 2** ☐ **Question 3** ☐

Question 4 ☐ **Question 5** ☐ **Question 6** ☒

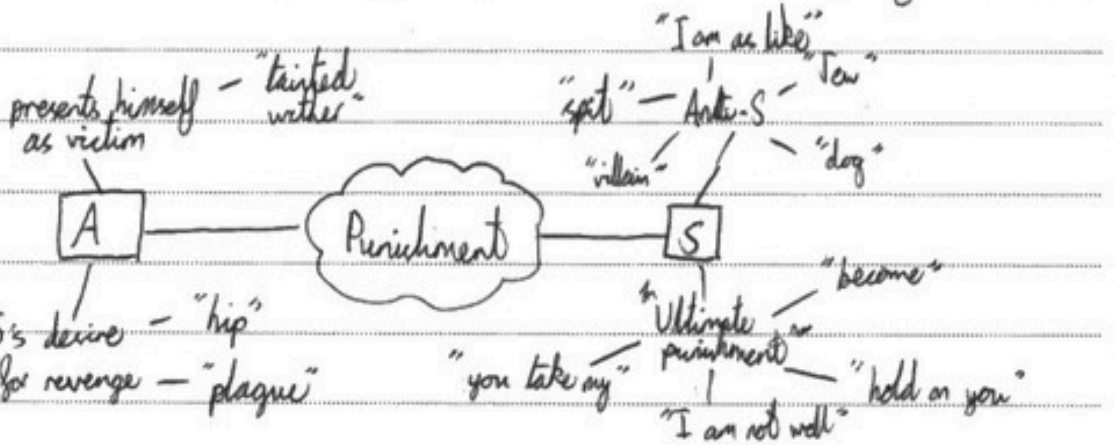
6a. ~~Portia~~ Shakespeare presents Portia as intelligent, as ~~she~~ male characters praise her for it (believing her to be a man). When saying that Shylock is entitled to his ~~bond~~ pound of flesh, he describes Portia as a "Most rightful judge!" and "Most learnèd judge!" The superlatives "Most rightful" and "Most ~~learnèd~~ learned", combined with the exclamations, convey Shylock's admiration of Portia for her wit and intelligence as the judge. Additionally, the shift between ~~the~~ the ending (where "that same merchant's flesh is [Shylock's]") and Portia telling him "This bond doth give thee here no jot of blood" creates ~~a~~ contrast, showing how Portia has examined the bond and realised a way to save Antonio from death. This is testament to her ingenuity and intelligence. Perhaps here, Shakespeare is trying to critique the ~~belief~~ common ~~belief~~ belief in the Elizabethan Era that women were inferior to men.

Shakespeare also uses Portia's character to emphasise the systemic Anti-Semitism that was prevalent in Elizabethan society, despite most British people never having met a Jew. Portia says how Shylock "shall have nothing but the penalty". This declarative phrase highlights her commitment to the choice of disadvantaging Shylock. Additionally, the fact that she chooses to save Antonio from the bond, but punish Shylock by refusing that he gets the money,

(Section A continued)

shows her Christian bias, ~~reflective of~~ reflecting how pro the prejudice against Jews was systemic (with Christians originally blaming Jews for the death of Jesus). Moreover, Gratiano repeatedly describes Portia as a "learned judge" after she saves Antonio, ~~not~~ both praising her and mocking Shylock's previous words. He, too, appreciates Portia's wit, but specifically its use for the purpose of Anti-Semitism against Shylock. Here, Shakespeare may be inviting the audience to critique the bias shown towards Christians in the law (which would have seemed normal to a contemporary audience).

b



Characters are punished by others when they are said to have done something wrong. Shakespeare presents both Antonio and Shylock being punished to highlight the pervasive Anti-Semitism of the Elizabethan era, and to critique the hypocrisy of Christian characters.

→ In "The Merchant of Venice",

Shakespeare uses Shylock being punished to emphasise the commonplace Anti-Semitism of the time. He is abused due to his faith throughout the play, with characters refering to him as "the dog Jew" (a ~~taboo~~ particularly prejudicial insult, as dogs are considered in Judaism) and "the villain Jew" regularly. As all but ~~him~~ two other characters in the play are originally Jewish, Shylock is

(Section A continued)

unable to protest in a Christian-dominated society. He also later says to Antonio how the merchant "[calls] me misbeliever" and "[spits] upon my Jewish gaberdine" in the street. The fact that Antonio does this openly reflects wider society's willingness to aid Shylock during this abuse, showing the widespread Anti-Semitism of the time. Furthermore, Antonio says how he is "as like to call thee so again / to spit on thee again, to spurn thee too." This continued promise of abuse towards him, as well as being prejudiced, also highlights the hypocrisy of the Christian characters, who choose not to show mercy and kindness towards Shylock, despite it being a key virtue of their faith. When Shylock is being punished in court - for finding a loophole in the law and attempting to kill Antonio - Portia describes him as an "alien" according to a law. This isolates him and separates him from the rest of society due to his religion, showing the systemic Christian bias even in the court. The law decrees that his money ~~must~~ must be taken from him if is not executed, which the duke presents as a kindness - while a few lines before, Antonio voices his happiness that is dying before he reaches "the age of poverty." Because of this, we see that Shylock's protests ("You take my life / When you do take the means by which I live") are justified, and highlight the deceit of the Christian characters, and the reality of the cruelty they inflict upon him. Antonio, however, chooses to let Shylock keep his money, on one condition - he "presently become a Christian." While modern audiences may view this as morally wrong, a contemporary one would see this as a good ending, as forced conversion was common in the Elizabethan Era. Shakespeare nevertheless invites the audience to critique the systemic prejudice shown towards Jews at the time.

(Section A continued)

Shakespeare also uses Shylock punishing Antonio to highlight the hypocrisy of Christian characters. ~~Due to Antonio~~ Shylock describes ~~&~~ how Antonio "rails" "on me, my bargains, and my well-won thrift", and, because of this abuse, ~~who~~ wishes to "catch him once upon the hip" - Shylock wishes to enact revenge due to the fact that he has been wronged. He tells Solario and Salerio that "~~If a Christian wrong a Jew, what should I~~ "If a Christian wrong a Jew," the Jew should revenge "by Christian example", exposing ~~that~~ the fact that while Christians are permitted to disadvantage Jews, the inverse is forbidden - highlighting the ~~hyp~~ double standards shown in Christian society. ~~Who~~ Upon learning that Antonio cannot pay the bond, Shylock says "I'll plague him," his desire for revenge leading him to a strong sense of justice for himself. When in the courtroom, ~~Bassa~~ Antonio describes himself as a "tainted wether of the ~~fo~~ flock" - ~~no voice~~ although he is now suffering for his complacency at the hands of Shylock, he presents himself as a blameless victim and martyr to generate sympathy. When the duke, presiding over the case, sees Antonio, he ~~describes him as~~ says "I am sorry for thee" - immediately establishing a Christian bias - and describes Shylock as a stony adversary. Despite Shylock only claiming what is rightfully his as part of a prior contract, he is villainised for holding power over a Christian, showing ~~both~~ both the commonplace Anti-Semitism and the underlying hypocrisy of Christian society when interacting with Jews. Perhaps Shakespeare invites the audience here to question the "morality" of Christians and ~~their~~ the importance of their hate over their religious values of kindness.

Part (a) – Level 4 – 14/20
This is a focused and largely sustained response that analyses language and structure with clear attention to effect. The candidate makes effective use of close reading: the identification of Shylock's repeated exclamatory praise (“Most rightful judge!” and “Most learned judge!”) is well-chosen, and the analysis of the exclamation marks alongside the superlatives as conveying genuine admiration is precise and developed. The observation about dramatic irony created by the structural shift between Shylock believing he has won and Portia's revelation about the blood clause is particularly strong, showing an ability to think beyond individual word choices to consider how Shakespeare constructs character across the scene. Overall, the response is focused and detailed with accurate and appropriate terminology.
Part (b) – Level 5 – 18/20
This is an assured and wide-ranging response that demonstrates a high level of engagement with the text and its contexts. The candidate pursues a sustained critical argument that Shakespeare uses punishment to expose both systemic antisemitism and Christian hypocrisy and maintains this thread convincingly throughout. The selection of evidence is discerning: the Duke framing Shylock's financial punishment as an act of mercy with Antonio simultaneously voicing satisfaction that Shylock will witness his death before poverty takes hold is particularly perceptive.
The contextual understanding is excellent and consistently integrated rather than bolted on. The references to forced conversion, Elizabethan attitudes toward Jews, and the theological roots of antisemitism (Christians blaming Jews for the death of Jesus) are all accurate and meaningfully linked to the text. The reading of Shylock's “You take my life / When you do take the means by which I live” as a justified protest that exposes Christian deceit is mature and well-argued.
This is a confident, perceptive response with genuine critical maturity.

SECTION A

Shakespeare

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Chosen question number: **Question 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

Shakespeare presents Portia as ~~as~~ not christian like and not merciful. This is shown through ~~insistence of~~ her ~~is~~ disallowing Shylock taking the previous offer in which he declined before. In the extract it says 'He shall have nothing but the penalty' The noun 'nothing' highlights the fact that he gets nothing ~~but the penalty~~ but the bond which is cruel ~~and not merciful~~ as he ~~has~~ if he sheds ~~his~~ blood he will lose his life and his wealth. This makes the reader feel ~~disliking~~ disliking towards Portia as mercy is a ~~christian~~ highly regarded Christian value ~~is~~ and ~~she~~ yet she doesn't show Shylock any

Shylock presents Portia as as unmerciful and not Christian like. This is shown through Portia disallowing Shylock of taking the previous offer in which he declined beforehand. In the extract it says 'He shall have nothing but the penalty' The noun

(Section A continued) nothing highlights the fact he cannot take the previous offer only the penalty which is cruel as she set unrealistic conditions in which if he shed Antonios blood he loses his wealth which is one of the most important things to him. This makes the reader feel disliking towards Portia as the act of mercy is regarded as a quality that Christians must have yet Portia shows none.

Shakespeare presents Portia as knowledgeable as she completly outsmarts Shylock. In the extract it says 'Are by the laws of Venice confiscate.' The noun 'law' implies that Portia has a deep understanding of the laws of Venice and in which she uses that knowledge to outsmart Shylock. The makes the reader feel that although she is female she has a deep understanding of the law and manages to beat a male in the court.

Shakespeare presents Portia as discriminat and Anti-semantic This is shown through her repeated attemps to make Shylock appe different to the Christians. In the extract it says 'One drop of Christian blood' The use

(Section A continued) The use of the noun 'Christian ~~blood~~' highlights the fact that they are different due to their different beliefs. Portia uses this to make Shylock seem alien-like so that ~~the~~ she can win the trial.

This makes the reader feel hatred towards Portia as she uses extreme 'means such as Anti-semanitism to win the trial.

(Section A continued)

Shakespeare presents the importance of punishment through Antonio. ~~This is shown~~ It is shown through Antonio as he ~~punishes himself~~ ~~give~~ takes a loan from Shylock who he hates because of his love for Antonio. In the ~~M~~play it says ~~'To you Antonio I owe the most in me~~ I will have my bond' The ~~insistence of the pound of flesh~~ reason for the punishment is due to the love that Antonio has for Bassanio and ~~only he takes~~ shows how heartless punishment is.

Shakespeare presents the importance of punishment through Bassanio and his ring. The consequence of Bassanio is that he gives up his ring which as is a symbol for his love and ~~mar~~ marriage with Portia ~~due~~ to as he ~~for~~ to the lawyers as a form of payment. ~~This act of giv~~ In the play Bassanio says 'I will wear this ring even through death' This shows the punishment for Antonio being free is giving up his wife which shows the cruelty of punishment.

(Section A continued) Shakespeare presents the importance of ~~punishment~~ through Antonio. This shown through him ~~giving continously~~ giving money to Bassanio whom he loves whilst getting manipulated by him for Bassanio to marry Portia. ~~He punishes himself~~ Bassanio says 'To you I owe the most in love and in money' This shows that ~~Bassanio is manipulating him whilst Antonio~~ This makes Antonio sad as the reasons why he is heart broken is due to Bassanio loving someone else. 'In sooth I know not why I am sad.' Yet when ~~someone~~ Bassanio's ~~mention~~ marrys Antonio he becomes even more heartbroken which shows how sad punishment is.

Part (a) – Level 3 – 10/20
After the crossing out, the candidate gets going and follows a PEA-type formula. There are a number of points made about Portia- unmerciful, knowledgeable- and understanding is evident. A range of points are supported with relevant references and there is some explanation of effect on the reader ("This makes the reader feel…" etc). Some accurate terminology is used.
Part (b) – Level 2 – 7/20
This is a less secure and less clear response eg the section on Bassanio and the ring. There are some valid points but they are not consistent or applied securely. There is no reference to relevant context; 1 bullet point in each Level is given to context thus, as this is missing, this is placed 1 mark below the top of Level 2: 7 marks.

Question 7

Question 7:*An Inspector Calls*

This was the less popular of the two *An Inspector Calls* questions and attracted a narrower field of responses, though those who chose it generally demonstrated good knowledge of the character. The most common approach focused on Gerald as a womaniser and an embodiment of upper-class entitlement, and candidates who took this line were often well prepared with relevant evidence. The most frequently discussed moments included his relationship with Eva/Daisy, his claim to have "saved" her and the contrasting reading of that claim as exploitation of a vulnerable woman, and his behaviour at the end of the play where his relief at discovering the Inspector may not have been real signals his desire to evade responsibility. Stronger responses explored the tension between Gerald's public self-presentation and the way the play gradually exposes the gap between that self-perception and his actual conduct, noting how he becomes gradually more unlikeable across the play rather than undergoing any meaningful moral change. The most perceptive candidates considered Gerald alongside Eric as a point of comparison, observing that while Eric's behaviour might initially seem more damaging, Priestley invites the audience to recognise that Gerald shares Eric's abuse of power while retaining the composure and social confidence that allows him to escape moral censure more successfully. Quotations such as "we're respectable citizens not criminals," his description of Eva as "fresh" and his predatory "installing" of her in rooms were selected by the most analytical responses and handled with some precision. A recurring weakness was confusion between Gerald and Eric, with some candidates incorrectly attributing Eric's actions, including the pregnancy, to Gerald. Less successful responses catalogued what Gerald did across the play without developing an argument about what Priestley uses him to represent or why his particular brand of unacknowledged guilt matters to the play's central argument.

In terms of AO4, most candidates demonstrated generally secure spelling and punctuation, with vocabulary appropriate to the task. Some responses showed inconsistency in maintaining formal register, and a small number of candidates used overly convoluted phrasing that obscured rather than strengthened their argument.

SECTION B

Post-1914 Literature

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Chosen question number:

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In an inspector calls there are many reasons why gerald croft is important one of them being him marrying sheila birling making 2 high class famalies come togetner. At the beginning of the play the birlings and gerald croft are sat celebrating the engagment of sheila and gerald. Mr birling makes a speech announcing how much he likes gerald and how he would happy to walk his daughter down the aisle. This shows the importance of gerald to be able to have that affect on Aurtner birling, who would clearly nothing but the best for his daughter. J.B preistly would have

(Section B continued) done this to show the great relashonship between the Birling's and the croft's. This is shown when mr Birling says' I have an idea that your mother - lady croft - feels you might have done better for yourself'. Contextually, we wouldn't usually imagine two nigher class famalies to get on as well as these 2 do, you would imagine them in competition with eachother.

In an inspector calls gerald croft shows importance at the end of the play when he discovers that inspector goole is not a real inspector. After taking a walk to clear his head gerald comes to the realization that the inspector didn't seem ordinary and after speaking to a friend finds that there is no inspector goole around brumly. The author has done this to create a huge plot twist into the play to attract more attention from readers. This shows that gerald's important because without him they may have

(Section B continued) never really known inspector goole isn't a real inspector.

AO1 + AO3 - Level 2 – 10/32
AO4 - Level 3 – 6/8
The response is fairly short and is largely narrative, but there is evidence of some critical style and some personal response. The candidate considers a number of relevant points with some textual reference. Some of these and references to the text are not always secure and focused on the points being made. The comments are not developed. There are some errors with capital letters and sentencing but spelling is mostly accurate and shows some control to create meaning.

SECTION B

Post-1914 Literature

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1) higherarchy
2) Sheila inferiour
3) Palace bar
4) Osbornes theory of time

In An Inspector ~~calls Gerald~~ calls Priestley constructs the character of Gerald Croft to expose ~~capati~~ capitalist individualistic ideology. Initially, ~~Eric Gerald is~~ when the inspector arrives he changes the lighting from "pink and intimate to bright and ~~harsh~~" ~~to convey how~~ Priestley is trying to imply how wealthy capitalist's like Gerald who are happy living it with their own guilt. The ~~rose~~ "pink" suggests the rose allusion the wealthy men create and "bright and harder" conveys how the ~~inspec~~ inspector interups this and is trying to embodie Socialist ideas

(Section B continued) ~~of~~ to wealthy men like ~~gerald~~ Gerald, who live ~~in~~ as an arisocrat which means they are socially supieriour than everyone around them. The significant word "harder" conveys that ~~the~~ the inspector changes the birling dining room ~~of a~~ to look like an interrigation, this can imply how ~~lower~~ although Gerald's ~~real~~ class in the heiachy is high the inspector holds the authority in the room.

Priestley ~~constructs~~ utilises the character of Gerald as he resembles the capatilist ideoligy that priestley neglects. Gerald ~~is~~ ~~not~~ being engoged to Sheila symbolises his ~~indu~~ indivisualism as he doesnt marry her for love, ~~however~~ but for the benefit for ~~birling~~ Crofts limited as "Birling and Co" were rivals with the crofts. This portrays Gerald as callous due to himself ~~he~~ ~~hath~~ taking his fathers ideology. In 1912 it was significant that fathers like Mr croft and Mr Birling ~~the~~ taught their heirs how to maintain the ~~patra~~ patriachal

(Section B continued) systems.

Gerald also symbolises inequality as ~~he~~ when he is ~~later~~ accused of being a part of Eva Smiths death he states "Mrs Birling ought to leave to the drawring room" this is significant and it & conveys Gerald as secretive and guilty, however Sheila has the right to be their although Gerald treats her as inferiour. priestley is trying to convey how women in 1912 were supposed to act submissive and & as a subordinate towards their husbands. However later ~~she~~ Sheila decys gender steryotypes and neglects inequality to ridicule his capatilist ~~to~~ doctrine.

~~Gerald is significant as he represents the how double standards~~ preistley ridicules Gerald as he embodies patriachy and ~~double~~ lust- ~~standards~~. Gerald freaquently goes to the palace bar and undermines the women as he states them as "dough eyed and hard eyed" this conveys how he wants women to meet his preference

(Section B continued) as when he is here it is like he chooses which one is most suitable. Gerald is very lustful as he utilises Eva for his own needs. ~~Men~~ Capatilist Men like Alderman Meggerty symbolise lust and marganise women because of ~~their respectable~~ their social class. Gerald initially, acts as a knight and shining armour when he saves Eva from ~~t~~ Alderman meggarty, ~~however~~ although he is no different compared with him. Priestley ~~wrote~~ written An inspector calls to ridicule the idea of the class divide as he thought it was pompous and profound. IN 1945 people would despise capatilists like Alderman and gerald as they exploit the working class ~~and~~ especially ~~to~~ vulnerable women who cant support themselves.

Although priestley ~~conveys~~ portrays Gerald as a negative ~~representation~~ character he does feel genuine remorse when hearing about Eva's death. Priestley "she should have blamed it on me" this

(Section B continued) ~~(one~~ implies how Gerald is tranfoming his character from innitially a capatilist ~~Hen to to~~ this contrasts as he addmits his wrongdoings and ~~Get~~ takes ~~his accoin~~ accountability. Priestley ~~implies how~~ represents gerald as inbetween the older and younger generation due to his mix attitudes towards ~~retro.~~ ~~Sot~~ collective responsibility and socialist views.

To conclude,
Priestley plays on Oespenskys theory of time as ~~how if you dont see wrong in your actions and~~ when the inspector ghoole states "if you dont learn you will learn it fire blood and anguish" this irioson conveys how if the ~~eye~~ cycle repeats and people dont learn then time will repeat ~~its~~ itself Priestley is trying to convey how if capatilist men like Gerald repeat their mistakes they will be no change as ~~wars~~ wotld wars will occur ~~and~~ repeatedly. This shows irony as ~~he door~~ there is a knock on the door when the

(Section B continued) inspector leaves, and a new inspector arrives which illustrates how priestley is trying to embodiet socialist ideas to capatists like gerald who choose profit and wealth over the proleteriat.

AO1 + AO3 - Level 4 – 24/32
This response demonstrates a developed personal response and genuine engagement with Priestley's presentation of Gerald Croft as a vehicle for critiquing capitalist and patriarchal ideology. The candidate maintains a clear and consistent critical argument throughout and this thread gives the response a sense of sustained direction that is characteristic of Level 4.
The selection of textual references is largely well-chosen. The observation that Gerald's engagement to Sheila reflects capitalist self-interest rather than genuine affection, supported by the rivalry between Birling and Croft, is similarly well-integrated and shows thorough engagement with the text.
Contextual understanding is sustained and goes beyond relevant. The reference to 1912 patriarchal structures, the role of parents in passing down ideology, and the positioning of women as subordinate is handled with reasonable depth. The point about Gerald's behaviour at the Palace Bar and the comparison with Alderman Meggarty is perceptive, showing awareness of how Priestley uses Gerald to expose the hypocrisy of respectability. The observation that Gerald “acts as knight in shining armour” but is ultimately no different from Meggarty demonstrates well-developed interpretation. The concluding reference to Priestley's socialist purpose and the cyclical ending shows genuine understanding of the play's didactic intent and its post-war context.
AO4 - Level 3 – 6/8
In the context of the level of demand of this question (a sustained analytical essay on a whole text requiring deployment of critical and contextual vocabulary) this response demonstrates a consistently ambitious range of vocabulary and sentence structures. Terms such as “capitalist ideology”, “patriarchal systems”, “proletariat” and “individualism” are deployed with reasonable confidence and purpose. Despite occasional errors, the response sustains meaning effectively throughout.
While there are surface-level inaccuracies (e.g. some capitalisation inconsistencies and minor spelling slips), these do not hinder meaning at any point. Given that the mark scheme requires examiners to assess accuracy *in the context of the level of demand*, the sophistication of vocabulary being attempted here, and the consistent clarity of meaning despite those errors, places this at Level 3.

Question 8

Question8: *AnInspector Calls*

This was by far the more popular of the two *An Inspector Calls* questions and was broadly accessible across the ability range. Most candidates demonstrated secure knowledge of the play and engaged confidently with the theme, with social class and gender emerging as the dominant lenses through which inequality was explored. The quotations most frequently selected were "girls of that class," "lower costs, higher prices," "they're not cheap labour, they're people" and "millions and millions of Eva Smiths," and the best responses integrated these with precision rather than subjecting individual phrases to extended analysis in isolation. A number of candidates spent considerable time on the dash in "they're not cheap labour – they're people" without identifying the speaker or explaining why the attribution matters. Stronger responses organised their material thematically rather than moving through characters one by one, grouping Gerald and Eric together as examples of male sexual exploitation across class lines, or treating the generational divide as itself a form of social inequality in how characters respond to the Inspector's challenge. The most successful essays demonstrated a clear understanding of Priestley's dramatic and political intentions and considered how stagecraft such as the shifting lighting, the Inspector's function as moral interrogator, the contrast between the warmth of the Birlings' dining room and the conditions of Eva's life, served his socialist argument. A smaller number of candidates also made interesting observations about the Beveridge Report, the lack of a welfare state and the significance of golf as a marker of the class hierarchy the Inspector refuses to observe. Less successful responses drifted from the question focus into social responsibility more broadly, or gave disproportionate attention to the Titanic and Sheila's jealousy over the dress without connecting these clearly to the significance of social inequality. There was also a tendency at the lower end to recount events character by character rather than building an argument. Some centres appear to have encouraged the use of ambitious critical vocabulary with phrases such as "melancholic microcosm" and "alchemy of change" appeared with some frequency, which in stronger responses carried their weight but in mid-to-lower ability scripts served to obscure rather than illuminate. Some candidates continue to make reference to scenes from the recent BBC adaptation of the text, including quoting things that Eva says in this adaptation that do not appear in the original text.

SECTION B

Post-1914 Literature

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Question 28 ☒	Question 29 ☒	Question 30 ☒

Social inquality is truly significant in the play as it teaches us a lesson that it can lead to severe consequences and repeated mistakes should be fixed. Priestley present the working class in an inspector calls to show the inequality of the treatment they are given and how priviledges to upper class reputation and ignorance may lead to the refusal to change and the theory to repeat mistakes until they are fixed which shows the unsettling tension of actions that are lacked with concern may not always get away so easily. Social inequality is first presented when mr Birling got eva smith sacked out of a factory (milmore factory) as the workers demanded a living strike as the wages were too low and they weren't getting enough money. Eva smith wanted an advance to provide and balance her daily life struggles the bills, her job and a secure place to stay at but

(Section B continued) Mr Birling refused her immediately due to her lack in status assuming she was a inferior to the upper class and that she was treated badly through the Birlings. This is seen as a mistreatment to the working class and the inequality of their rights as the upper class deteriorated them through the social class, reputation and position in Edwardian society. A post-war audience would reflect on this as a source of prejudice and inequality to individuals of the working class as they are clearly getting mistreated just for permission to ask for an advance. It makes the upper class seem selfish and careless for others in society as wealth, reputation and status matters to them more than helping others with empathy, kindness and the action of support to those who are clearly struggling. This shows again the belittlement of the working class, they are presented as individuals who continue to work without getting fair and equal treatment they deserve, showing the prejudice of the ~~working~~ upper class, they think they are too good for them - may be infantilised with reputation and continuous attention for wealth. Mr Birling was always seen as a person with selfish capitalism and the refusal to change since Eva Smiths accident was announced, he has continued to deny the attributes and to being involved with her business which emphasises just how stubborn and selfish he really is.

Social inequality is truly significant in the play as

(Section B continued) Priestley teaches us to accept and admit our mistakes before it is too late and also the hope for the future generation (1945) to change and make a difference in Edwardian society during the 1900s. This is seen when sheila, the daughter of the Birlings has immediately changed throughout the whole play using her collective responsibility to represent hope for the future generation in 1945. But before the event of sheila's transformation to change her thinking and perspective, mrs Birling and sheila decide to go shopping and to purchase clothes to their liking, Eva Smith was also present there and she noticed mrs Birling and her daughter Sheila but she got mistreated really badly and instead Sheila misinterpreted the whole situation of a dress she really wanted, Eva was going to get the same one and instead Sheila used her arrogance plus her reputation as the daughter of the Birlings (since reputation was a powerful role in Edwardian Society) and created a whole spectacle with Eva. Eva Smith was a very pretty girl as Gerald croft once said "she was pretty... very pretty" and it made Sheila feel insecure of her beauty and instead her arrogance turned into jealousy. But later in the play she realises her mistakes and admits what she did to Eva as it wasn't fair and deeply disrespectful. Priestley uses Sheila after the Inspector leaves to show the ways of how social inequality was preserved at the Edwardian Society at the time that Sheila had accepted the role to change which

(Section B continued) instantly boosted the future gen to change as well and treat the working class and the example of mistreatment of Eva Smith better than denying and refusing to take blame of actions that reveadly would have consequences anyways. Priestley was also a socialist he is trying to show that actions must always be considerate and that people should admit their mistakes earlier otherwise you wald have to repeat them again. Sheila had a lot of responsibility to say to her parents "you mustn't try to build a wall" warns the dangers and chaos for their actions but her parents refused anyway. Mr and Mr Birling have also shown social inequality to the working class and it had them involved due to Evasmith's accident who was a clear example of mistreatment from the upper class. Mrs Birling owned a Charity shelter where she would help others finalize financial plans and provide money in advance to people who needed it. Eva smith went one day to ask if she could have money as she was struggling and desperate for her own use of shelter. Mrs Birling refused her due to her lack of status, reputation and overall her appearance didn't match compared to what Mrs Birling had which was wealth, money and reputation. Eva was turned down and was escorted out of the shelter, mis-bea and struggled a lot. When Eva Smith's accident was announced, Mrs Birling refused to admit her mistakes and said 'I take no blame' which is clear to the post war 1912 audience

(Section B continued) that she remained the same and is also stubborn and arrogant just like her husband, Mr Birling. Priestley shows us that refusing to learn from mistakes will repeat again and again, social inequality was a major significance in the play as everyone was involved in Eva's suith accident - was mistreated and only the younger gen had potential to change but the older gen did not. It shows again hope for the future 1945 audience that justice will be preserved to those who were mistreated by the upper class, their standards and position in the Edwardian society in 1912. Eric and Sheila realised that they have done and admitted their mistakes and had potential to change while using collective responsibility. Mr Birling (and) Mrs Birling refuse and instead remain as they were. Priestley shows the importance of social inequality and that every individual no matter their wealth, status, position or reputation deserves to be fairly treated and not treated badly no matter where they come from or how they are placed in society and future generations have hope to change in the 1945 audience.

AO1 + AO3 - Level 3 – 16/32
AO4 - Level 3 – 6/8
This is a secure level 3 response which offers sound comment on relevant context. There is a broadly narrative approach in dealing with three members of the Birling family and their impact on Eva but this does not detract from the response's ability to present a sound interpretation.
Mr and Mrs Birling and Sheila are all shown to exhibit capitalist traits which value 'wealth, reputation and status' and contribute to Eva's death. A contrast is drawn between their approach and 'helping others with empathy, kindness and the action of support'. A further contrast is presented between Sheila's acceptance of responsibility and her willingness to change whilst her parents are 'refusing to learn from mistakes [that they] will repeat again and again'. There are several references to Priestley's socialist intentions and his hope to influence audiences in 1945.
Spelling is largely accurate and, although sentences sometimes lack control, a mark just into level 3 for AO4 is appropriate.

SECTION B

Post-1914 Literature

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In An Inspector Calls, Social Inequality is a common theme throughout the play.

Throughout the play, Social Inequality is presented through the contrast between the younger and older generations. At the beginning, Mr ~~Birling~~ Birling ~~says~~ refers to Eva Smith as, "girls of that class-," suggesting that all women in the working class are the same and do not deserve & more simply because of their class, introducing the stereotyped mindset the Birlings have. However, & Sheila Birling challenges her parents by saying, "these girls aren't cheap labour - they're people." This highlights the perspective of the younger generation and the ~~capitalist~~ socialist

(Section B continued) viewpoint becoming more common. A post-war audience would have viewed Shiela and the younger generation as the beginning of change.

Social inequality is presented through Eric and Gerald's treatment of women. Gerald states that Eva Smith was "very pretty," implying that that was the first thing he noticed about her. Eric reveals later on in the play that he "couldn't even remember her name," showing how insignificant she was to him and how he was just using her for his own pleasure. A post war audience would have viewed Gerald and Eric as a reflection of their society and the reality of how working class women are treated.

Social inequality is presented through Mrs Birling's dismissal of Eva Smith. ~~This is evident on the line~~ "On the line," as if a girl of that sort would ever refuse money," J.B Priestley highlights the close minded attitude of the upper class and how quick Mrs Birling was to refuse Eva Smith help due to the stereotypes she made simply based off of her class and without knowing the full story. To a post war audience, this would have been seen as the Capitalistic view

(Section B continued) and they would have disagreed due to ~~the~~ Socialism becoming more common.

Social inequality is presented through Mr and Mrs Birling's relationship. In the stage directions, it states that Mr Birling ~~speaks~~ speaks with a "provincial" accent, suggesting that he was not born into wealth like Mrs Birling, ~~making~~ making her his superior. This would have been seen as ironic to a post war audience due to his attitudes and capitalistic mindset despite having to make his own wealth.

Social inequality is presented through Mrs Birling's reaction to Eva Smith's request for help. Instead of aiding ~~the~~ Eva, Mrs Birling said, "go and find the father of the child. It's his responsibility." This shows how, in 1912, they believed that men were responsible for women, ~~after~~ linking to when Mr Birling said that "a man is supposed to look after himself and his own," highlighting the capitalistic perspective. This would have been frowned upon by a ~~post war~~ 1915 audience due to the increase in socialism and what they have learnt from the war about responsibility and looking after everyone.

(Section B continued)

(1) Furthermore, it refers to when Sheila Birling tells her mother, "you mustn't try to build up a kind of wall between us and that girl," illustrating the harsh divide between the upper class and the working class

AO1 + AO3 - Level 4 – 20/32
AO4 - Level 3 – 8/8
The response shows a clear and sound understanding of the text and at times the response begins to develop with thorough engagement with the text. It improves as it progresses. It makes a number of good and interesting points with a range of relevant supporting quotations. At times the format does appear formulaic but this does not detract from the personal interpretation. The links to inequality are subtle and consider less obvious ideas such as the inequality in the older Birlings' relationship. The comments on Mr Birling's 'provincial' tone move it into level 4 as these demonstrate a more developed insight and analysis. There is consistent accuracy.

SECTION B

Post-1914 Literature

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Social inequality is significant in An Inspector Calls because JB Priestley was a Socialist who ~~despised~~ didn't like capitalist views.

JB Priestley uses Mrs Birling to show the reader that even though she owns a charity, that doesn't mean she's a good person. She still looked down on the working class. 'Girls of that class...', Mrs Birling refers to the working class as 'that class' showing disrespect towards them. However, in the Edwardian era ~~a~~ woman would get paid less and get exploited more because it was normal

(Section B continued) for married men to have mistresses.

Priestley also shows social inequality through Sheila, who sticks up for what's right against her parents. 'You mustn't try to build a kind of wall between us and that girl.' The use of the verb 'build', tells the reader that the parents are still trying to argue their points, the noun 'wall' symbolises the class divide between the working class and the upper class, meaning Mr and Mrs Birling don't want to associate themselves with the working class due to their capitalist ideology that being associated with them would ruin their reputation.

Eric also stands up for Eva Smith against his parents, 'why wouldn't you give her higher wages?' Through the use of a question, Eric challenges his parents choices as Eric represents the younger generation who accept their actions becoming socialists. The question proves that during the Edwardian era Capitalist only cared about profit, not about the lives the working class had to live. Mr Birling describes himself as a 'hard-headed

(Section B continued) practical man of business.' Through the use of the adjective 'practical', he suggests that he knows what's right and saying that he is a 'man of business' suggests he's hard working. However, he doesn't reward his workers with higher wages or days off when they work harder than him. This shows us that social inequality is mostly shown through the capitalists in the play.

Furthermore, Gerald Croft admits Eva was 'young and fresh and charming', through the use of the adjective 'charming', Gerald admits he was attracted to her but he also states 'I didn't feel for her as she felt about me', explaining to the reader that he only exploited Eva because she was an easy target. Eva was a poor working class girl who needed money and a place to stay. Initially, Gerald helped her but admitting he 'didn't feel for her as she felt about' him tells us that he didn't do it out of the goodness of his heart but because it was easy. In the Edwardian era it wasn't shocking to have a mistress but Priestley shows through Sheila how it shouldn't be right.

(Section B continued) ' These girls aren't cheap labour — they're people'. Sheila explains that girls aren't made only for men's pleasure.

Lastly, JB Priestley uses the Inspector to show the Edwardian era the problems that Capitalists cause and that we should grow through the younger generation and have a more socialist ideology. ' There's millions and millions and millions of Eva Smiths and John Smiths still out there ...' This means they should change before something like this happens again. Eva Smith represents the working class and how social inequality can lead to suicide, or a horrible life. Social inequality is significant in the play because JB Priestley's message is to stop only having capitalist views and to be 'responsible for eachother' as we are 'all members of one body'. JB Priestley's views are seen through the Inspector. The collective pronoun 'all' tells the audience that we should start helping eachother out and not only think about ourselves.

AO1 + AO3 - Level 4 – 21/32
AO4 - Level 3 – 8/8
The candidate fulfils Level 3 criteria and moves into Level 4 as there is evidence of some development of ideas and thorough engagement with the text and task. Well-chosen references support a range of points- there is focus on a range of characters and some confidence in the way the candidate exemplifies how Priestley uses each character to explore the significance of social inequality. There is a secure understanding of relevant context and sustained comment on these and how they link to the task. The critical style is sustained with some focus on authorial intention and audience response. AO4 is consistently accurate, fulfilling the criteria for Level 3.

SECTION B

Post-1914 Literature

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10·37
PEAEACWRL

Priestley uses the Inspector as a vehicle to expose social inequality within the play. (An inspector calls) The capitalist, upper class ideologies are challenged through the Birlings ~~and~~ Eva's exploitation is emphasised as a direct result of a 1912 patriarchal society and significant class divides.

The Birlings display a distinct disrespect for the working class. Through the ostentatious attitudes of Mr and Mrs Birling, it becomes evident they value themselves over any one else. Reputation is idolised and reflects their capitalistic ideologies. Priestley ~~sets~~

(Section B continued)

Immediatly sets up Mr Birling as an ideal portrait of a capitalist "hard-headed buisnessman" however, Priestley strategically breaks down this facade to expose the dogmatic character underneath. "There's no chance of war" this defiant tone has reminance of reliability and connotations of strength however this is contradicted by the dramatic irony of the situation as a 1945 audience knows of the upcomming war in 1914. This emphasises that the upper class are stuck in a bubble, oblivious to world issues. His confident tone becomes monotomous as all that he says is a way of becoming more powerful. Priestley explores his greed as a way to critique edwardian society as this links to the seven deadly sins. This would make a post-war audience aware of the extreme class divides and display the social inequality of the time

Additionally, the social inequality is presented through the exploitation of Eva, her lack of control over her own life

reflects the voicelessness of the working class. She personifies the Inspectors message as it was her exploitation that led to her eventual suicide. Treated as an object she was originally diminished "constantly", Shiela tried to defend her own actions "but she was pretty enough, and looked like she could take care of hersely" this characterisation equates beauty to strength, resulting in Eva becomming a victim of her own circumstances as she had to face paternalistic attidudes as a result of her appearance. The upper class tries to diminish their responsibility, defending themselves and blaming Eva. "pretty enough" further minimises Eva to her looks. Furthermore the rejection of responsibility is displayed through Mrs Birlings complacency and unwillingness to change "girls of that class" reduces Eva to her class and emphasises she doesn't see her as a whole. During 1912, Edwardian society rejected responsibility and valued reputation over all else. Priestley manifests the plight of the working class through Eva as a way to represent her struggle. This makes post war audiences aware of the need to move away from

(Section B continued)

a patriarchal society with distinct divisions, linking to social inequality as we see the issues that ~~Finally, the Inspector serves as~~ are caused as a result of something so arbitrary as the class your born into.

Finally, the Inspector serves as a moral compass and spokesperson for socialism to combat social inequality. This is evident as Shiela serves as his proxy as she distances herself from her family to challenge their complicit mindset. "Those girls arn't just cheap labour, they're people" by humanising those that her family has ~~had~~ disrespected She takes a progressive step forward for the younger generation. This serves as an acomplishment for the Inspector as Shiela spreads the socialist message. The inspector says, "We are all members of one body" creates a sense of community "body" implys that society has to work together in order to function and accept collective responsibility. Furthermore, the Inspectors message enables Eric and shiela to face the consequences to their actions and ~~enforce~~ challenge the capitalistic society that they have been raised in. Priestley uses the Inspector as a manifestation for himself as the Inspector

encompasses all the socialist values. Evidently, the Inspectors final message of "fire and blood and anguish" explores religious imagery and contains connotations of hell. This is significant as it shows a 1945 audience the importance of socialism while also solidifying the hope of the younger generation to break down the societal divides and face social inequality head on.

In conclusion, social inequality is extremley significant as exploitation as a result of social standing was extremley common. The older generation represent the side of society that needs to change, while the younger generation promote growth and enforce Priestleys message of collective responsibility for the future of society as post war England were more of a community as class divides were broken down slightly.

AO1 + AO3 - Level 5 – 28/32
The introduction provides a strong platform, indicating three significant points to be explored in the essay: the attitude of the Birlings, the exploitation of Eva and the use of the Inspector as Priestley's mouthpiece to expose social inequality. The answer develops each idea in detail, supported by relevant references and context. There is an assured critical style throughout, with a sustained focus on the question, and a use of embedded quotations.
The points are clear and developed, for example introducing the opposing views of the older and younger generations, to add a further layer to the discussion of "social inequality."
AO4 - Level 3 – 8/8
The candidate demonstrates a range of vocabulary and strong control of punctuation throughout the answer.

Question 9

Question9: *Hobson's Choice*

This was the less popular of the two *Hobson's Choice* questions, with stronger responses concentrated in Question 10. Candidates who did attempt it generally demonstrated sufficient knowledge of the play to construct a relevant response, but the question presented a challenge in that Alice and Vickey are relatively minor characters and fewer candidates had prepared extensively for a question focused specifically on them. The most common approach explored their resentment of Maggie and their preoccupation with conventional social advancement through marriage, using moments such as their dismissal of Will Mossop's prospects and their complaints about their domestic situation to position them as foils to Maggie's determination and independence. Better responses recognised that Brighouse uses Alice and Vickey to embody the passive, status-conscious attitudes that Maggie explicitly rejects, and that their ultimate dependence, first on Hobson and later, after his decline, on Will and Maggie, serves to validate the play's argument about what female self-determination can achieve. Contextual references centred largely on marriage expectations and gender roles in late Victorian society, and these were generally relevant, though they were more effectively deployed by candidates who connected them to specific moments and character choices rather than using them as introductory framing. Less successful responses struggled to move beyond describing Alice and Vickey as jealous or selfish without analysing what their attitudes represent within Brighouse's broader comic and social argument.

Question 10

Question10:*Hobson's Choice*

This was the more popular and more successful of the two *Hobson's Choice* questions, and it produced a stronger overall range of responses than Question 9. The accessibility of the theme encouraged candidates to engage confidently across the ability range, and most were able to identify a variety of moments where choice drives the play's action. Maggie's decision to marry Will was the most frequently discussed example, and it was often handled well, with many candidates recognising that her act of choosing Will is not simply a romantic decision but a deliberate assertion of agency in a social context designed to deny women meaningful autonomy. Stronger responses explored how Brighouse structures the play around a progression of choices, tracing Will's development from a man who cannot choose the simplest thing for himself to one capable of standing up to Hobson and running his own business. These candidates recognised that Will's capacity to make choices is itself the central arc of the play, and that Maggie engineers the conditions in which that capacity can emerge. Hobson's own choices, including his ultimatum to his daughters and his ultimate dependence on Will, were also discussed with some insight in better responses, with candidates noting the irony that the man who most loudly asserts his right to dictate others' choices progressively loses control over his own life. Contextual discussion focused mainly on marriage roles and the expectations placed on women and working-class men in late Victorian society, and this was generally relevant when connected to specific character decisions. Less successful responses listed the choices made by different characters in sequence without developing an argument about what Brighouse uses those choices to explore or what the play suggests about the relationship between freedom, class and self-determination.

Question 11

Question 11: *BloodBrothers*

Candidates engaged well with this question and most were able to write about Mrs Johnstone across different points in the play with reasonable confidence. The most common approaches explored the effect of poverty on her decisions, her religious beliefs and superstitions, and her relationship with Mrs Lyons, with many candidates using the contrast between the two mothers to illuminate the social and economic divisions Russell places at the heart of the play. The decision to give away one of her children was discussed by the majority of candidates and was often used effectively to explore the impossible circumstances in which Mrs Johnstone finds herself, with better responses moving beyond the immediate event to consider what it reveals about the structural conditions that shape working-class lives in Russell's Liverpool. Stronger responses also tracked her development across the play and considered her more metaphorical function, recognising her as a figure through whom Russell presents the cyclical nature of poverty; the observation that Donna Marie's life is beginning to mirror her mother's was a particularly perceptive point made in a number of the most successful essays, used to argue that the tragedy extends beyond the twins to suggest a community caught in a pattern it cannot escape. Her superstition was a popular focus and was generally handled with some nuance, with candidates linking it to her lack of education and her class position rather than treating it as simple character quirk. Stronger responses also noted the scene with the police officer as a pointed illustration of how class prejudice operates differently depending on which side of the social divide you occupy. Contextual references centred on Thatcherism, unemployment and the effects of government policy on working-class communities in the 1980s, and these were integrated more or less successfully depending on ability level. Less successful responses moved through key events in Mrs Johnstone's life chronologically without developing an argument about her significance or Russell's intentions in creating her.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	Question 8 ☒	Question 9 ☒
Question 10 ☒	Question 11 ☒	Question 12 ☒
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Question 16 ☒	Question 17 ☒	Question 18 ☒
Question 19 ☒	Question 20 ☒	Question 21 ☒
Question 22 ☒	Question 23 ☒	Question 24 ☒
Question 25 ☒	Question 26 ☒	Question 27 ☒
Question 28 ☒	Question 29 ☒	Question 30 ☒

Throughout the play, ~~Mrs Johnstone is a crucial~~ Russell utilises Mrs Johnestone as a microcosm of negative experiences a single working class mother would ~~face~~ experience in order to criticise the way the class system allows impoverished people to be treated so poorly. Russell critically presents Mrs Johnestone as a bad mother, like the stereotypes but as the play progresses we as an audience ~~understand~~ feel as though she's been failed by society like so many other women in her position.

(Section B continued) initially, the narrator (in the prologue) describes her as a "cruel ~~Mot~~ Mother" with a "stone in ... her ~~heart~~ heart" and invites the audience to "come judge for [our]selves" this ~~prompt~~ makes the audience pre-judge Mrs Johnstone as she's been ~~described~~ described as a bad Mother. This view of Mrs Johnstone (as a working class single mom) would align with societies views of ~~her~~ women who cannot afford kids ~~that~~ she's a bad Mother and as a result, she's ~~ostr~~ ostracised by society. Russell ~~deems~~ positions, they ~~want~~ the audience (initially) to think ~~it~~ like a middle class member of society to highlight how wrong they are about her and people similar later in the play.

~~Just~~ before ~~when~~ Mrs Lyons manipulates Mrs Johnstone into giving away her baby, she expresses ~~how~~ she "loves the bones" of every one of her kids although she understands kids "Can't live on love alone" and

(Section B continued) the fact she can't provide for them makes her feel guilty. Therefore establishing her intense love and maternal insistence for all her children. ~~This is~~ Therefore Russell immediately disproves the ~~prior~~ preconceptions we had of mrs Johnestone as, clearly, she's a loving mother who cares deeply for her children. ~~It is~~

The focus strips away from mrs Johnestone in the middle of the play

When mrs Lyons manipulates mrs Johnestone into "swear [ing] on the bible" into giving her child away, the dichotomy of opportunity in Education is evident ~~for~~ between the middle and working classes as mrs Lyons utilises mrs Johnestones lack of education (due to Middle class members of society going to ~~to~~ grammar schools and working class receiving a poor education at a Public School)

(Section B continued) to manipulate her. The audience may feel a sense of betrayal of Mrs Lyons as, as the middle class member of society she's supposed to be of superior 'moral compass' yet manipulating people doesn't appear moral. perhaps Russell aimed to critique the hypocrasy of the middle class people, where expecting exemplary behaviour off struggling people whilst not behaving morally themselves.

Mrs Johnestone throughout the play is refered to as "sexier than marilyn monroe" ~~demonstrating~~ which symbolises & how while Mrs Johnestone once had a 'glamourous' life ~~with~~ (as she said "once i had a husband and "they went dancing") ~~her life~~ society failed her and now her life consists of struggling and "living on the never never" so uncertain where her next meal is for her or her kids. This motif is repeated ~~in~~ around the middle of the play again

(Section B continued) to show not only is her fate inescapable, but so is anyone else who fails to meet Society's expectations. ~~This~~ The ~~next~~ audience now is realising that Mrs Johnestone ~~is~~ isn't the problem but Society is.

Impoverished and alone, ~~Mrs~~ Mrs Johnestone's struggles become Linda and Donna-Marie as "Donna Marie already has 3 of her own" near the end of the play and Linda lives with Mickey (Mickey's depression makes him so passive and drained ~~it's~~ Linda's essentially alone) showing the never ending cycle of poverty Mrs Johnestone along with many others will ~~face~~. face. ~~This~~ Russell may have focused of females struggles specifically as he grew up with strong female role models and he grew up working class too so he ~~was~~ empathised with ~~what~~ what Johnestones went through.

(Section B continued) Russells political theatre makes the audience, specifically middle class members of the audience, to reconsider their treatment of impoveris -hed people and to spread kindness. ~~His play~~ His play received a genuine standing ovation on opening night showing his message was sucessfully delivered.

AO1 + AO3 – Level 5 – 28/32
This is an assured and wide-ranging response demonstrating a high level of engagement with the text and a genuinely mature critical voice. The candidate pursues a sustained and sophisticated argument: that Russell strategically manipulates audience prejudice in order to expose and critique it, using Mrs Johnstone as a vehicle to reveal how the class system systematically fails working-class mothers while simultaneously blaming them for their circumstances. This is an exceptionally strong governing idea that shapes the entire response.
The analysis of Mrs Lyons's manipulation is equally strong: the candidate connects the education differential between grammar and public schools to Mrs Lyons's ability to exploit Mrs Johnstone, and goes further to critique the "hypocrisy of the middle class", those expected to have a superior "moral compass" yet willing to exploit vulnerable people. This kind of critical judgement, applied to the text's ideological content rather than simply its surface narrative, is characteristic of Level 5 work.
AO4 – Level 3 – 8/8
In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and uses a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. Terms such as "microcosm," "ostracised," "hypocrisy," "dichotomy," and "inescapable" are deployed with confidence and purpose, and the candidate constructs multi-clause analytical sentences that sustain argument and explore nuance without losing clarity. This is a secure Level 3 AO4 performance meriting **8/8**.

Question 12

Question12: *BloodBrothers*

This question produced a good level of engagement and was generally more successful than Question 11, with candidates able to draw on a range of relevant examples across the play. Most recognised that money functions not simply as a practical concern but as the force that determines opportunity, education and ultimately fate, and this framing produced some focused and well-structured responses. The contrast between Mickey and Edward was the most commonly explored material: the sweets scene, Edward's private schooling, Mickey's unemployment and his comment that jobs don't matter were all frequently cited, and stronger responses used these to build a sustained argument about how class and money shape the diverging trajectories of two boys who begin life as equals. The opening scene and Mrs Johnstone's inability to pay the milkman were also popular examples, often used effectively to establish money as the root cause of the separation that drives the entire plot. Some of the most perceptive responses noted Edward's casual suggestion of becoming a bohemian as a telling moment of class obliviousness, and others explored how Mickey's desperation in adulthood, including his armed robbery, represents the logical outcome of a life of financial precarity, though this last example was used less frequently than might have been expected. Contextual discussion centred on unemployment, class division and Thatcherism, with many candidates referencing factory closures and rising unemployment rates as the backdrop to Mickey's decline; these references were sometimes effectively integrated but were at times introduced without clear connection to the specific moments being discussed, and there was occasionally some uncertainty about the precise historical period in which the play is set. Very few candidates engaged with Russell's use of staging or dramatic structure to reinforce the theme of money and class, which represented a missed opportunity for some of the more able candidates. Weaker responses summarised events linked to poverty without developing an analytical argument about what Russell uses money to explore or why the play's tragedy depends on the financial gulf between its central characters.

SECTION B

Post-1914 Literature

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Chosen question number:

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Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

Russel used money to show the difference between Mickey and Eddie's Life chances. "Why do you need a Job" Eddie says this to Mickey which caused an argument. Due to margret Thatcher people in mickeys position, (working class) their Jobs got cut and lead to mass unemployment. "living on the never never" is what Mickeys lifestyle is refered too. ~~th~~ "never never" is emotional repetition as ~~they are~~ it shows Mickeys unfortunate sitoation of not having

(Section B continued) enough money whereas Eddie can go to University not stress about money.

Rossel used money to show jealousy, ~~Mickey and t~~ between Mickey and Eddie. "could have been me" Mickey was jealous of Eddie as he ended up depressed and in jail as Eddie successful, Mickey implied he wish, he was given away and had a better life. "Gis a sweet" explores jealousy as Eddie could afford nice luxury things and Mickey couldn't. 'Sweet' was used as they were young and innocent ~~at~~ at this age.

Money is important in the play as it shows their lack of understanding. "It's just a game" foreshadows the way Mickey and Eddie die by the use of guns but as Eddie hasn't grown

(Section B continued) up around anything like that he doesn't understand the harm. 'You shot him Sammy' to Mickey when he's older realises the real dangers and ends up in prison for the same thing. He helped Sammy to get money as Linda was pregnant so due to his money problems he ended up in cells.

~~The Money War~~ Rossel used money to show the struggles of being a single mother with kids. Mrs Johnstone used to have a husband who ~~e~~ said she was as beautiful as Marilyn Monroe, who was a hollywood icon and was perfect but fell into the use of medication overdose and died young. "cut off your deliveries' Mrs Johnstone was behind on money so is stopping getting deliveries.

AO1 + AO3 - Level 3 – 13/32
This response sits at the bottom of Level 3. There is a clear personal engagement with the theme of money across the play, and the candidate demonstrates some understanding of how Russell uses the contrast between Mickey and Eddie to explore inequality and life chances. The argument that money determines opportunity (Eddie attending university while Mickey faces unemployment) is a valid and relevant point, and there is some awareness that this reflects a broader social context, with the reference to Thatcherism and mass unemployment.
Some references to the text are made, and occasionally a point is developed meaningfully. The connection between Mickey helping Sammy and his financial desperation caused by Linda's pregnancy shows relevant engagement.
However, the response does not yet reach the consistent focus and secure textual grounding to move higher in Level 3. Quotations are frequently introduced without analysis (e.g. “cut off your deliveries”). Context, while present, is not always linked back to the text with relevance or precision.
AO4 - Level 3 – 6/8
In the context of the level of demand of this question, the candidate maintains generally clear meaning throughout and deploys a reasonable range of vocabulary and sentence structures. The argument is followable at all points and the candidate's intent is never obscured. However, there are recurring issues with punctuation like inconsistent apostrophe use, and some sentence-level grammatical uncertainty, as well as occasional spelling inconsistency (“refered”, “Russel”). These errors are frequent enough to prevent the consistent accuracy required for full marks, but they do not hinder meaning, placing this securely at **6/8**.

SECTION B

Post-1914 Literature

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Question 28 ☒	**Question 29** ☒	**Question 30** ☒

In Blood Brothers, Russell portrays the importance of money through the Johnstones and Mrs Lyons. The contrast in the families wealth causes Mickey and Edward's childhood innocence to result in a broken friendship in adulthood.

Firstly, Russell portrays the importance of money through the struggle of Mrs Johnstone and the arrogance of Mrs Lyons. This is evident as children shout "Mum I'm starving!" suggesting that she struggles to pay for the basic needs of human life. The milkman becomes increasingly frustrated as he shouts "Next week! Next week never comes round here!" These exclamatives suggests that

(Section B continued) it is not just Mrs Johnstone that cannot pay for the milk. Also, money is important in Blood Brothers through Mrs Lyons' arrogance. This is evident as she says "it's a pity it's so big" when refering to her house. She also uses her wealth to manipulate Mrs Johnstone in to "[giving] one to me" when referring to the twins that she cannot afford to keep. She does this be stating "the welfare people are already on to you." The audience feels pathos for Mrs Johnstone as she doesn't want to lose either baby but her financial struggle means she has to. Working class people in Liverpool would struggle financially after the closure of the docks following world war two.

Furthermore, Russell presents money as important through the contrast in the twins' education. This is evident as Edward went to a private boarding school and there was "full of oxbridge". This suggests that he was able to use his wealth to get a good education. On the other hand, Mickey went to a secondary state modern school and responds to a question with "Fish fingers!". This implies that he has a lack of understanding on topics learnt at school,

(Section B continued) suggesting that the quality of teaching is poor compared to Edward's school. Their contrast in education is evident as Edward asks "Don't you know what a dictionary is?" and Mickey responds with, "It's a' thingy 'innit". This powerfully suggests that nurture is a vital part in the twins' education. The audience feel glad that Edward has bright opportunities ahead of him. In post war Britain, working class children would have much less career opportunities than the middle and upper class.

Additionally, the importance of money is presented through the use of Edwards lack of understanding about Mickey's financial situation. This is evident as while Edward is at university, "while no one was looking I grew up!" This exclamative sentence highlights Mickeys frustration at Edwards child-like outlook on life. When Mickey lose his job at the cardboard box factory, Edward says "I'd say sod it and draw the dole" emphasising the fact that he has never been in a situation where he struggles financially. The audience feels pathos for Mickey as they understand what he is going through, while they are frustrated with Edward for showing arrogance

(Section B continued) towards the situation. In post war Britain, working class people were forced to work from a young age to supply for their families.

Finally, Russell portrays money as important through the fact that Edward has a successful high paying job whilst Mickey has resorted to crime to try and provide for his family. This is evident as Mickey would go "back to that job for half the pay and double the hours" highlighting his desperation to earn some money to put food on the table. In contrast, "Councellor Eddie Lyons" didn't have to worry about his financial situation and betrayed Mickey by having an affair with Linda behind his back. The audience is disgusted in the way Eddie has treated Mickey, using his mental and financial stability to lure Linda away from her husband. Thatcherism in post war Britain played a vital role in Mickey losing his job as the closed many manufacturing companies.

Overall, money is massively important in Blood Brothers, as it drives a divide between two

(Section B continued) twins who swore they would be "Blood Brothers". A lack of money and solitary confinement as a result of crime has lead to Mickey's overall downfall and consequently, the death of both twins.

AO1 + AO3 - Level 4 – 23/32
AO4 - Level 3 – 8/8
The candidate begins by establishing a clear response in relation to the task. This is then well-developed using a range of points that are supported with well-chosen references. There is a secure understanding of authorial intention and audience response. More thoughtful ideas emerge as the response continues- the idea that nurture plays a vital part in the twins' differing educations and how this is largely impacted by money, or lack thereof. The conclusion is tightly focussed on the task and draws ideas together effectively with sustained comment on relevant contexts and the ideas Russell is exploring through this thus sitting securely in Level 4.
AO4 is consistently accurate, fulfilling the criteria for Level 3.

Question 13

Question 13:Journey's End

Candidates demonstrated a reasonable knowledge of Trotter's role and most were able to identify several ways in which he is significant. The most near-universal observation was his relationship with food, with almost all candidates commenting on his constant preoccupation with eating as a coping mechanism for the psychological strain of life in the trenches. This was an appropriate focus and was often handled with genuine insight, though many responses identified the point without developing it into a sustained analysis of how Sherriff uses Trotter's behaviour to explore the wider experience of trauma and endurance among ordinary soldiers. His humour was a commonly discussed element at most ability levels, and stronger responses recognised that his comic function is not incidental but structural, providing Sherriff with a means of exploring the absurdity and horror of the war without abandoning the surface decorum that characterises the officers' mess. Trotter's class position was noted by a number of candidates, particularly his contrast with Stanhope and Osborne, and some of the most perceptive responses used this to argue that Sherriff presents in Trotter a version of the working-class experience of the war that differs from the public-school ethos surrounding him, making him significant as both a character and a social type. Patriotism and acts of bravery were discussed by a good number of candidates, though these points were more generically handled than the more specific observations about food and humour. The principal difficulty on this question was the quality of quotation analysis: candidates identified relevant moments and lines but found it hard to engage with Sherriff's message or purpose in a sufficiently detailed and sophisticated way, and vocabulary choices in the analytical commentary were often functional rather than precise. Contextual references to trench conditions and the First World War were present in most responses but were frequently positioned at the end of analytical points rather than woven into the argument.

SECTION B

Post-1914 Literature

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Question 19 ☐	Question 20 ☐	Question 21 ☐
Question 22 ☐	Question 23 ☐	Question 24 ☐
Question 25 ☐	Question 26 ☐	Question 27 ☐
Question 28 ☐	Question 29 ☐	Question 30 ☐

Throughout 'Journey's End', R.C. Sherriff employs the humorous nature of Trotter's unique actions and perspectives in war to highlight how soldiers coped with the everpresent ~~archive~~ of death, as well as highlighting issues with the selection for ranks within the ~~ar~~ British armed forces.

First of all, Trotter is significant in Journey's End as he is used to present the use of food as a coping mechanism in the trenches. Throughout the play Trotter appears to focus on the food he consumes in an attempt to deal with the brutal nature of war. Trotter complains about going on duty because 'I 'aven't 'ad my apricots yet'. Through this, the audience see how Trotter appears to prioritise the seemingly minute detail of food over his duty to his country in the war. This was not uncommon however, as in war, soldiers often focused on small things they could control, to detract from the consuming

(Section B continued) sensation of powerlessness that accompanied war. Through this, Sherriff presents Trotter's worry about 'apricots' not as a point against his character, but as a symbol of the destructive nature of war upon a person's character. This is further seen when Trotter talks about the 'fine bit o' chicken', the night before the German Spring Offensive. He chooses to once again ignore the looming threat of almost certain death, instead praising the food he is eating. Although this could present a lack of understanding on Trotter's part, it alternatively shows the overwhelming nature of war, as not only does Trotter choose to ignore the dangers approaching him, but does not attempt to plan against his fatal fate. Soldiers in war were forced to accept realities, which were out of their control, shown by Trotter's lack of reaction on the war itself. Through this Sherriff explores the devastating effects of war on the mental health of a person, an idea often hidden from public view by propaganda, as it reaches a point where the mere thought of war is unbearable.

On top of this, the character of Trotter is also significant to highlight the issues with the drafting process for war, through his different class level to other officers. Trotter is clearly of a lower social class than the other officers, evident from his informal language, and accent. Whilst all the other officers speak in formal British, Trotter's vocabulary consists of phrases such as 'any'ow', a direct juxtaposition to his comrades. This is

(Section B continued) understandable, as drafting for officers, and ranks above in war were primarily done based upon school, not suitability. There was a famous 'public school boys', which rewarded those of a higher social class who attended these schools with a far superior opportunities for progression in the armed forces. Trotter, in 'Journey's End', is presented as the exception to this. Despite this, Trotter clearly thrives in the trench environment, achieving 'second in command' status, following the tragic passing of Osborne. Sheriff presents that despite Trotters apparent inferior intellect, and possibly intelligence, he is valued significantly in the trenches by his fellow officers. ~~Therefore, Sheriff criticises~~ He could also act as a character foil to Raleigh, a youthful officer, new to the war, led by propaganda, such as Jessie Pope, describing war as a game in his poem. Raleigh's naivety is immediately evident, as he is strikingly not fit to be in the trenches: he describes the raid as 'frightfully exciting' and says the trench life is 'not exactly what [he] thought'. Through this, Sheriff implicitely criticizes how men were ranked in war, a concept he was firmly against, as the play shows the audience that a boy like Raleigh, inexperienced in trenches, is the same rank to Trotter, who defied odds to reach his position. Sheriff explained he wished to show the true nature of war to the audience, and through Trotter's contrast to Raleigh, he achieves this.

Finally, Trotter is a significant to highlight the everyday, everpresent

(Section B continued) nature of danger in war. This is first shown when Trotter claims 'big attack soon', swiftly followed by 'uncle, pass the jam'. This stark contrast shows Trotters remarkable ability to switch between war and trench life, not once again, undisturbed by the threat of death hanging over him. This was however common in war, as R.C. Sherriff described the war as a war of waiting, as soldiers had to deal with this eerie sensation in order to cope. Furthermore, Trotter questions to Stanhope and Hibbert that perhaps 'mat raid shook 'em up more'n we thought'. This presents to the audience how soldiers can become numb to the feeling of death and danger in war, as they assumed ~~the raid would~~ experiencing the death of a mentor, and an 'uncle' like figure would not affect a young, innocent mind. Whilst Raleigh represents youthful society, the other officers represent experienced veterans in war, and Trotter is used to emphasise the gap in between the two, due to the constant pressure, or 'strain' war applies.

To conclude, Trotter is used as a symbol throughout the play of how deeply the issues within the war, often masked from society, which Sherriff attempts to uncover. Trotter shows how deeply war can affect soldiers, emotionally, and the extreme measures often taken to avoid this, alongside the ~~pres~~ whilst simultaneously presenting the issues in the famous public school bias, when it comes to drafting. Trotter is presented as more than just a charade, but as a criticism of war by R.C. Sherriff, who presents war in his own way, almost

(Section B continued) unmasking the true, horrific nature.

AO1 + AO3 – Level 5 – 32/32

This is an assured and exceptionally well-developed response demonstrating a high level of engagement with the text and a discerning understanding of Sherriff's purpose. The candidate pursues a sophisticated and sustained critical argument: that Trotter functions as a multivalent symbol through which Sherriff exposes the hidden psychological, social, and systemic truths of war that propaganda conceals from the public. This governing idea is maintained with real coherence across the entire response, and each paragraph develops a distinct but interconnected aspect of Trotter's significance.

The treatment of food as a coping mechanism is particularly perceptive. Rather than reading Trotter's fixation on food as character weakness, the candidate recognises this as Sherriff's deliberate strategy to illustrate how soldiers fixate on small, controllable details as a psychological defence against the overwhelming powerlessness of war. The candidate is reading Trotter's behaviour as a deliberate authorial critique of how war propaganda obscures psychological reality.

The response achieves the very top of Level 5 because it demonstrates all the criteria: an assured personal response with high engagement, a critical style developed with maturity and perceptive understanding, discerning choice of references that are integral to the argument, and a convincing integration of text and context that illuminates both. The writing is consistently precise and the argument coherent throughout.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. Advanced vocabulary is deployed with confidence, and the candidate constructs complex multi-clause sentences that develop and sustain argument without loss of clarity.

Question 14

Question14: *Journey's End*

This question produced more diverse and engaged responses than Question 13 and was the stronger of the two Journey's End answers overall. Most candidates explored the characterisation of Stanhope and Osborne as the primary loci of power within the dugout, examining the significance of rank, authority and hierarchy in the trench environment, and there was generally less reliance on narrative retelling than might have been expected. The quotation in the question prompt was frequently used as a starting point, with many candidates commenting on the distinction Osborne draws between formal and informal authority as evidence of how power operates through relationships as well as through rank. Stronger responses approached power as a concept with multiple dimensions, considering it not only as formal military authority but also as the psychological and emotional influence characters have over one another. Some of the most interesting essays explored power as both a positive and a negative force within the play: the sustaining power of comradeship and leadership alongside the destructive power of an institution that sends men into situations of extreme psychological and physical danger. Stanhope's drinking was productively discussed in better responses, with candidates recognising that Sherriff uses it to show where formal power and inner resilience come apart, presenting an officer whose authority is preserved on the surface while the man beneath it is unravelling. The powerlessness of the men relative to the structures above them was also explored, with some candidates taking a more political reading of how class determines who commands and who obeys, and who can survive the war with their reputation intact. Top responses made reference to Jessie Pope's recruitment poetry and to Sherriff's own wartime experience, contextualising the play's treatment of power within the broader culture of duty, shame and sacrifice that shaped attitudes to the conflict. Where responses were less successful, candidates focused on character relationships and rank without connecting these clearly to the wider historical context, and the main area of difficulty across the range was engaging critically with quotations rather than simply deploying them as illustration.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

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Question 25 ☒	Question 26 ☒	Question 27 ☒
Question 28 ☒	Question 29 ☒	Question 30 ☒

In the play, Journeys end RC Sherrif wrote this during world war 2 in 1928. He wrote this play during the spring offence to show the horrors of war.

In the play, power is important when in the trenches as an exampie of Osborne when he has a high rank in the trenches because he is wealthy and he has education as he was in a high enough class to be able to go to go to School and learn how to be a man. Also as Osborne is the oldest one their he demostrates power as everyone looks up to him and refers to him

(Section B continued) as "uncle" this shows power as Osborne is loyal to his friends and the other officers like Stanhope because Osborne and Stanhope have a close bond and when Osborne hears a officer talking bad about Stanhope Osborne says "I love that fella, id go to hell with him" which suggest they have a powerful bond. It also shows this poweful bond when Osborne says "He is the best company Commander we've got" which suggest that they have a powerful bond.

Another way power is seen, is through the character Stanhope as he is the company commander of the Trenches and he is a powerful company commander and this is backed when the second in command, Osborne says that "He is the best company commander we've got" which implies that Stanhope is a strong and powerful leader in the war.

Another way power is presented

(Section B continued) In ~~Man Boumys~~ Journey's End is when Osborne and Raleigh go to the front line knowing they are most likely going to die and not make it back from there. And they know this as before Osborne goes up he gives Stanhope his weading ring to give to his wife incase anything happens to him which shows power as he had the courage to go up there and sacrifice himself for Raleigh.

In conclution power is presented in many ways in Journey End through the characters and their backgrounds.

AO1 + AO3 - Level 3 – 14/32
AO4 - Level 3 – 7/8
This is a good example of how a response can be acceptable even though it is slightly unusual in the way it has dealt with the demands of the question.
Osborne is considered to begin with: he 'has a high rank' and 'demonstrates power as everyone looks up to him'. Although no evidence is cited to support the idea that he is 'wealthy and he has education', the response refers to him being known as 'uncle'. Power is next considered as being present in the strong relationship between Osborne and Stanhope: 'they have a powerful bond'. Further, Stanhope is seen as 'a strong and powerful leader'. Evidence is provided in support of all these points. Finally, Osborne 'shows power as he had the courage to go up there and sacrifice himself'. There are a number of references to context even though these are often implicit, particularly on the first page of the response. Sentences can sometimes lack punctuation and the vocabulary used is fairly simple but an AO4 mark of 7 is awarded.

SECTION B

Post-1914 Literature

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Question 28 ☒	**Question 29** ☒	**Question 30** ☒

Throughout 'Journey's end', ~~P~~ Power is a significant, underlying theme. From the beginning, we are introduced to Osborne, but they "call him sir". This presents a necessity for hierarchy in order to keep the Soldiers in check. Without power and respect, nobody would know who to follow. The power ~~Osborne~~ Stanhope wields, does not go unnoticed, considering he's the "best company commander We've got". This cleverly showcases the level of trust and faith the troops have. The adjective "best"

(Section B continued)

interestingly demonstrates how these soldiers have had worse commanders before. This also displays how power isn't decided by what badges you wear, but rather what is underneath those badges. He isn't just anothe commander whom they follow into war with acquiesce, but someone whom they believe has earned their power, respect and dignity. On the contrary, Sheriff also ~~demonstrates~~ brutally displays the impact of being trusted with such immense power. The simile "drinks like a fish" thoughtfully displays Raleighs rampant concern for his superiors wellbeing. "If I wasn't doped with whisky, id go mad with fright" further explores Stanhopes dependance on alcohol. Interestingly, the other soldiers do not rely on drinking which could enforce the fact that Stanhopes addiction is brought on by the stress of being in charge.

Soldiers with a lack of power are also ~~important~~ important for the narrative,

(Section B continued)

as it creates an internal rivalry. When Hibbert calls Trotter a "freak show exhibit", he is attempting to elevate his power above Trotters by projecting his insecurities onto him. The metaphor Makes Trotter appear inferior to Hibbert (despite being the same rank).

The importance of power also leads soldiers to idolise Osborne. So far as referring to him as "uncle". Unlike Stanhope, Osbornes power is less direct, yet still has an impact on the troops. Osborne is somebody they can trust and somebody they can think of as a trusted family member. In a moment of weakness, Stanhope asks Osborne to "kiss me uncle". Despite being his superior, Stanhope confides in Osborne as a trusted friend. The power Osborne has over the trench is (in many ways) more important and significant than Stanhopes power.

"I love that man, I'd go to hell with him" Shows how the soldiers' affection for Stanhope eventually reaches a state of love. This is important as it allows the troops to open up and form a stronger connection, not just between them, but in themselves. Even as the play concludes and the "trench fell silent" the audience remembers Stanhope and Osborne as the two most important and powerful characters. That's why power is important.

AO1 + AO3 - Level 4 – 21/32
AO4 - Level 3 – 8/8
A detailed and sustained response with excellent references to the text. References to context are not strong but these are implied throughout with comments relating the hierarchy within the trenches; the expectation of patriotism and the idea of marriage. The final two bullet points are less convincingly covered through the response but the best fit for the level of engagement with the text and the ideas of power it considers makes it a level 4 response.
There grammatical errors are negligible and therefore it is awarded full marks for the AO4.

Question 15

Question15: *The Empress*

This text continues to grow in popularity and this question produced strong responses across the mark range and candidates generally demonstrated a detailed knowledge of the play and genuine engagement with the theme. Most were able to identify the control exercised over the Lascar sailors as a central concern of the play, exploring their exploitation aboard ship and the hierarchies of command that Gupta uses to establish the colonial power structures against which the play's broader argument is set. Many also went on to discuss Rani as a victim of those with more control. More able candidates moved beyond the Lascars to consider the significance of Queen Victoria's relationship with Abdul and the ways in which imperial authority operates through personal intimacy as well as institutional force, examining how control is maintained not only through coercion but through the conferral and withdrawal of favour. The most perceptive responses explored how Gupta uses the onomastics of her characters to signal the social and racial divides that underpin the play's world, reading the naming of characters as itself a form of control over identity and belonging. Context was generally a strength on this question, with candidates demonstrating secure knowledge of the treatment of Ayahs, the mechanics of British colonial administration and the ideological assumptions of Empire, and these references were in many cases well integrated rather than appended. Stronger responses also considered moments of resistance and subversion within the play, exploring how characters negotiate or challenge the control imposed on them and what Gupta suggests about the limits and costs of imperial authority. Where responses were less successful, candidates focused more heavily on describing the conditions of the Lascars or Rani's situation without developing an analytical argument about what Gupta uses control to explore thematically. Some responses also conflated the two questions, writing as much about Rani's character as about the theme of control itself.

SECTION B

Post-1914 Literature

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Question 28 ☒	**Question 29** ☒	**Question 30** ☒

In Tanika Gupta's The Empress, the theme of control is one that showcases the limitations of the Queen and the apparent benovelent power of her Raj. But, what was this control really like? which are all rendered irrelevant

As the first scene draws to a close, Dadabhai, a man of great moral and intellectual qualifications, explains how the British establishments reject his request to join parliament, showing how the British officials tried ever so hard to prevent anyone "alien in race" from joining their institutions, to reinforce and ensure control amongst their subjects was ever lasting and prevent any outside influence leaking in. Lord Salisbury's sentiment that "the English constituency are not ready to accept a 'black man' for parliament,"

acts as a caricture of Victorian soceity, who did not see the various cultures and differences of their colonies, but only the gifts they had to offer them and the colour of their skin. Gupta attempts to expose the sheer hypocricy of the English State, who wildly boasted of being a beacon of democracy yet see equality as a 'future goal', not a current issue, shown by them not being 'ready'. Control is shown here as a one-way street; the British are welcome to occupy India and assert their dominance, but a single coloured man is not permitted to legislate for Britain.

In Tanika Gupta's the Empress, she uses the character of Abdul to expose Queen Victoria to a perspective of her Raj, and her control, that had been locked away from her, and how the expansion of the Empire represented an imperial greed, and appetite that proved to be insatiable. Abdul's observation to the Queen that 'your' soliders are taking more land in your name,' acts as a pivotal moment of subversion where Abdul, the queen's Munshi, informs Victoria of the harsh reality

(Section B continued)

of her control, and how it is the reason for the displacement of many from their homes. By saying these actions are done "in her name", he places the moral responsibility on her shoulders, pinning her as the symbolic figurehead of all acts of violence. Abdul uses the verb "acquiring" which proves to be bitterly ironic as this refers to violent conquest, using heavy machinery and the "possession of the Maxim machine gun." Contextually, The Raj of this empire was so vast that many said "the sun never went down on the British Empire," but Gupta encapsulates how this control was not acquired due to the British being "Morally superior" but due to it being a violent force of destruction and devastation, being the primary reason for the many famines of India.

Once Again, Abdul's close proximity and influence to the Queen allows him to debate with the Empress of India whether her control of her colonies is a benevolent 'civilising mission' or rather an exploitation of their power's lack of resistance, which labels from the Empire as an extractive force. Abdul

(Section B continued)

informs 'The Empress of famine' that her "soliders have chiselled out all of the precious stones," to which he refers to the grand Taj Mahal. The Empire however did not keep it eyes solely on the treasures of southern India but stole the ~~Koh~~ Koh-i-noor diamond from the sikh empire^ (based in the North), and more notably from a young Duleep Singh, which ultimately captures how the sole aim for these 'Conquerors' was to reap what the Indians had sown. Gupta uses the verb, 'chiselled' to suggest a deliberate greedy action, and to a modern audience this appears quite eye-opening as it paints a picture of the British control of India, without the picture being blurred or the frame being cropped.

Edging away from the extractive nature of British control^ (on its colonies), The serangs serve as a prime example of how control ~~with~~ and a hierarchy within the Indians served as a 'poison', intentionally done to weaken those communal links they held ~~most~~ closet to their heart. As the Serang exclaims "Get your backsides into it," it is a moment where the audience sees how Indians in order to gain any slight advantage would 'betray' their brothers for protection and power. ~~Thus~~ Gupta intentionally

(Section B continued)

uses the harsh character of the Serang to visualise to her audience the grim and poor conditions of the Lascars and how British control acted as a divisive mechanism to cause friction between their own people. The audience has a profound effect of horror, watching how an Indian man wants to gain dignity and can only by 'Kicking' his brothers.

The complex character of Queen Victoria is one that despite the title she holds, holds very little control of her royal house, acting as a mere symbol of control whilst under this illusion of holding power. After Queen Victoria remains persistant on keeping her munshi, she is confronted by her son who declares she will be declared "insane", if she continues with this pursuit. The idea of an Indian man being that close to the Empress of India was indeed a ludicrous thought, one that Victorian soceity would never allow. Additionally, she is the Empress of India, yet has never visited the land, showing how her control is abstract and limited. She controls a land that she does

(Section B continued)

not understand. Gupta conveys that in a prejudiced socecty, the efforts of a singular person will almost never be sufficient to allow change to occur even if you may hold ownership of the world's biggest regime. This begins to envoke a sense of sympathy and pity towards the Queen as her character proves to be more of one of curiosity rather than discrimination and despite clearly finding a sense of peace with her Munshi, she is unable to have full control of that as well.

AO1 + AO3 – Level 5 – 30/32

This is an assured and exceptionally well-developed response demonstrating a high level of engagement with the text and a sophisticated understanding of how Gupta uses the theme of control to critique the British Empire. The candidate pursues a complex, multi-layered argument: that control in "The Empress" operates on multiple levels, as political exclusion, imperial violence, internal division, and personal constraint, and that Gupta deliberately exposes the hypocrisy and limitations of British imperial authority. This governing idea is sustained with genuine coherence across the entire response.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

Question 16

Question 16: *TheEmpress*

Rani was the character most focused on across both questions, and on Question 16 this focus was central. Most candidates explored her treatment at the hands of her first family and Lord Oakham as a way into the play's broader concerns with exploitation, race and the human cost of colonial power structures, and these discussions were often handled with sensitivity and analytical purpose. The role and treatment of Ayahs was the most commonly deployed piece of contextual knowledge and was generally well integrated, with candidates using it to position Rani within a wider pattern of colonial labour and to argue for her representative as well as individual significance within the play. Stronger responses examined Rani's education and the way in which acquiring knowledge gives her a form of agency and control within a world designed to deny both to women and colonised subjects, reading her trajectory across the play as Gupta's argument about the relationship between learning, identity and self-determination. The most perceptive candidates also considered her relationship with Queen Victoria and what this reveals about the way colonial power could operate through apparent benevolence, exploring the tension between Victoria's genuine feeling for Abdul and the structural inequalities that their relationship cannot transcend. Where responses were less successful, candidates tended to recount the events of Rani's story in sequence rather than building an argument about her importance and what Gupta uses her to explore; a number of responses also spent considerable time on the Lascars and other characters in ways that occasionally lost sight of the question's specific focus. Context was a consistent strength across this question, though in some cases references to the British Empire were used as framing rather than as purposeful support for a literary argument.

SECTION B

Post-1914 Literature

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Question 22 ☐	Question 23 ☐	Question 24 ☐
Question 25 ☐	Question 26 ☐	Question 27 ☐
Question 28 ☐	Question 29 ☐	Question 30 ☐

In "The Empress" by Tanika Gupta, Rani is a significant character, and could be seen as the protagonist of the play, as he name translates to "Empress". Rani is as important as the ~~it~~ the many representation of ayahs in the Victorian era, and as to how they were marganilised and exploited. Rani experiences many tragedies through her journey from being a servant to an activist, in reflecting stories of real-life ayahs.

In the beginning of 'The Empress", Rani is expelled from her Job from a former employer Susan Matthews. The reason is because "we have a new nanny, an English one", which reflects the racism and prejudice Rani recieves in the

(Section B continued) beginning. This reflects how the British preferred to hire nannies that were in the same wavelength of their social racial hierarchy in order to raise their children effectively. It is also seen as how ~~some~~ British families view Indian or black nannies due to their comforting and ambiguous treatment towards children, which demonstrates as to how ayahs are easily exploited. Rani then begins to beg her for mercy and to show some dignity towards her but her employer says "take your filthy hands off my dress" ~~insolent~~ This highlights as to how the British society undermines those of colour and discriminated them for their race, religion and ethnicity.

Later in the play, Rani encounters a man named Dadabhai Naoroji, who was the first Indian to enter the British ~~parti~~ parliament. By meeting this person it raises importance to Rani as to that "Education is the only path to freedom". This reflects Rani's importance she is able to mirror the very few ayahs that were able to recieve an "education" after being ~~abandoned~~ abandoned. Dadabhai Dadabhai teaches her the importance of being knowledge and showed her a path to "to fight for the "Indian population that pay

(Section B continued) taxes but have no say in the Indian government". This reflects as to how, despite Britian being a "small island" that control "half the "world" refuse to hand their societal views towards any coloured person. Dada bhai says to Rani "read, read, and read some more", by doing so he creates a fatherly figure to an abandoned ~~girl~~ ayah and gives her chance at life. This reflects how many ayahs abandoned their families from their ~~home~~ motherland only to be exploited in another. Dadabhai being a historical figure, and showing up as a fatherly figure demonstrates as to how Rani is significant. The ~~character~~ is able to reveal the importance of Dada bhai as well as his resilience towards supporting the Indian population in Britian.

In the midst of the play, Rani is employed again by ~~as~~ to Lord Oakham, who is ~~as~~ characterized as a powerful upper class man, who demands authority over women. In this section, Rani is coerced and deceptet by Lord Oakham, which reflects the immense exploitation towards women and ayahs. Lord Oakham almost convinced Rani that "Every women needs to provide protection" for them. This shows how much struggle is endured by ayah's, while being a women and a ~~as~~ Indian, which are both

(Section B continued) devalued in the British society. After Lord Oakheart finds out Rani is pregnant he kicks her out the house, calling her a "whore" and a "harlot", which highlights how ayahs were disrespected and marganised to an extent of losing their dignity. Rani then claims that "you monster... you can have anything but you still take". This represents the entitlement ~~that~~ of ~~the~~ people that have more authority and a higher social class.

At the end of the book, Rani is successfully been able to raise her child (Ashu), and be reunited with her true love, Hari. Hari's love for Rani is consistently referred to throughout the play, ~~of~~ ~~referring to~~ her to Hari, Rani is an "Empress". This signifies as to why Rani is a significant character, her name is the title of the book. ~~Moreover~~ She ~~was~~ is able to collect all her experiences in her journey and learn a lesson from to as to ~~have~~ how the "Indian population" weren't treated like ~~women~~ in the British society. Rani able to deliver the message of resilience shown through her perseverance to all the obstacals she encountered and ~~was~~ as to how all ayahs were all significant to the British rules, but were all invisible, in the nations mind and eyes. She represe

AO1 + AO3 - Level 4 – 26/32
AO4 - Level 3 – 8/8
This response demonstrates a developed and thoroughly engaged personal response to Rani as a significant character in *The Empress*, sustaining a clear critical argument across the full span of the play. The candidate structures the essay with purpose, tracing Rani's journey chronologically from exploitation to resilience. The overarching argument, that Rani functions as a representative figure for the broader marginalisation of ayahs in Victorian Britain, is maintained with consistency and developed with genuine insight.
Textual references are well-chosen and integrated effectively into the argument. The juxtaposition of Rani's dignified plea and her employer's response is used to make a focused point about racial hierarchy, and the candidate moves beyond simple identification to consider what this reveals about British attitudes toward class, race, and domestic labour. The use of Naoroji as a historical figure is handled well: the candidate recognises the significance of his real-world identity and links his advice to read to Rani's transformation from exploited ayah to politically conscious activist, showing detailed awareness of the relationship between text and context. Contextual understanding is sustained throughout. The candidate demonstrates sound knowledge of the conditions facing ayahs (abandonment, lack of legal protection, racial and gendered exploitation) and links these consistently to specific moments in the text. The treatment of Lord Oakham is particularly effective: the candidate recognises that his behaviour toward Rani reflects the intersection of class, gender, and racial power, and Rani's response is read as a commentary on entitlement.

SECTION B

Post-1914 Literature

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PEEL

exploitation-
Daddabhai:
~~Lord Dalhousie~~
~~teacher once owned~~
~~Britain~~

16. In the Empress Rani is shown as a woman who suffers much more than any character in ~~the~~ The Empress. She goes through hardship which isn't easy to deal with especially as a Indian ~~A~~ ayah.

In the play Rani is a key example of treatment of Indian ayah working for their British employers. ~~and how~~ In Act 1, Rani's employer Susan Matthews employs Rani to be an ayah to her children until they reach England and she says 'You are merley my offspring servant' as well as 'get your filthy hands off me'. These two phrases show the significance of how Rani was treated. ~~Rani~~ She has no status as she is only seen

(Section B continued) as her mother child and is also racially abuse when Susan Matthew calls her hands 'filthy'. This show importance to the character Rani since most Indian ayah were left alone and stranded after their employers left them. It shows how the ayah were not looked after during the Victorian era and how the British took advantage of them.

Another way Rani is important to the play The Empress is through how easily ~~an~~ manipulated she was by the character Lord Oakham. When Rani had no where to go Georgina - Lord Oakham servant asked if she would work for Oakham. During Rani stay Oakham says 'You will be much better living with us'. Since Rani has been left stranded by her employer, staying with Oakham was a reasonable choice. Lord Oakham knowing that Rani is a Indian ayah who has no where to go takes advantage of her. Causing Rani to become pregnant and ~~abandoned~~ stranded again, showing Oakham manipulation. This show importance to the character Rani as she was easily manipulated because of her social class. Tanika Gupta may have wrote this to show that ayahs were desperate in need

(Section B continued) and as no one helped Rani when she was left it is no different that other ayahs could have been easily manipulated.

Rani importance is in The Empress helps us depict that once you left in Britain on your own it is not the end. Near the end of the play Rani has now become 'well educated' and is 'trying to become a teacher' and 'set up my own school'. This is important to the character of Rani on how at the start of the play although she is well educated she is still left on her own. It also shows that now Rani can no longer suffer as she is trying to become a teacher. Tanika Gupta writes this to show how education is important to Indian migrants. And if they have a high level of education they can make it far in the British system. Education is a way for low class people in the Victorian society to show

(Section B continued) "Finally Rani importance in ~~the contract~~ is The Empress is when she is seen as more of a valuable than a person. During her stay with Lourd Oakham he tell Rani, 'I prefer to see you dressed as a Indian woman'. This is a key example of ~~objectification~~ extoicisation presented. ~~Exoticisation~~ Exoticisation is when your seen for your position rather than the person you are. Oakham prefers to see Rani in a Indian dress for his own personal wealth and greed. Tanika Gupta successfully show ~~extois~~ extoicisation through the importance of Rani and how potentially other ayah may i been delivered of this same treatment since they ~~were~~ were low in hierarchy.

To conclude, Rani is very important to the play, near far more important than other character due to how Tanika Gupta presents how the mistreatment of actually Indian ayahs were shown. Manipulation, mistreatment, extoicisation and ~~ed~~ importance of education are all surrounded by Rani and shows her redemption of her being overlooked by many people in the British society but is now a respected teacher at the end of the play.

AO1 + AO3 - Level 3 –18/32
AO4 - Level 3 – 6/8
The candidate begins with a clear and relevant focus on the task. There is then exemplification of this with clear points soundly related to the text and the task with focussed textual references which securely support ideas. Interpretation of a range of ideas is sound and there is some consideration of authorial intention and audience response in the final paragraph which also provides sound and secure comment on relevant context. This lacks the development needed for a Level 4 mark and as such secures a mark at the top end of Level 3. AO4- in the context of the level of demand of the question and the amount written, spelling and punctuation is largely consistently accurate with effective control of meaning.

Question 17

Question17: *Refugee Boy*

This is a text which has grown in popularity. Candidates approached this question with reasonable confidence and demonstrated a clear knowledge of Mr Kelo's role and his impact on Alem's life. His importance as Alem's father and his function as a moral anchor for the play were the most commonly explored dimensions of his character, with many candidates using his letter to Alem as a way into discussing how Sissay presents the values of love, peace and resilience in the face of persecution and displacement. Responses frequently drew on knowledge of both Mr Kelo and Mr Fitzgerald, comparing the two father figures and exploring what each represents for Alem at different stages of his journey, and this comparative approach generally strengthened responses by giving candidates a clear organising framework. Discussion of social care and the institutional structures surrounding Alem was present across a number of responses, with some candidates exploring the role of characters such as Sweeney to consider how the formal systems responsible for Alem's welfare reflect or fail the values that Mr Kelo embodies; the most successful of these responses used the contrast between parental love and institutional indifference to make an argument about what Zephaniah suggests society owes to those seeking refuge. Contextual discussion focused on the treatment of refugees and the experience of displacement, and while this knowledge was generally present and relevant, it was often positioned as additional information rather than wover into the literary argument, and some responses gave so much weight to contextual discussion of the refugee system that the focus on Mr Kelo himself became secondary. Less successful responses listed the key events involving Mr Kelo without developing a sustained case for his importance as a character or for what Zephaniah uses him to represent within the play's broader concerns.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

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Question 10 ☒	Question 11 ☒	Question 12 ☒
Question 13 ☒	Question 14 ☒	Question 15 ☒
Question 16 ☒	Question 17 ☒	Question 18 ☒
Question 19 ☒	Question 20 ☒	Question 21 ☒
Question 22 ☒	Question 23 ☒	Question 24 ☒
Question 25 ☒	Question 26 ☒	Question 27 ☒
Question 28 ☒	Question 29 ☒	Question 30 ☒

In Lemn Sissay's play, 'Refugee Boy,' he presents characters of Mr Kelly in order to explore the experiences faced by asylum seekers, in order to highlight both the difficulties faced by asylum seekers and the consequences of their experiences. Through this, Sissay perhaps wishes to convey the need to improve support for asylum seekers and the significance for understanding and sympathising with the experiences they face.

Initially, Sissay utilises the character of Mr Kelly in the play in order to explore the experiences of war and conflict faced by asylum seekers, primarily allowing Sissay to criticise the impact of war on civilians and consequently asylum seekers. In the play, Sissay portrays Mr Kelly and

(Section B continued) his family as victims to the war in Ethiopia and Eritrea and the bordering city of Kadine, Aiem's birthplace. My kelli is told in ~~the epilogue by a teacher~~, both chanted, "Learn Eritrea or die!" and "Learn Eritrea or die!" in which Sissay powerfully a lack of acceptance and belonging for asylum seekers, via the rejection of my kelli from his home country. This violence and conflict faced by asylum seekers is further exemplified where a border states, "Learn you cannot across the border. Secondary," through which my kelli's experiences racial prejudice due to his son's dual nationality. Sissay perhaps includes this in order to criticise the nature of the Ethiopian and Eritrean conflict, which began in ~~1998 and~~ 1998 and was concluded in 2000 by the Algiers Agreement, stating that no military force would be enforced on the ~~neighbour~~ opposing nation. However, despite this agreement, conflict over the town of Badme, which was granted to Eritrea, raged on in 2002 due to Ethiopian leader's refusal to withdraw which Sissay perhaps intends to contrast through my kelli's experience of facing prejudice from her teachers, who continue to call him a, "monyni" and state, "you never shall see blood of the day." Sissay perhaps depicts ~~that~~ my kelli's experience of prejudice in the UK in order to criticise the media's view on asylum seekers as, 'swarms' as implied in the media by portraying an individual experience to humanise the experience of asylum seekers and to criticise this wholistic

(Section B continued) negative dehumanisation of asylum seekers, perhaps with the intent to generate sympathy. Moreover, Sissay suggests that, "he ~~forced her~~ control her by power with the butt of his gun." To also explore the physical trauma faced by my hero, implying the cruelty experienced by asylum seekers. This allows Sissay to criticise the inhumane, cruel practices of war, and perhaps is utilised by Sissay to generate sympathy for asylum seekers by humanising them through outlining the individual experience of my hero.

Furthermore, Sissay also presents the characters of my hero to explore the experiences of asylum seekers through his portrayal of my hero navigating the chaotic UK asylum system, perhaps in order to criticise the lack of support provided for asylum seekers and the need to improve this cold system. In the play, my hero suggests to them that, "I think it's important that we are together at this time," which Sissay implies is not possible due to ~~my hero's~~ the UK asylum system only granting them temporary stay in the UK, meaning in the play that, "the risk to the applicant's life of the is limited." Through this, Sissay powerfully criticises the lack of support in the UK asylum system ~~by~~ and its toll in undermining the risk faced in their home country as, simply, "a border skirmish," in the play scene, which Sissay utilises to highlight the ~~cold~~ unsympathetic nature of the UK ~~in granting asylum~~ system. This is ~~highlighted further~~ seen as in 2020, only 41% of asylum seekers in the UK were

(Section B continued) granted asylum, and previously in 2005, majority of asylum seekers were only granted permission to stay for 5 years. Sissay personally highlights the lack of control in the asylum system to criticise ~~the~~ this temporary stay or refusal to stay in the UK due to its role in creating transience for asylum seekers by making it difficult ~~for them~~ for them to assimilate into the UK when they have limited stay. This may cause difficulty in planning for the future such as ~~finding~~ in finding a job, a house and safety. Furthermore, Sissay presents Mr Kelly's experience in his rough and rugged system through his unwillingness to fight against the system, stating to them that, "we must not get involved in the politics of this country." which Sissay personally includes to imply how the asylum system in the UK causes asylum seekers to feel a sense of helplessness and surrender. Sissay portrays Mr Kelly's refusal to battle the system in order to change the wording of the asylum system and the observer UK view of asylum seekers as negative, perhaps criticising the view that asylum seekers take the jobs of UK citizens and waste tax payers. ~~Perhaps Sissay~~ Sissay perhaps wishes to change this view by persuading the audience to navigate the system due to the lack of sympathy in it as a result of their principles, allowing him to provoke the necessity for his audience to have a sense of understanding and sympathy for asylum seekers' experiences. As portrayed through Mr Kelly's experiences with the asylum system.

(Section B continued)

Moreover, Sissy presents the significance of Mr Kelly in portraying the experiences of asylum seekers through his depiction of the personal fear, hope and belonging generated as a result of the difficult experiences they face, which Sissy may intend to ~~utilise~~ utilise as a means to promote support and sympathy for asylum seekers. In the play, Mr Kelly suggests to his son Aiem that, "The worm that decided it would always shine because it is more powerful than the rest," which is ~~pronounced~~ pronounced by Sissy as a symbol for the persistent hope which remains for asylum seekers despite their difficult experiences. Sissy utilises this repeated motif of the worm that as a symbol of belonging and hope, such as when Mr Kelly suggests that, "You need the drive to be the worm that grows," ultimately allowing Sissy to portray Mr Kelly as hopeful despite his experiences. Sissy perhaps utilises this to create hope, despite the transience generated by the difficult ~~difficulty~~ experiences of asylum ~~seekers~~, seekers, there is a potential for more through things such as reunification with families who have been separated due to the system. Moreover, this sense of hope presented through Mr Kelly allows Sissy to imply a significance in retaining hope and also the role of society in providing support for asylum seekers to achieve this potential for them to find belonging in the UK and fully assimilate. Furthermore, Sissy portrays Mr Kelly in order to convey the potential for hope and belonging due to the experiences of asylum seekers through.

(Section B continued) when he states, "I am Afrean," in response to the violence he faces in the war-ridden country of Eritrea and Ethiopia. Through this, Sisay achieves a sense or unity between himself and the asylum seeker experience or asylum seekers as a result of their shared trauma and the role of this in encouraging unity in the world. Furthermore, this statement suggests Mr Kelly's shared belief in peace and togetherness which Sisay suggests perhaps a positive influence on his climactic experiences in the asylum system, as it provides him Mr Kelly with the motivation to advocate for improvements in society, particularly in the asylum system. Sisay potentially adopts this to imply a potential for positive change in the UK asylum system and to humanise the experience of asylum seekers to encourage sympathy for them and hence to improve support available for asylum seekers.

Overall, Sisay presents the character of Mr Kelly in 'Refugee Boy' in order to outline the experiences faced by asylum seekers, in order to both bring awareness to their climactic experiences to promote sympathy, but also in order to signify the potential for hope and improvements by providing support to asylum seekers. Through this, Sisay potentially wishes to criticise the current state of support available for asylum seekers and to simultaneously advocate for the improvement of this support and the potential for positive change for asylum seekers.

AO1 + AO3 – Level 5 – 32/32
This is a wide-ranging and ambitious response that sustains a clear governing argument across the whole essay: that Sissay uses Mr Kello to expose the trauma asylum seekers face both before and after arrival in the UK, in order to humanise their experience and challenge negative public perception. This thread, conflict, the asylum system, and hope, is followed with real consistency, and the candidate demonstrates a thorough engagement with the text.
AO4 – Level 3 – 8/8
In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

Question 18

Question18: *Refugee Boy*

This question was fully accessible and candidates engaged with it confidently across the ability range. It was also the most popular of the two questions. The theme of belonging lent itself naturally to the play's central concerns and most candidates were able to identify a range of moments that illustrated Alem's experience of inclusion and exclusion at different points in the narrative. Mr Fitzgerald and Mr Kelo featured prominently across responses, with candidates exploring how each character represents a different form of belonging that Alem finds or loses, and better responses used the contrast between these two father figures to structure an argument about what genuine belonging requires as opposed to what institutional care can provide. The role of Sweeney and the social care system attracted considerable discussion, with many candidates exploring how formal structures designed to support Alem simultaneously reinforce his status as an outsider, and some of the strongest responses used this tension to argue that Sissay presents belonging as something that must be chosen and enacted by individuals rather than conferred by institutions. The idea of not belonging and its consequences for a child was handled with empathy and often with genuine analytical purpose. Contextual discussion of the refugee experience and the treatment of those seeking asylum was present across most responses and was generally the most developed contextual element, though it was often introduced as background information rather than used to deepen specific literary arguments. A small number of exceptional responses made purposeful reference to ongoing conflict in the Middle East as a way of arguing that the play's concerns remain urgently relevant, and where this was done briefly and with clear connection to the text it was effective. Where responses were less successful, context dominated at the expense of close engagement with the text, and some candidates moved through the plot in sequence, noting moments of belonging and exclusion without developing a coherent argument about what the play as a whole suggests about the theme.

SECTION B

Post-1914 Literature

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Belonging in Lemn Sissay's 'Refugee Boy' serves as a reality that is prevented by fear and fear-driven stereotypes, and as an unfamiliar feeling for refugees and people of minority. However, despite all this, belonging is eventually possible, and there is still hope.

Belonging is used in the play to show how fear drives people to create harmful stereotypes and prevent people of minorities from belonging or unity. The character of Sweeney is both driven by fear and used to instill fear in others, emphasising the negative effects of mistreating the youth. Youth in the media are presented as ~~violent~~ inherently violent

(Section B continued) and immature, though he feel they haven't been properly taught isn't considered. Knife crimes in the youth have gone up by 14% since 10 years ago, and 17% of knife-related arrests were simply for being on possession of one. This is a direct mirror of Alem and his "cheese knife", which he carried due to fear. Sweeney acknowledges he's "in the deep shit" after being the one to instill that fear in Alem with "I'll cut you up" and "I break their fingers and slice them". Furthermore, sweeney calls Alem's 'people' "liars and thieves, the lot of you", proving his anger is misplaced, and that he has been fed harmful stereotypes due to others fear of different people.*'
As Sissay explores in his introduction, "immigration is as natural to us as breathing" proving that the very fear that drives people to discriminate is irrational. Through this, Sissay sends the message that the only reason belonging is not possible is due to irrational fear, which must be combatted in order for unity to be possible.

Furthermore, belonging is used as a feeling that is particularly unfamiliar to refugees like Alem. While 0.33% of the UK's population are refugees, a much larger, unknown percentage are asylum-seekers.

(Section B continued) This means that many minorities are not even given the right to work, though they have nowhere else to go. Additionally, those who are given money to 'survive' are only given about £5 a day, which is not nearly enough. Similarly, Alem is not accepted when he comes to England. Constantly, he's faced with adversity, whether it's Mr Hardwick approaching Alem "like he's snared a tiger", or it's Sweeney calling him "Alemon" and forcing him to say "I am a Refugee Boy", or it's the Fitzgeralds in his own foster home thinking "he's got a look" or has "taken my fiver". This is proof that no matter where he goes, Alem cannot truly belong. Even in his own home country he is told his family are "dirty dog traitors" who must "Leave Eritrea or die". Sissay uses this to prove the seemingly two year conflict between Ethiopia and Eritrea is much more dangerous than it is presented. Even after the 2002 agreement that [redacted] Badme was Eritrea's, Ethiopia continued its aggressions until they could claim the land back. This is a direct parallel of Alem's situation, and the situation of many refugees, who can't belong anywhere in peace. This further evident through Mr Kelo who is misunderstood by the Fitzgerald's, his own son with "thinking alike, Dad. It is thinking alike", and

(Section B continued) Finally the unamed man who "stabs Mr Kelo" in his own work place. Through this, Sissay pushes the harsh reality of refugees being unable to truly belong anywhere, as wherever they go, they are faced with prejudice and discrimination.

Finally, though belonging can be seen as an unreachable utopia, Sissay also presents it as possible. Following his own experiences, Sissay had a rough upbringing in the care system. He was passed through 4 homes in 5 years and was constantly discriminated against. However, Sissay did not let his experiences entirely shape him and he refused to hold a grudge. He claimed that "children in the care system deserve our respect, not our pity". He is living proof that belonging is possible, as also explored in the play. The character of Mustapha, overcomes his initial fear and befriends Alem, saying, "family is the friends you make". Alem finally begins to belong as he showcases his use of slang with "Dickhead" and "Yo momma". Further more, Alem also starts to belong in his foster family, as "he gives his sister a big hug" and Ruth goes from saying he should "go back to

(Section B continued) where he come from", to being an older sister to him. Finally, Alem even begins to belong or perhaps only make up with Sweeney, who protects him and warns him of a life of crime "like me" that will "cut up that smooth skin of yours". Sissay uses Alem as a representative of all refugees, and if he was able to be loved and accepted, it proves all refugees have hope of belonging. Alem strives for unity in telling everyone "merry Christmas" and creates a strong support system for himself, who all fight for "DEPORTATION GO AWAY. THE KELOS MUST STAY". This use of positive protest, and Alems use of Rastafarianism show that there is even hope for refugees to belong in one place, while still being connected to their home and culture, as Rastafarianism is a big part of British-Black culture. Through this positive ending, Sissay shows that though discrimination and hardship do happen, belonging is very possible, as long as one continues to strive for change and sticks to their morals and what they believe in. By showcasing hope and a path towards unity in Refugee Boy, Sissay proves that belonging is eventually possible, all hope is not lost, and refugees derserve to be, and will, belong.

(Section B continued)

* Furthermore, the Fitzgerald's are initially wary of Alem due to their fear of the situation with Thembi happening again. Mrs Fitzgerald speaks "he looks nothing like him", proving that initial apprehension towards Alem comes from a deep-seated place of fear. In this way, Sisiqy proves that no human is inherently bad, and all stereotypes come from a place of fear and misunderstanding, rather than genuine hate. He also proves that these fears can be overcome, if people strive to see the real truth of people, rather than immediately labelling them.

(in 1st paragraph)

In conclusion, while belonging is prevented by fear and harmful stereotypes, and though it is unfamiliar to people of minorities like refugees, change is very possible and belonging can eventually be achieved, if people continue to strive for unity and peace, as shown in the play, which should be used as an example for real life.

AO1 + AO3 – Level 5 – 30/32

This is an assured and wide-ranging response that sustains a clear and mature thematic argument: that belonging for refugees is obstructed by irrational fear and harmful stereotyping, but remains achievable through individual relationships, resilience, and collective solidarity. The candidate structures the response with real purpose, moving from fear and exclusion through to hope and reconciliation, and this structural arc itself reflects genuine engagement with the play's overall trajectory.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

Question 19

Question 19:*AnimalFarm*

Examiners felt that this question produced some of the strongest responses in Section B and was more successful overall than Question 20. Candidates demonstrated a good understanding of rebellion as a theme and were generally able to range across the novella with relevant examples. The animals' initial uprising against Mr Jones was discussed by almost all candidates and was typically used to establish the revolutionary idealism of the early rebellion before tracing how that idealism is corrupted; stronger responses recognised that Orwell presents the rebellion not as a single event but as an idea that is progressively hollowed out by those who claim to embody it. Napoleon's expulsion of Snowball was widely discussed as a form of rebellion against the original principles of Animalism, and many candidates used this moment effectively to argue that the pigs' accumulation of power constitutes a counter-revolution that betrays the animals who fought for change. Contextual understanding was a particular strength on this question, with most candidates making confident links to the Soviet Union and the Russian Revolution and using allegorical readings of Orwell's characters to support their interpretations. The strongest responses went beyond Stalin and Trotsky to draw on Orwell's personal experiences in the Spanish Civil War as a way of explaining his concern with the betrayal of revolutionary ideals, and some also engaged with the five-year plan and Soviet education policies as part of a more detailed contextual picture. Where responses were less developed, candidates focused on the most prominent moments of rebellion without exploring how the theme evolves across the novella; fewer responses than might have been expected examined the animals' later attempts to challenge or resist the pigs' authority, which offered some of the richest material for exploring Orwell's argument about the relationship between oppression and the suppression of the instinct to rebel. The highest-scoring responses treated rebellion as a complex and shifting concept rather than a fixed event, analysing both acts of resistance and the mechanisms by which rebellion is manipulated and extinguished by those in power.

SECTION B

Post-1914 Literature

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Question 28 ☒	**Question 29** ☒	**Question 30** ☒

Throughout the novel Rebellion is important when the ~~pigs~~ Animals Chase Mr Jones off the farm this Shows that Mr Jones got intimidated By the animals and that the Animals followed Old Majors dying wish.

Another part is when Snowball was chased off the farm Because he Wanted peace and equality on the farm however Napolean had other thoughts And Got his dogs to Chase Snowball off the farm. The dogs Represent the Secret police during the Russian ~~the~~ Revolution. ~~what~~

(Section B continued) Another part in the novel is when Mr Jones and his group were ready to Attempt to Make the ~~Characters~~ Animals Surrender and Run away and Rebel from the Farm however a fight Broke out What Was known as The Battle of the Cow Shed The Animals Won the fight and Made all humans Run and Rebell from The Farm.

Another point is When Napoleon Sold Boxer to Get Slaughtered this Shows that Boxer is Being Rebelled of the farm. Without anyone noticing this happened Because Napoleon thought Boxer was Useless to him Now he was injured therefore he Shipped him to get killed and later told everyone he died in hospital.

Another time is When the people who attempted to Blow up the windmill was Ran off the Farm.

All of these tie to the Russian Revolution Where Wars, Betrayal and Move Broke out

(Section B continued) Finally a point is when at the end of the Novel When Napolean Over an all of the farm and went to go ~~play~~ gamble with the humans Made Animals ~~wanto~~ want to Rebel off the farm Because they were ~~disgusted~~ disgusted By the Sight they Saw.

AO1 + AO3 - Level 2 – 10/32
AO4 - Level 3 – 5/8
As can be seen from the first two paragraphs, this response is largely narrative but there is some personal response and some awareness of context.
The following paragraphs demonstrate an insecure understanding of what is meant by rebellion. Itcould be that it is interpreted as meaning ‘rejection’ or ‘repulsion’.
There is some understanding and knowledge of the text and specific episodes are referenced clearly, enough for a mark securely in level 2.
Although spelling is accurate, there are errors of capitalisation and agreement.

SECTION B

Post-1914 Literature

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The ~~Reb~~ rebellion is presented as a very significant idea which old major proposed to create a ideal communist society this is shown through the quote 'They did not know when the Rebellion preached by Major would take place... but they saw clearly that it was their duty to prepare for it' This really emphasies, the animals ~~eagerness~~ joy and eagerness towards the rebellion, and their dreams of living in a utopia. They ~~knew~~ knew it ~~was~~ was their duty, so this shows the collective efforts, and strong unity, to prepare effectively for the

(Section B continued) rebelion to take place. This also portrays how the animals have hope that their lives will improve slowly but definately as they trust ~~Stalk~~ and respect Old Major dearly. This would make a reader feel a sense of joy ~~and~~ and relif after seeing how they are ready to improve their lives, and ~~Greta escape~~ Kick out their tyrannical leader Mr jones. Old Major is allegorical for ~~benin who believed in freedom~~ and utopian Karl Marx, who suggested that the upper classes took advantage of the lower classes by paying them low wages, while they still kept getting the money, to maintain their ~~Statuss~~ status quo. ~~The~~ He also used a famous quote ('the opium of people') highlighting how the upper classes used the proletariats. ~~orwell is trying to emphasise~~ Old Major is also allegorical for lenin who also wanted a utopia and a fairer society. He created a communist party. orwell ~~his~~ intentions are to emphasise the importance of freedom, as these animals are trying to do so.

(Section B continued)

The rebellion is something that plays a big role in improving their quality of life, and bringing freedom. This is portrayed through the quote 'Jones was expelled and the Manor farm was theirs.' This reveals how the animals followed old Mayor's idea and sucessfully carried out the rebellion. This rebellion is seen to be a pivotal moment for them as they start to taste the joy of freedom, and they now belive that the rebellion is truly just the begging to create the ideal communist society that they have dreamed of. They also also mention how 'they were happy as they never concieved that it was possible to be' showing how their efforts have paid off and seeing a sucessful rebellion, already gives them hope about their futures. This would make the reader feel a sense of pride to see how the animals fought and managed to execute the

(Section B continued) rebellion alone. This links to context as Lenin often talked about a communist society and how land was taken from the poor peasants and divided. He also threw a russian revolution party to appreciate the hard workers. However he later dies in 1924, due to suffering from a stroke.

The Rebellion is presented as and its ideas is presented as something that is starting to be forgotten about from time to time. This is demonstrated through the quote 'Milk and apples have been scientifically proven to contain substances absolutely necessary to the well being of a pig'. Over here we see how Squealer is trying to use intellectual importance to justify hoarding the resources. This implies that the orginal ideas of communism and equality that was meant to exist after the rebellion is starting to dissapear, as we see how the pigs lie to keep resources for themselves. This work emphasis how

(Section B continued) this is the start of the orginal ideas being broken, however the animals haven't realised yet. This would make a reader feel a deep sense of sympathy towards the animals after seeing the pigs selfishness towards them. This links to context as much of Russias industry was nationalised giving the Bolsheviks total control of the goods produced. Stalin was put incharge of the Bolsheviks newspaper propaganda. And the Bolsheviks set up a ~~komso~~ komsomol. Trotsky became a comissioner for the war in 1918 as he is a brilliant organiser + strategist. Orwell wants to highlight the importance of education ~~as~~ as if the animals were educated this would never happen.

The rebellion is seen as something that is basically forgotten at the end. This is demonstrated through the quote 'no one remembered the rebellion'. We see this in chapter 10 where there was no such

(Section B continued) Rising as rebellion, communism or equality. It was all been overtaken and forgotten about by Napoleons tyrannical rule and severe indoctrination by squelar. This links to context as communism had been altered so much that it was known as Stalinism which was characterised by rigid authorism and an emphasis on widespread use of terror. This would make a reader feel deeply very shocked at how everything had massively changed.

AO1 + AO3 - Level 4 – 21/32
AO4 - Level 3 – 8/8
The response consists of a commentary on a series of episodes in the text, referring to how a reader may be affected at each point and making a connection between events in the plot and real events during the Russian Revolution. This is a valid approach which amounts to a developed response achieving a mark low in level 4. The response clearly indicates how the text is an allegory and is aware of Orwell's intentions. There is a clear understanding of how the rebellion began in 'joy and eagerness' but ends in disillusionment.
There are some errors of spelling and punctuation but the use of vocabulary and overall clarity of expression mean that a mark of 8 is given for AO4.

Question 20

Question20: *Animal Farm*

This question was less popular and examiners felt it was less successful than Question 19, and it exposed some significant gaps in candidates' knowledge of the text. A notable and recurring problem was the confusion of Snowball with Squealer or Napoleon, and where candidates were unclear about which character they were writing about, their ability to provide meaningful insight into Snowball's role and allegorical significance was severely limited. Those who did demonstrate a clear grasp of Snowball's character generally approached him through his Trotskyist allegorical function, discussing his treatment, expulsion and subsequent framing as a traitor by Napoleon as Orwell's representation of the fate of the idealist revolutionary under a Stalinist regime. Better responses tracked Snowball's presence across the novella up to his banishment, exploring how his genuine commitment to the principles of Animalism and his practical intelligence set him against Napoleon's more ruthless political instincts, and some of the most perceptive candidates considered how his absence after expulsion is as significant as his presence, with Napoleon's use of Snowball as a scapegoat demonstrating how authoritarian power sustains itself through the manufacture of an enemy. Contextual discussion centred heavily on the Russian Revolution and the Stalin-Trotsky conflict, and while this was generally accurate it was also often the limit of candidates' contextual engagement; only the strongest responses drew on Orwell's broader political experience, including his time in Spain, to illuminate his understanding of how revolutionary idealism is corrupted and suppressed. Some candidates also discussed the windmill debate as a key moment for establishing Snowball's character and his contrast with Napoleon, and this was often handled productively. Less successful responses narrated events involving Snowball in sequence without developing an argument about his significance or what Orwell uses him to reveal about the nature of political power and betrayal.

AO1 + AO3 – Level 5 – 32/32

This is an exceptionally assured and wide-ranging response demonstrating a sophisticated understanding of how Orwell uses Snowball, and his removal, as a structural device to explore the corruption of revolutionary ideals. The candidate sustains a single, coherent argument across the whole essay: that Snowball represents genuine visionary leadership, and that his expulsion through violence and propaganda is what enables tyranny to take root, with each paragraph building cumulatively on this central thesis.

This response demonstrates an assured personal response, a critical style developed with real maturity throughout, discerning and consistently well-integrated references, and excellent, convincingly applied contextual understanding. It merits full marks.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	**Question 8** ☒	**Question 9** ☒
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From the beginning of the novella, Orwell establishes Snowball as a visionary leader on the farm. Orwell describes Snowball as a 'more vivacious' pig, who was 'quicker in speech and more inventive' than Napoleon. Here, Orwell establishes Snowball's skills as a ~~visionary~~ revolutionary leader on the farm. ~~He is described~~ His forward-thinking attitude is established when he is described to ~~be~~ 'conjure pictures of fantastic machines'. This reveals how ~~to~~ Snowball is an inventive leader, who has the intention of modernising the farm to ~~make~~ ease the burden currently being placed on the animals. Here, Orwell deliberately draws parallels between Snowball and Leon Trotsky, who was a revolutionary leader ~~who~~ and

(Section B continued) promoted the ideals of Marxism in ~~pe~~ Russia at the time of the revolution in 1917. We also see how ~~Snowball~~ ~~it was Snowball who was best at writing~~, which enabled him 'it was Snowball who was best at writing', which enabled him to write up the Seven Commandments. Here, Orwell explores the importance of education, showing how power lies within the educated, while the uneducated masses are incapable of ~~to~~ being anything but followers who depend upon their leaders. Snowball's leadership skills are most blatantly established during the Battle of Cowshed, for which he reused 'an old book of Julius Caesar's campaigns'. This reveals Snowball's determination to fulfil his duties as a ~~military~~ military leader, in charge of tactics. Here, ~~Orwell~~ Snowball's actions perhaps directly mirror Trotsky's as Trotsky was the proud leader of the Red Army during the Russian Revolution in 1917. ~~Here,~~ Orwell deliberately reveals Snowball's ~~educ~~ superior education, which has enabled him to take power and climb up the hierarchy to also encourage readers to remain educated ^ and to not allow a lack of knowledge to make way for tyrants.

Furthermore, Orwell establishes the ~~conflict~~ rivalry between

(Section B continued) Napoleon and Snowball. Firstly, Napoleon 'vilifies' on Snowball's plans for the windmills, conveying Napoleon's ~~his~~ sense of contempt and his immediate dismissal of Snowball as a rival. Orwell shows how Napoleon and Snowball 'disagreed at every point disagreement was possible' in order to reflect the nature of the fierce competition between them. This directly mirrors the fierce rivalry between Joseph Stalin and Leon Trotsky in post-revolution Russia, when both were battling for power. However, rather than resolving this conflict through democratic means, Napoleon immediately resorts to violence, utilising the 'nine enormous dogs with brass-studded collars'. This immediately creates a sense of threat on the farm and establishes an atmosphere of fear and intimidation. Napoleon then sets the dogs on Snowball, who 'sprang from his place just in time to escape their snapping jaws', highlighting Napoleon's use of force to remove any threats to his power and status on the farm. Here, perhaps Orwell draws parallels between the dogs and the NKVD - Stalin's secret police - who helped in the process of exiling, and later executing, Trotsky - his only clear opposition. After Snowball's expulsion, 'there were no more debates', exposing how

(Section B continued) ~~fear~~ tyrants use violence to silence the voices and critiques of the masses, which is the only way a tyranny is able to thrive. Therefore, Orwell highlights Napoleon's use of ~~fear~~ intimidation to remove Snowball in order to show how fear is the most powerful ~~tool~~ that can be utilised by a tyrant to suppress opposition.

Orwell then ~~re-press~~ shows how Snowball's role in the Battle of the Cowshed is rewritten. Initially, during the ~~Ba~~ battle, Snowball is described to have 'flung his fifteen stone at Jones' leg' while crying 'death to humanity!'. This immediately draws attention to Snowball's bravery, causing the animals to be grateful for his ~~self~~-sacrifice, especially when the 'pellets' 'scored bloody streaks' along his back. In fact, Snowball's efforts in this battle are even awarded with ~~the~~ the achievement of 'Animal Hero: First Class'. However, after Snowball's expulsion, Squealer (who represents the Soviet propaganda machine) ~~is~~ uses his language to successfully control the narrative. He describes how ~~Napoleon~~ Snowball was 'no better than a criminal', which is an attempt to remove any ~~lea~~ remaining feelings of admiration for Snowball and

(Section B continued) instead replace them with feelings of hatred. Squealer then adds fuel to the fire when he says that Snowball was 'in a league with Jones' from the start and even cried out 'long live humanity!' during the Battle of the Cowshed. Here, Squealer attempts to transform Snowball into the object of ~~hate~~ contempt and disgust on the farm in order to use him as a scapegoat to disguise the failures of the regime. Here, Orwell draws parallels with the Communist regime's use of state-owned media to remove any images of Trotsky from the history books and to completely remove Trotsky's ~~re~~ significant role in the revolution. Therefore, Orwell intentionally presents how ~~political figures~~ Squealer is able to manipulate the arrivals and ~~work~~ contribute to their blind faith in order to expose the power of political figures to manipulate the narrative in their best interests, thus encouraging readers to not always trust the media.

By the end of the novella, we see how Snowball's expulsion paved the way for tyranny to return on the farm. Firstly, the seven

(Section B continued) Commandments are reduced by the end of the novella to a single maxim: 'All animals are equal but some are more equal than others'. Although this seems to contain echoes of the idea of equality, this is only to lull the animals into accepting the regime, while actually legitimising a hierarchy on the farm by writing into law that some animals are more valuable than others. This hierarchy is most blatantly showed when the pigs 'walk on their hind legs' and carry 'whips in their trotters'. This shows how the pigs are utilising the very tools of torture which their human oppressors were at the beginning. Despite Old Major's initial promise of a 'golden future time', we see how the lives of the animals have not changed as they were 'generally hungry, slept on straw' and 'laboured in the fields', suggesting their lives are just as 'miserable' and 'laborious' as they were under Jones's rule. Here, Orwell intentionally draws parallels between the broken promise of Animalism, which promised a 'golden future time', and the broken promise of Communism, which promised the Russian proletariat 'bread, peace and land' but instead only delivered famines, gulags and executions. Ultimately,

(Section B continued) through the cyclical structure, Orwell reveals the importance of ~~revolut~~ visionary leaders, such as Snowball, because without them, revolutionary ideals of a utopia can quickly give way to brutal tyranny, perhaps as a result of the innate selfishness and wickedness that resides within every human heart.

See above.

Question 21

Question21: *Lord of the Flies*

Candidates engaged with this question with genuine interest in the text and responses covered a wide range of marks. Most approached Ralph through his function as a democratic leader and a representative of order and civilisation, and the conch featured prominently as the symbol through which his authority is established and eventually lost. The focus on the conch was appropriate and often produced some analytical discussion, though many responses became so centred on it that other aspects of Ralph's importance were neglected, and several candidates found it difficult to write about him in a truly wide-ranging way. A very common pattern was for responses to begin with Ralph but shift steadily towards Jack, using the contrast between their leadership styles as the organising principle of the essay. Where this comparison was handled purposefully it worked well, producing some strong analysis of how Golding uses the two characters to stage a conflict between democratic instinct and authoritarian impulse; where it was less controlled, Ralph became secondary in his own question. Comparisons with Simon and Piggy were also made by a number of candidates and were generally productive, particularly when used to explore what each character represents within Golding's allegorical scheme. Stronger responses engaged with Ralph's deterioration across the novel, considering how his gradual loss of influence and his participation in the events leading to Simon's death complicate any straightforward reading of him as a figure of moral authority, and the most perceptive of these used this trajectory to argue that Golding's novel is concerned not with the corruption of one evil boy but with the fragility of civilised behaviour in all human beings. Golding's wartime experience was the most commonly deployed piece of contextual knowledge and was generally well integrated, with candidates using it to frame the novel's pessimism about human nature within a specific historical understanding of what people are capable of under conditions of breakdown.

SECTION B

Post-1914 Literature

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In this novel, a peice made by Golding to mock the British empire in a way since they were not all perfect as they proclaimed themselves to be, Ralph, one of the private school boys is important in many ways. In the beginning, Ralph is one of the frist ones, alongside "Piggy" ~~to~~ to craft civilisation with the other boys. The "conch" found by "Piggy" in their cultivated society symbolises democracy and their "huts" emphasise their new civilisation. Ralph is important in the novel because he is seen as a leader in this Society,

(Section B continued) he creates this civilisation for him and the other boys to continue to practice order and rules just like they did in their old society. This links back to Goldings teaching days in a boys private school, where as sophisticated the British seemed to be, young men were engraved with the sensibile rules of order and organisation. This shows to the reader that Ralph is a symbol of order, recruiting the boys on this island to come and take part in this new society, built on the foundation of everything they have left behind.

However, there are many antagonists in this novel, one being Jack the leader of the Choir boys. Jack, who also wanted to be leader but didnt get picked, is deranged and viciously outspoken, trampling on anything and everyone he disagrees with or finds weak and incapable, just like "Piggy" for example. Him and his group of Choir boys who made a

(Section B continued) chilling entrance with their "black cloaks" could link to the SS, a group of hitlers bodyguards in Nazi Germany. Like the ~~SS~~ SS Jack and members in his group such as Roger were cruel and malicious -sly driven by the faculty of violence no order, no equality, like Ralph, but a civilisation built from their view only. Like Adolf Hitler, ~~Fee~~ Golding has presented Jack as a fascist dictator in the making, with his ability to force his own laws and to cause chaos and violence. This ~~explains~~ ~~the~~ heavily significant contrast between Ralph and Jack explains to the reader that Ralph is ~~very~~ important in the novel as a way to conduct stability and prevent chaos. A ~~leader like~~ democratic leader like Ralph is yearned for in society, whereas a ~~violent~~ relentless savage like Jack is not.

(Section B continued) The importance of Ralph is emphasised by Golding because with a fair and ordeal leader like Ralph, their society can sustain. However, with a ruthless ~~fig~~ dictator like Jack, linking to fascism can ~~bring~~ break a civilisation apart. Just how in the last chapter of the novel where ~~I~~ the boys collectively set The island ~~on fire~~ on fire - destroying civilisation whilst hunting Ralph down because they ~~we~~ wanted to kill him. Which links to the ~~Ref~~ Reichstag fire, caused by Hitler and his brownshirts because just like Jack they wanted to drive a different party out, so only he could dictate. Showing how fascist dictators like Jack and Hitler want to drive out important figures in Society - like ~~the~~ Ralph to gain authority in civilisation.

AO1 + AO3 - Level 3 – 19/32
AO4 - Level 3 – 8/8
This is a developed interpretation which uses well-chosen references to support ideas. The candidate clearly knows the text well and there is some assuredness in the way they use examples to support ideas. The response sometimes veers away from Ralph- the consideration given to Jack and the choir, for example, but it does work hard to keep focussed. There is sustained and sometimes excellent understanding of contexts. This fulfils the criteria for Level 3 and the high engagement with the text just nudges it into Level 5.
AO4 is consistently secure and accurate.

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As this 1950's allegorical novel begins, Golding immediately establishes the significance of civilisation as central to the book through the character of Ralph. The immediate setting the reader is confronted with is one of danger with the 'scar' of the plane crash and the 'flash of the red bird' foreshadows danger and chaos of what is to come. However the danger is not immediate as we get hints of civilisation through Ralph when he volunteers as leader after finding the 'conch', a symbol of order and democracy which shows how Ralph is

(Section B continued) a person who abides by rules and requires structure through authority. However there is slight antithesis when he initiates the bullying of Piggy through alerting others of his nickname, which makes the reader question him being in power; and links to how many were marginalised during the Nazis rule.

As the allegory progresses we are met with Jack and the "choir boys" ~~who oppose Ralphs civilised, democratic rule as Jack asserts his authoritarian rule~~ in their black uniform which makes the reader compare it to Hitler and his SS' uniform which represents power, dictatorship and military connotations. Jack and his group oppose Ralph's democratic, civilised rule as Jack asserts his authoritarian rule through the emergence of "the Hunters" as he believes they need to act strong and powerful to survive as this is how the "British" act. Perhaps Golding has done this as an imagined nuclear war was the main event at this time which influenced the boys to act a certain way as this was how soldiers were portrayed on

(Section B continued) propaganda. Ralph is important as he still represents civilisation and order as he believes these are the fundemental values Britain is built upon. However, Jacks tribe juxtaposes Ralphs calm ~~manner~~ manner when they brutally murder the sow for "survival" but go a step further by turning it into a ~~trophy~~ trophy by poking its blood dripping head into the ground. For the reader this is seen as a physical manifestation of inner evil and the loss of innocence of some of the boys. Although Ralph, Piggy and Simon are still holding order within their microcosm of democracy.

As we reach the climax of the novel Ralph continues to have strong morals as he is kind to the littluns and holds onto his believes. ~~The believes~~ Simon in particular is also calm and has not descended into savagery and is seen as a christ like figure with his spirituality has a moment of realisation where he goes to ~~alert~~ inform the boys of his discovery but is mercilessly and barbarically attacked in a frenzy and murdered as

(Section B continued) the first human murder.
In antithesis Ralph and Piggy had also joined in on this mob mentality which shows even the most innocent such as Ralph can be influenced, this reinforces the idea that Golding was challenging Darwins ideas of ~~man~~ continuous human evolvement ~~by saying we are animals~~ as he has made the boys inner evil and animalistic behaviour emerge even in the most civilised boys such as Ralph.

As we hurtle towards the ~~the~~ resolution Ralph goes back to being the ounce of civilisation which is left on this island that was once parallel to the ~~&~~ garden of Eden before being destroyed by human evil and temptation. However yet another murder is committed by Jack and his tribe when Roger rolls a boulder on Piggy in a ~~circle~~ cyclical structure from when he threw pebbles at a kitten but deliberately missed so he still had morals ~~&~~ that had now been diminished as he no longer has any

(Section B continued) ounce of morals. The murder of the marginalised, weak members of this microcosm is recurrent as this mirrors Hitlers attempt to wipe out anyone not of the aryan race. Ralph is someone who mostly sticks to morals and believes in fairness as we see him not joining the rest of the boys at 'castle rock' which then leads to him being hunted barbarically. The fire then reappears not as hope of rescue but as the consequence of chaos. this then alerts an outside force of rescue, a naval officer, which is ironic as he stopped another murder and the boys losing more innocence as this is the antithesis of his job. The boys distinese and long hair in stark contrast with the Deus ex machinas civilised uniform. The fact Ralph stuck to his morals and beliefs shows how in some instances it can be beneficial as he was saved by the naval officer. The boys realisation once met with the naval officer makes the reader think of the time when the world he and what

(Section B continued) horrible things had been committed after the world war by the Nazis as the boys begin to be filled with regret. ~~they~~

* (i) ~~as~~ the ~~beast~~ Lord of the flies also known as Beelzebub in the bible represents the devil which makes the reader realise that this influences and tempts the boys to go and do further harm just like in the bible when Adam and Eve are tempted which unleashes evil into the world. ~~world~~

AO1 + AO3 - Level 5 – 27/32
AO4 - Level 3 – 8/8
This is a developed interpretation which uses well-chosen references to support ideas. The candidate clearly knows the text well and there is some assuredness in the way they use examples to support ideas. The response sometimes veers away from Ralph- the consideration given to Jack and the choir, for example, but it does work hard to keep focussed. There is sustained and sometimes excellent understanding of contexts. This fulfils the criteria for Level 3 and the high engagement with the text just nudges it into Level 5.
AO4 is consistently secure and accurate.

Question 22

Question22: *Lord of the Flies*

This question proved more challenging than Question 21 and responses were generally less accomplished. The most common approach focused on Simon's encounter with the pig's head and the concept of evil, which was an appropriate and potentially rich area of discussion, but many candidates found it difficult to move beyond this single episode to develop a broader argument about what the title signifies across the novel as a whole. The beast was the dominant concept in most responses, often discussed in relatively general terms, and while the question prompt helpfully pointed towards Simon's insight that the beast may be internal rather than external, a significant number of candidates treated the beast as a more straightforward presence rather than exploring the full implications of Golding's suggestion that it represents an innate human capacity for violence and savagery. Stronger responses engaged with the title's translation, recognising "Lord of the Flies" as a rendering of Beelzebub and using this biblical and demonic connotation to frame a reading of the novel as a moral and theological as well as a political allegory, and the most perceptive of these considered how Golding's choice of title signals his intention to explore the nature of evil rather than simply to tell a story of boys stranded on an island. Simon's vision and his role as a Christ-like figure were discussed with some insight in better responses, with candidates recognising his death as the moment at which the boys destroy the one character who genuinely understands what the beast is and where it resides. Golding's wartime experience was again the most common contextual reference, though it was used more confidently on Question 21 than here; on this question, contextual discussion sometimes felt less purposefully connected to the specific symbolic and philosophical dimensions that the title invites candidates to explore. The principal difficulty was scope: responses tended to cluster around Simon and the pig's head rather than ranging across the novel to consider how the significance of the title accumulates through multiple episodes and character trajectories.

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Q. 22 - Explore the significance of the title, Lord of the Flies.

Golding uses the title 'Lord of the Flies' in order to illustrate the inherent evil that exists within all human beings. ~~The Lord of the flies serves as an idea, that the boys' fear of a concept which doesn't exist~~ He uses it as a tool for explaining the reason for the boy's increasing disregard for order and civilisation and their ~~eventual~~ eventual complete descent into savagery, and self destructive behaviour.

At the beginning of the novel, ~~the group of 'schoolboys'~~ the 'Lord of the flies'

(Section B continued) ~~lord of~~ is considered a 'snake-like' beast, rather than an abstract concept. Perhaps Golding is intending to make the reader aware of human's lack of awareness of surrounding the innate barbarity within society and criticise the human nature as a whole. Eventually Simon, who serves as a christ like figure in the novel, begins to understand that 'maybe the beast is only us'. This may be viewed as ironic, as Simon is the only character in the novel who Golding presents as purely good, yet he is the only character who recognises the evil within human nature. Perhaps Golding is using the title 'Lord of the flies' in order to draw a parallel with his experience during World War two: Golding witnessed the capability of communal barbarism within all soldiers, which reflects the boy's behaviour on the island. For example, Jack's tribe, when painted so that they look unrecognisable, feel 'liberated from shame and self consciousness' when hunting pigs for meat. Golding has used the tribes 'painted faces' to reflect the uniforms worn by the soldiers during the war; savagery is expressed freely when people lose their sense of individualism. Some readers may even interpret that humans prosper in communal barbarism and

(Section B continued) indulge in their machosistic qualities - making humans pure evil. Golding is reflecting Hobbe's theory through the use of 'Lord of the flies.' The 'Lord of the flies' is a symbol for the inherent evil within the boys, which is exactly what Hobbe's concluded to be the sad truth about society.

The 'Lord of the flies' is seemingly more evident in some of the boys than others. Roger may be interpreted by many as the most sadistic boy on the island due to his 'delirious abandonment' towards order and reason, which is revealed towards the end of the novel. Golding uses Roger to serve as a character foil to Simon, a character who is seemingly purely good and therefore may be interpreted as Godly, rather than human. Roger is used by Jack, similiarly to how Hitler used Himmler during world war two to inflict terror onto the public. Jack manipulates the littluns fear of the beast and uses it to hold power over the others. Here, Jack is using the 'Lord of the flies' in order to inflict terror on others. The reader may find this hypocritical, as the 'Lord of the flies' is 'harmless and horrible' and is evident in all humans therefore there is no need to feel fear of it. On the contrary, the reader may feel

(Section B continued) frightened by the capability of evil within humans and the potential destruction that it can cause. Jack's use of authoritarian rule is the driving force behind the destruction of the island and the descent into an anarchy amongst all the characters. The reader may interpret that Golding is using the 'Lord of the flies' as the reason for the driving force behind the boys' abandonment of 'the rules' and their descent into a society which is fed off a tyrannical leader which 'murder(s)' others.

At the end of the novel, Ralph becomes aware of the 'darkness of a man's heart'. The Lord of the flies', at this stage, is no longer a 'beastie' but is 'part of' the boys on the island. Golding has used the situation that Ralph is in on the island as a microcosm for the war-torn society that all humans are bound to. A reader may interpret that In the face of a dictatorship which thrives around evil, democracy seemingly fails. However, others may argue that neither democracy nor autocracy thrives as at the end of the novel, the fire becomes out of control and begins to burn down the island. Both Ralph (a symbol for democracy) and Jack and his 'tribe' (a symbol for a dictatorial society) would die in the fire if it wasn't for the naval officer, whose white uniform

(Section B continued) ~~could be~~ ~~this~~ may be viewed to hide ~~his~~ ~~death~~ the 'darkness of a man's heart'. Golding may be attempting to reflect the cold war when discussing Ralph and Jack; he could be drawing a parallel with the Soviet Union and the USA, and their differing political views on how to rule. The Lord of the flies, here, is ~~was~~ being used as a criticism of human nature by Golding, and he maybe ~~is~~ trying to illustrate that humans always find a way to induce a conflict stricken society due to ~~their~~ the fact that 'a man produces evil like a bee produces honey'.

To summarise, the 'Lord of the flies' is significant in Lord of the flies as it ~~acts as the reason~~ provides the reader for the reason as to why the island became a destructive, war like area where an autocratic society seemed to prosper through their tendancy to 'hunt and kill' and their fear which led them to follow the ~~the~~ tyrant.

AO1 + AO3 – Level 5 – 28/32

This is a wide-ranging and ambitious response that sustains a clear philosophical argument throughout: that the title functions as a symbol for the innate evil Golding believes resides within all human beings, and that the novel's structure traces the gradual revelation of this truth to different characters at different points. The candidate moves confidently between textual detail and broader thematic argument, and the response demonstrates real intellectual engagement with the novel as a meditation on human nature.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

Question 23

Question23: *Anita and Me*

Both *Anita and Me* questions were considered fully accessible and were approached with broadly equal confidence, with candidates demonstrating a secure knowledge of the novel and the ability to draw on scenes from across the text. On Question 23, the most common approach centred on Nanima's impact on Meena, with many candidates exploring how her arrival serves as a turning point in Meena's understanding of her own identity and cultural heritage. Responses frequently discussed Nanima's function as a living connection to the Indian culture and family history that Meena has grown up at a distance from, with better candidates recognising that Syal uses her to dramatise what Meena has been missing in her attempt to assimilate into the white working-class community of Tollington. The relationship between Nanima and Meena was handled with genuine sensitivity in stronger responses, with candidates exploring how their bond develops despite the language barrier and what this suggests about the forms of belonging and understanding that transcend shared speech. Contextual discussion drew on the British Empire, post-war immigration and the experience of first and second generation South Asian communities in Britain, and these references were generally relevant, though some responses gave considerable weight to historical context at the expense of exploring how Syal presents Nanima's character and significance within the text. Less successful responses focused exclusively on Nanima's relationship with Meena without considering her wider function in the novel or what her presence and eventual departure suggest about cultural memory, loss and the inheritance of identity. A smaller number of candidates explored Nanima as a counterweight to Anita's influence on Meena, using the contrast between these two significant figures to argue that the novel traces Meena's gradual movement towards a more secure sense of who she is and where she belongs.

Question 24

Question24: *Anita and Me*

This question was fully accessible and candidates responded to it with confidence, producing a range of responses that drew on scenes from across the novel. The two most commonly discussed examples were the incident at the fun fair and the beating of the bank manager, and these were generally handled with appropriate understanding of how Syal uses moments of overt racist violence to reveal the ugliness lurking beneath Tollington's surface community. Better responses recognised that Syal's treatment of prejudice is not confined to these explicit episodes but is woven into the texture of daily life in the novel, and some candidates explored how the question prompt itself enacts one of the novel's most subtle arguments: that being excepted from prejudice is not the same as being free of it. The phrase "I never meant you, Meena" offered productive material for stronger candidates, who used it to discuss how the act of singling Meena out as different from "the others" confirms rather than dissolves the racial categories that prejudice depends on, and these responses demonstrated a sophisticated understanding of how Syal presents the insidious forms that discrimination takes even among people who do not think of themselves as prejudiced. Contextual discussion drew on the racial landscape of 1970s Britain, with references to the National Front and the social tensions surrounding immigration featuring in many responses and generally providing relevant support for candidates' arguments. Less successful responses listed examples of prejudice in sequence, noting the racial abuse Meena experiences without developing an argument about what Syal uses prejudice to explore or what the novel suggests about its causes and consequences. Some candidates focused so heavily on the most violent or explicit examples that they missed the more pervasive forms of othering that Syal places at the centre of Meena's experience of growing up between two cultures.

Question 25

Question 25:*TheWoman in Black*

This was the less popular of the two *The Woman in Black* questions, with more candidates opting for the setting question, but those who attempted it engaged with genuine interest and produced some interpretively rich responses. The most common focus was Samuel Daily's influence on Arthur Kipps, with candidates exploring his role as a figure who initially discourages Kipps from pursuing the mystery of Eel Marsh House before eventually becoming a source of help and partial revelation. His function as a skeptic who is gradually revealed to have his own deeply personal connection to the Woman in Black was discussed in stronger responses, with candidates recognising that his reluctance to speak is not indifference but grief, and that Hill uses him to suggest the long reach of the haunting across the community of Crythin Gifford. Spider, his dog, featured in a significant number of responses and was often used productively, with candidates exploring how the animal's instinctive fear and her behaviour in the marsh serves both a narrative function and a thematic one, positioning animal perception as more attuned to the supernatural than rational human scepticism. Better responses considered Samuel Daily as a structural device as much as a character, recognising that his gradual disclosure of what he knows controls the pace of Kipps's understanding and prolongs the tension that is central to the gothic mode Hill is working in. Contextual discussion centred on Victorian attitudes and expectations, though these references were often inconsistently applied and tended to appear as bolt-on observations rather than integrated support for a literary argument. Less successful responses described Samuel Daily's actions and his relationship with Kipps without developing a clear argument about his significance or what his character contributes to the novel's exploration of grief, guilt and the persistence of the past.

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Question 22 ☒	**Question 23** ☒	**Question 24** ☒
Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

In 'The Woman in Black', Susan Hill employs the masculine character of Samuel Daily to highlight the Industrial Revolution's impact on the class system, to feminise Kipps's fearful and to warn Kipps against exploring Eel Marsh House and to provide a paternal figure for Kipps to aid him through his terror, thus successfully establishing the novel as a particle of Gothic Literature.

Primarily, Samuel Daily is portrayed as a bridge between industrial, rational views and urban life and rural life for Kipps. The villagers of Crythin Gifford "turned their backs to the wind", portraying how they are maintaining the conspiracy of silence and unwelcoming of outsiders due to the rigid class

(Section B continued) systems and divide between classes in the Edwardian era due to the rational beliefs of Edwardian, urban men and the belief that rural (country) dwellers were superstitious and backward, dividing the two classes. However Samuel Daily provides a bridge between urban and rural life for Kipps as he is part of the "New Money", so he warns Kipps not to venture to Eel Marsh House and does not adhere to the conspiracy of Silence that the rest of the village does. This provides a window for Kipps to escape the supernatural revenge of Jennet, but Kipps refuses to believe Daily, due to his rational beliefs and belief that Daily is just being superstitious and that country-dwellers are "country-bumpkins" (a derogatory term), which emphasises to the reader how Kipps' dismissal of warning due to his social superiority, admitting in this frame narrative that he "had the Landoner's sense of superiority at the time", led to his trauma from the revenge of Jennet. Here Hill condems the Gothic trope of the rational protagonist becoming a detective and venturing into the unknown to unravel a secret and criticises the Edwardian beliefs about man's virility as it causes Kipps to ignore

(Section B continued) vital signs of danger, ~~they~~ try to ignore his fear to ~~appear~~ appear more manly, and eventually leads to his psychological turmoil.

Furthermore, Samuel Daily is ~~presented as the~~ a representative of "new money" class beginning to rise due to the Industrial Revolution. Daily has a "plush" car, unusual to Kipps and ~~shocking~~ unusual for the Edwardian era for a rural country-dweller to have this, ~~demonstrating~~ ~~status~~ ! ✓ so once again Hill ~~for~~ criticises the prejudice of the pompous "old money" class like Kipps who disapprove of the "new money's" flaunting of wealth. ~~Hill~~ ~~suggests~~ Hill describes how Daily's representation of the "new money" causes Kipp to dismiss his warnings even more, until Daily finally reveals the truth that "A child has died" breaking the conspiracy of silence and Kipps finally believes him due to his trauma of the spectral ~~of~~ Jennet ~~Hill~~ and her "evil" nature. Here Hill once again criticises the class divide and prejudices against "new money" civilians that "old money" individuals had, including Kipps, as it causes kipps trauma, ~~and~~ perhaps Hill portrays the "new money" individual Daily as an advisor to kipps to destroy prejudices against "new money" ~~Hill~~ to promote how they have better, more realistic,

(Section B continued) less damaging standards towards men, so men can be more emotional (seen through Mr Jerome's terror*), and criticise the Edwardian "old money" belief in being stoic and having virility

Furthermore, Daily becomes an avuncular figure and a confidant to Kipps. Daily's "large, red, concerned face" emphasises his masculine qualities and paternal feelings towards Kipps, feeling concern for Kipps after he encountered the ghost of Jenner and wanting to protect him from the ~~fece~~ horrors of Coythin Gifford, unlike the other villagers who maintain the Conspiracy of Silence surrounding Alice Drablow while Daily does not. In 'Wuthering Heights' Heathcliffe's dark defined features and Linton's delicate soft look reflects their personalities. Hill utilises this Gothic trope of appearances reflecting personalities to display how Daily's comforting, masculine look reflects his paternal ~~reft~~ protective nature over Kipps. Here Hill celebrates the paternal, emotional ~~and~~ stereotypes of men in rural communities and criticises the damaging standards of the stoic and rational men in urban areas in Edwardian society to promote Daily as a saviour to Kipps and confidant. This is further demonstrated as

(Section B continued) Daily let Kipps "bobble" about his trauma, acting as Kipps' confident and again a paternal figure that tries to fight against the Gothic trope of the alluring nature of evil spirits to rational protagonists, causing them to want to find out more until they have found out too much information and revenge is taken on them. Daily could perhaps be interpreted by contemporary readers as a moral juxtaposition to Jenner, as his paternal nature juxtaposes and fights against her vengeful subversion of motherhood in order to save Kipps. In this case, Hill condemns societies isolation of the "fallen woman" As it causes revenge to be taken on innocent men like Kipps, which the sweet, paternal, ~~emotional~~ Daily has to deflect from Kipps.

Finally, Daily provides support for Arthur as he lends his dog Spider to Arthur. Kipps "cradles Spider like a child in his arms." This is after Kipps aurally witnesses the sorry and trap carrying Jenner's child Nathaniel. This demonstrates how, in the face of trauma, a stereotypically Edwardian, rational, stoic man seeks comfort in being maternal. The horror Kipps faces due to Jenner's haunting give him feminity and maternal tendencies towards Spider, eventually

(Section B continued) causing him to feel "lost without Spider." This reflects a mother being lost without her child. Perhaps this is a result of the femme supernatural force of the revenant Jennet, inflicting the pain of maternal loss on others, but moreover this is a result of Samuel Daily inflicting his societal standards that men can be emotional but still masculine on Kipps. This ultimately transforms Kipps and he realises he should leave Fel Marsh House and never return. In this way, Hill utilises Daily and his sending of Spider to Kipps to take away Kipps' Stereotypically rational, stoic nature and to replace it with the belief men can be emotional, promoting this Gothic trope of the once rational protagonist becoming superstitious and emotional, as seen in Jon Hawkins 'Dracula', and criticising the stereotypes inflicted on Edwardian men of having virility and emotionless attitudes.

In conclusion, Hill utilises the avuncular presence of Samuel Daily to subvert Kipp's beliefs in Spiritualism and rationality and force him to face the harsh reality of the supernatural, a common Gothic trope which provides an entry point for contemporary readers to feel the emotional impact on Kipps

(Section B continued) that Daisy has and so, Hill ~~successfully~~ successfully establishes the novel ~~as~~ as a pastiche of a Gothic novel, relating Daisy's influence to John Harker's 'Dracula' and Brontë's "Wuthering Heights.

AO1 + AO3 – Level 5 – 30/32

This is an assured and wide-ranging response that demonstrates a sophisticated conceptual grasp of Samuel Daily's function in the novel: as a class bridge, a challenge to Edwardian masculinity, and a counterpoint to Jennet's vengeful femininity. The candidate sustains this multi-layered reading across the whole essay and consistently links Daily's characterisation back to Hill's wider critique of rigid Edwardian class and gender norms, which shows genuine engagement with the novel's thematic architecture rather than surface-level character study.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

Question 26

Question 26:*The Woman in Black*

This was the more popular of the two *Woman in Black* questions and it suited the novel well, with candidates able to draw on a range of distinctive locations and to engage with Hill's use of the gothic tradition, often with an exceptional range of precise textual references. Most responses discussed Eel Marsh House and the causeway as primary settings, and these were generally handled with a reasonable understanding of how Hill uses their physical characteristics to create atmosphere and unease. The sea fret featured prominently as a technique for manipulating both the landscape and Kipps's ability to perceive and escape danger, and many candidates commented on its role in the causeway episode with some precision. The juxtaposition between Eel Marsh House and London was explored by a number of candidates, with stronger responses using this contrast to argue that Hill structures the novel around the opposition between the rational, modern world Kipps inhabits and the older, unresolved world he enters when he crosses to the marsh, and that each return to London serves to measure how far the haunting has penetrated his sense of safety and normality. Pathetic fallacy was widely identified as a technique and was often connected to the function of setting in foreshadowing danger, though not all candidates moved beyond identification to consider the specific effects Hill achieves through her choices of weather, light and landscape. More developed responses included discussion of the library within Eel Marsh House, using it to explore how setting and narrative are linked within the gothic mode, and Spider's reaction to specific locations was noted by some of the most able candidates as a way of considering how Hill uses the animal's instinctive responses to reinforce the supernatural charge of particular spaces. Some candidates wrote extensive responses about the intertextuality of the novel and made many references to other novels, sometimes neglecting the text itself. Crythin Gifford itself was less fully explored than might have been expected; its significance as a community shaped by fear and collective silence offered productive material that fewer candidates developed. Contextual references to Victorian literature and the gothic tradition were present in stronger responses, though as on Question 25 these tended to be applied inconsistently and sometimes felt peripheral to the argument rather than integral to it.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒	**Question 11** ☒	**Question 12** ☒
Question 13 ☒	**Question 14** ☒	**Question 15** ☒
Question 16 ☒	**Question 17** ☒	**Question 18** ☒
Question 19 ☒	**Question 20** ☒	**Question 21** ☒
Question 22 ☒	**Question 23** ☒	**Question 24** ☒
Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

In Susan Hill's pastiche of a Victorian ghost story, the theme of setting is extremely prevelant as it ultimately is utilised as a tool by Jennet Humfrye's ghost - The woman in Black - in order to ~~g~~rite fear and eeriness throughout the novella.

Initially, the setting of Eel marsh house is used as a Gothic embodiment of the inescapable past, and subtly conveys how Jennet Humfrye's trauma lingers beyond death. This is used in ~~Arthur~~ through the 'mist' that was 'clinging', which Kipps imposes Eel marsh house as a physical symbol of isolation through Arthur Kipps' description of it being 'isolating' and 'uncompromising' through the marshes. This makes allusions to ~~Pip~~ 'Great Expectations' by Charles Dickens in order to invoke a Radcliffean terror in the reader. Not only that, but Hill subtly alludes to the 'sublime' by Edmund Burke, through

(Section B continued) Hip PS's feeling 'so small and insignificant' in its vastness, again reinforcing the idea that Eel marsh house is an eerie wedgy place. The marshes are examples of not only uncanny beauty, but also dread not awe, as they were 'sinister surrounding', emphasising their haunted nature, and again alluding to the duality of the Gothic novel 'Jekyll and Hyde'. The oceans also harken back old Gothic ideas of chaos, as they 'thick damp sea mist" 'enveloped everything', This Hill expertly utilises the setting to allude to archetypal Greek mythologies of oceans, again solidifying the setting of Eel marsh house as creepy and unsettling. Eel marsh house acts as a psychological landscape, which mirrors human fear and vulnerability to newfound supernatural, like the 'tide' that would 'quickly submerge everything'. Lastly, Eel marsh House acts as a characterinitself embodying old Romantic and Gothic ideas of setting resembling emotions, through the 'clinging' mist.

The change of setting that Hipps experiences, is also expertly utilised by Hill to invoke terror and express the setting of Crythin Gifford as eerie. Hill blends High rural Gothic setting as seen in 'mysteries of Udalpho' with the domestic urban Gothic of London in order to parallel the contemporary Victorian anxieties of corrupt urban space. The uncanny burning of London, throughits 'yellow fog', alluding to the Gothic novel 'Bleak House', as the domestic safe space contrasts to the unknown setting of Eel marsh House. Where, in London, Hipps had a 'Londoners sense of

(Section B continued) and was a 'sturdy, commonsensical man of superiority', but once he reached Crythin Gifford, his perspective changed, and he was 'afraid'. He ultimately embodies the archetypal role of a later Victorian male invalid. This illuminates the severe impact the setting has on not only Hipps, but the entire urban society, as Hipps played an emblem of traditional masculinity, which is majorly altered throughout the novella. The use of liminal spaces such as the 'Gaped mouth' tunnel only further reinforces the tremendous effect setting had as it foreshadowed Hipps dreadful journey, and the tunnel acted as a transformation vessel as Hipps entered an area contaminated with supernatural forces. The train being named 'Sir Bedivere' this is also craftily constructed by Hill to impose a sense of impending doom as through the setting foreshadowing of the tragic outcome due to Crythin Gifford. Sir Bedivere was the sole survivor, and has medieval connotations as the symbol of human grief. This emphasises the abominable impact Crythin Gifford will have on Hipps, foreshadowing his tragic consequences of interacting with the haunted setting.

Ultimately, Jennet Humfrye herself is epitomised as the antagonist of the novella by Hill, through her embodiment of the supernatural and domination of the setting. She is described as an inexplicable form of purgatory through her 'pale' and 'burnt' face. She invokes a visceral reaction in the reader as she contaminates the domestic 'London' with her 'yellow fog' that 'seethed through every crook and crannie'. Solidifying how

(Section B continued) She continues to invade the known and safe domestic setting with her traumatic past. Hill uses her as almost an victim
emblem of an oppressive and ostracising society and criticises them for forming The Woman In Black. She contaminates the setting through her hauntings, like the infanticides, which are inescapable due to the construction of a frame narrative. This alludes to the canonical Gothic novel of Turn of the Screw, emphasising the tremendous devastations her past has on the setting as she continues to victimise it to invoke horror. She is again inferred as a 'demon of the house' in contrast to the conventional victorian 'angel of the house' as she 'surrounded herself with satanic looking things, in order to create an unsettling, and almost demonic setting due to her desire for revenge. Kipps' abrupt ending where he says he has 'told [his] story'. 'Enough.' embodies the old gothic trope of an unreliable narrator, signifying how scarred he is from the interaction with Jennet Humpye's contaminated setting.

AO1 + AO3 – Level 5 – 30/32

This is an assured and intellectually ambitious response that demonstrates a sophisticated, theoretically literate understanding of how Hill constructs setting as an active Gothic force throughout the text. The candidate's governing argument, that Eel Marsh House and its surrounding landscape function as an extension of Jennet's trauma and supernatural agency rather than passive backdrop, is sustained with real consistency, and the response moves confidently between close textual detail and wider genre theory throughout.

The intertextual range here is a genuine strength. The candidate draws comparisons to Dickens, Burke's theory of the Sublime, Stevenson's *Jekyll and Hyde*, Radcliffe's *Mysteries of Udolpho*, Dickens's *Bleak House*, and James's *Turn of the Screw*, using each reference purposefully to situate Hill's novella within a specific Gothic tradition. The use of Burke's Sublime to explain the marshes' combination of beauty and terror, and the idea of Kipps feeling small and insignificant against the landscape's vastness, is a particularly sophisticated piece of critical framing that shows genuine theoretical engagement.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

Question 27

Question 27: *CoramBoy*

This was the less popular of the two *Coram Boy* questions but produced generally successful responses, with candidates drawing on a secure range of textual references and exploring Aaron's character with considerable thoroughness. The most productive approach, and the one most characteristic of stronger responses, was to examine Aaron in comparison to other characters, particularly Alexander, Toby and Meshak, using these relationships to illuminate different aspects of his character and situation. His comparison with Alexander allowed candidates to explore questions of class, inheritance and legitimacy; his bond with Toby offered material on friendship, loyalty and the experience of marginalised children forming their own sense of family; and the contrast with Meshak gave responses a more complex emotional dimension, allowing candidates to consider what Gavin presents as the relationship between vulnerability, care and belonging. Candidates who confined themselves to describing Aaron's qualities and summarising key events in his story produced more factual and less analytical responses that tended to remain at the lower end of the mark range, while those who used comparison as a structuring principle were generally able to develop more sustained and perceptive arguments about what Aaron represents within the novel as a whole and what Gavin uses his character to explore about identity, innocence and the society that fails to protect him.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒	**Question 11** ☒	**Question 12** ☒
Question 13 ☒	**Question 14** ☒	**Question 15** ☒
Question 16 ☒	**Question 17** ☒	**Question 18** ☒
Question 19 ☒	**Question 20** ☒	**Question 21** ☒
Question 22 ☒	**Question 23** ☒	**Question 24** ☒
Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

In 'Coram Boy', Aaron is presented as the character who bridges parallel storylines. One way is through his relationship with Alexander, whom he indirectly parallels through their musical prowess; in the first part of the novel, Alexander's voice is told to 'soar above the others', while Aaron's voice in Part 2 is said to have been 'rising above the others'. This shows how they are inherently linked, as Gavin uses a quote almost verbatim to describe Aaron and Alexander. Additionally, he bridges parallel storylines by allowing Mesnak to overcome his past and complete moral redemption. Despite his previous compliance with Otis' regime, Mesnak overcomes his past and swears to start anew, protecting Aaron and giving him a makeshift 'christening', he dipped the motionless

(Section B continued)

infant into the water". This symbolically clears Mesnak from the sins of his childhood and allows him to embrace the possible prosperity of his future. Gavin does this to teach readers that redemption is possible, and that lost connections are always fated to be reignited.

Aaron is also presented as a character who juxtaposes Otis and the moral blindness of the 18th century. At the time, children were very vulnerable no matter their social status, but the caram children were considered the most vulnerable as they were "abandoned" and "nameless". Despite this, Aaron is described as "a gentleman you were born, a gentleman you are and a gentleman you will be". Not only does this comment on Aaron's secret status as the Ashbrook heir, but comments on the contents of his character as a kind, compassionate little boy. Contrastingly, Toby describes how Mr Gaddarn is cruel and "ain't a gentleman", showing how despite his wealth, Otis is a cruel character who is morally blind to the struggle of the children, and even exploits them, acting as a microcosm of the aristocrats of the 18th century, who treated orphanages as "not much more than a dying

(Section B continued)

1 house".

Finally, Aaron is presented as a character who transcends class boundaries through his friendship with Toby. As a young black boy, Toby is a character who would not have been likely to have a friendship with Aaron, yet they are like "night and day" and maintains a close friendship, even after Aaron discovers his newfound status as an Ashbrook. Aaron fiercely protects Toby from Mr Gaddarn and the clutches of slavery as Toby declares that "I'll not never be a Slave". In the 18th century slavery was a major economy for Britain, and black citizens could be taken off the street and sent to work on a plantation, so the fact that Aaron protects Toby from this shows his love, courage & determination to protect his friend. Additionally, this further shows the parallelism of the novel as this friendship mirrors the friendship between Alexander and Thomas, which overcomes class divisions and solidifies itself well into adulthood. Alex and Thomas are interconnected through their passion in music despite their different social status", as Alex is "more of a prince" and Thomas was simply a poor but "popular and sociable" boy. Similarly,

(Section B continued)

Aaron and Toby share many similarities with the two men, creating parallels which establish Aaron as a significant character in the novel.

AO1 + AO3 – Level 4 – 21/32

This is a developed response, soundly related to the text, and an argument that builds a clear, focused case for Aaron's function as a connecting figure across the novel's parallel storylines. The candidate engages with a range of ideas logically as it explores Aaron in relation to other characters.

This response does not progress further because, although the points made are relevant, well-evidenced, and thoroughly engaged with, they are not always pushed to their fullest interpretive depth. A slightly more discerning and probing exploration of why Gavin constructs these parallels, rather than focusing on establishing that they exist, would be needed to reach the assurance and perceptive interpretation of higher marks.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

Question 28

Question28: *CoramBoy*

This was the more popular *Coram Boy* question and, despite relatively few entries on this text overall, it elicited some brilliant responses. The contrast between the abusive and violent relationship between Otis and Meshak and the protective, tender care that Meshak provides for Aaron was the most widely explored material, and it generated some of the most thoughtful writing on this question, with candidates generally arriving at the conclusion that Gavin presents family as defined by love and care rather than blood relation. Alexander's abandonment of his family and Aaron's eventual reconnection with his legitimate origins were also central to most responses, with the moment of Mother Catbrain telling Aaron he is and will again be a gentleman frequently cited as a turning point that crystallises the novel's argument about identity and belonging. Better responses used this material to develop a coherent argument about what Gavin suggests family means and what its absence costs, exploring abandonment, substitute care and eventual restoration as a pattern through which the novel considers what children need and what adults owe them. Some responses were less confident on the use of context for this question, with the historical conditions of eighteenth century foundling care and the social attitudes towards illegitimacy sometimes underdeveloped; candidates who did integrate this contextual understanding effectively tended to produce the most rounded and persuasive responses.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:			
	Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Meshak → Angels → father → Aaron	**Question 10** ☒	**Question 11** ☒	**Question 12** ☒
	Question 13 ☒	**Question 14** ☒	**Question 15** ☒
	Question 16 ☒	**Question 17** ☒	**Question 18** ☒
	Question 19 ☒	**Question 20** ☒	**Question 21** ☒
Alexander → Asbrook leave → Home	**Question 22** ☒	**Question 23** ☒	**Question 24** ☒
	Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Coram boys → toby → mercy → Aaron	**Question 28** ☒	**Question 29** ☒	**Question 30** ☒

Many diffent family relationships are presented in coram boy Jamila gavin vses this to show the importance of the support we recive from family and how it can effect people.

One of the most imporatal ~~family~~ ~~relationships~~ presentations of family within the novel is ~~the~~ ~~the~~ Meshaks. When we first meet meshak he is under his fathers care and his presented as vunerable due to the abuse and how he is mistreated because of his differecs

(Section B continued) The first interaction we see in the novel Meshak is shouted at and called a "lazy dolt" and because of their nomadic lifestyle Meshak has "no one to tell but Jester" his dog. This lack of love and connection with his father is presed throughout the novel, from the obvse at the beginning - "he flicked his whip across Meshak's back" - into part two where we see Mr Gaddum worrying because his "future is in the hands of a simpleton". Meshak is often seen as quiet and solitary in part one and his only source of confort is his angels. These are shown to represent his mother - A connection Meshak longs for in his life. When Meshak retreats into his mind and his angels he is seen to be happiest even relating these feelings to Melissa later in the novel because She Appears Similar to one of his favorite angels. At the very end of the novel Meshak sees his mother angel again and askes "can I be dead

(Section B continued) "yet" and "is it time" showing that throughout the novel all meshak wants is to be free from his actions and be with his mother and his angels who protect him from the [redacted] trauma in his life.

When Meshak is at the coram hospital with Toby and Aaron he doesn't have any appear to have any interaction with his angels because he has found peace in the boys he is raising. Because Aaron is Melissas Son Meshak relates him to the angels and happily fills a father-like role in Aarons life. When Meshak fears that Aaron will be taken from him he Seeles refuge in Mr Gaddens house and tells Aaron "ya da is meant to protect you angel as I protect you" this not only Solidifys the idea that Meshak views himself as Aarons father but shows he knows how familys are suppost to act despite his own traumatic childhoold. In the 18th century people with menal problems like meshak were unlikely

(Section B continued) to be understood and so the abusive situation like what mesbah had with his father would not be far from how people would actully be treated ~~deep~~ even with their family connection.

Another family relationship that is important to the book is the Ashbrooks ~~from the very beginning~~ when we first meet Alexander Gavin makes it clear that he loves music and is good at it his voice "soared above the others" this skill is not appreciated or wanted for a boy of his standing. As the first son of the ashbrook family it would be expected ~~for~~ for him to inherit the estate and marry a wealthy wife ~~manager~~ So by falling in love with melissa and having dreams of music he is not acting as he should. At the begning Alexander is seen as "imprisoned by his wealth and his class" even though his mother seems to be more empathetic to his love of music deems it as "wrecked"

(Section B continued) and "ungentlemanly" this all culminates in Alexander leaving the estate and his inheritance to chase his love of music. In his letter to his father he details that he "leaves ashbrook not as an act of rebellion but as an act of love" In 18th century high Society it would have been a Scandel for the heir of the estate to run away to become a musician So it is likely to have harmed his familys reputation in some way. Along with this during Thomas's visit to the estate Gavin convinces the reader of the close connection within this family especially the Sibilings so when Alexander leaves and only leaves a message for his father and melissa his younger Sister Isobel is hurt and blames Melissa for his leaving despite ~~that~~ the fact that earlier in the novel Isobel calles her her "closest friend" and goes as far as to say her "Sister"

However later in part 2 Thomas

(Section B continued) And Alexander reunite and become as close as they had before Alexander left. This is shown when they "clasp hands and embrace" showing the spark of their friendship remains Thomas who was still in touch with the Ashbrook estate reunites the family and even Sir William who had forbade any mention of alexander is joyful at his return. By including this close and loving family Gavin puts emphasis on how wrong Meshaks mistreatment is and how this loving family shows the most support.

In this book we meet many people who seemingly have no family and how it affects them. one of these people is Toby who we see separated from his mother early in the novel as she is taken into the slave trade when Otis takes him Toby is called his "first long term investment" later on when toby is working in Mrs Gaddens house the audience is shown this investment play out. In the

(Section B continued) 18th Century it was quite common for little black children to work in rich households dressed up in fine clothes to present them as foreign and distant. By having toby in his household mr Goddern firmly makes himself appear as the gentlemanly trader he wants to be. The lack of family support makes this mistreatment of toby easy toby says he is seen as "no more than an animal at these partys" forcing him into this cycle of shame caused by his separation from family. All of the foundling children seemingly have no family except from the connections they can make at the hospital this further places focus on Toby Aaron and Meshaks relationships as distant and more supporting than the rest at coram

Meshaks longing for family and love is a contant theme in the novel ~~[illegible]~~ developed by his "Angel and close connection to the boys he is raisng at the hospital. However the Ashbrook family contrasts the

(Section B continued) and shows a loving family dynamic despite #s [redacted] Alexandra love of Music.

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

AO1 + AO3 – Level 5 – 28/32

This is an assured response that demonstrates thorough engagement with family as a structural and thematic concern across the novel, tracing it through three distinct relationships: Meshak's traumatic relationship with his father and surrogate fatherhood of Aaron, Alexander's complex relationship with the Ashbrook family, and Toby's commodification within Mr Gaddarn's household. The candidate sustains this comparative structure with genuine purpose, using the contrast between loving and exploitative family structures to build a coherent, personal argument about how the novel uses family, or its absence, as a moral barometer.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

Question 29

Question 29: *Boys Don't Cry*

Candidates were able to engage with this question and most could relate to its central concerns, though responses were generally not as developed as those seen on other texts in this series and the majority tended towards the middle of the mark range, with sensitive explanation and some relevant contextual awareness but less precision in the use of direct textual reference. The most common approach centred on Dante's personal journey from a young man whose plans for his own future are upended by Emma's arrival to one who gradually assumes genuine care and responsibility for his daughter, and candidates who tracked this development across the novel with specific reference to key moments produced the more successful responses. Melanie's abandonment of Emma and her evasion of responsibility was frequently used as a contrast to illuminate Dante's growth, with candidates recognising that Blackman uses the juxtaposition of these two responses to the same situation to explore what responsibility requires and what it costs. The interactions between Dante and Tyler were also discussed with some insight, with stronger responses exploring how Tyler's own model of fatherhood both pressures and ultimately guides Dante, and the exchanges between Josh and Adam were noted by some candidates as a parallel strand through which Blackman examines different configurations of responsibility within the family. At the higher end, candidates moved beyond Dante to consider how taking responsibility is presented as a developmental challenge for multiple characters, arguing that Blackman structures the novel as an exploration of what it means to grow up under conditions of unexpected obligation. Contextual discussion drew on teenage parenthood, societal perceptions of young fathers and expectations of masculinity, though these references were often generic and not always closely connected to the specific moments or language being discussed; vague statements about societal attitudes towards teenage pregnancy substituted in weaker responses for genuine contextual argument. There was also a tendency to recount events rather than analyse Blackman's methods, which was the principal limitation across the range on this question.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒	**Question 11** ☒	**Question 12** ☒
Question 13 ☒	**Question 14** ☒	**Question 15** ☒
Question 16 ☒	**Question 17** ☒	**Question 18** ☒
Question 19 ☒	**Question 20** ☒	**Question 21** ☒
Question 22 ☒	**Question 23** ☒	**Question 24** ☒
Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

Responsibility is significant in 'Boys Don't Cry' as Malorie Blackman challenges the stereotypes of teenage fathers being seen as irresponsible. The use of the modal verb 'can't' in the quotation "you can't just walk away from responsibilities" presents ~~how moral obligation~~ moral obligation and how Dante was forced to mature.

AO1 + AO3 - Level 1 – 5/32
AO4 - Level 2 – 5/8
It is immediately clear that brevity has a clear and limiting effect on achievement. The introduction suggests there would have been a focus on the question, concerning responsibility shown by " teenage fathers", a discussion of "moral obligation" and consideration of how "Dante was forced to mature". However, this does not happen, so the brief introduction limits the mark awarded.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	Question 8 ☒	Question 9 ☒
Question 10 ☒	Question 11 ☒	Question 12 ☒
Question 13 ☒	Question 14 ☒	Question 15 ☒
Question 16 ☒	Question 17 ☒	Question 18 ☒
Question 19 ☒	Question 20 ☒	Question 21 ☒
Question 22 ☒	Question 23 ☒	Question 24 ☒
Question 25 ☒	Question 26 ☒	Question 27 ☒
Question 28 ☒	Question 29 ☒	Question 30 ☒

Throughout the novel "Boys dont cry" taking responsibility is shown to be important by multiple characters. The most prominant of these is Dante, throughout the novel, he is forced to take responcabilities for Emma. This includes when he Emma was sint dumped on Dante or when he needed to have Emma registered at a hospital. The context in the real world that relates to this is how there was a noticable increase in teenage parents as well as across the standard of fathers running away from parental responcabilities.

This can also be seen with Tyler as he takes responsibility for Dante as well as Emma, This is

shown when he buys supplies for Dante and Emma in order to support them. This also contrasts against the high number of fathers running away from parental responsibilities.

The Responsibility is also shown to be important when Adam is attacked by Josh. This is because Dante takes responsibility for Adams attack and blames himself for not being able to protect Adam. At the time that Boys Don't Cry was written, there was an increasing number of homosexual attacks, this matches with the attack on Adam as he is gay and open about his sexuality.

AO1 + AO3 - Level 3 – 13/32
AO4 - Level 3 – 7/8
The answer has a clear focus on the question, looking at Dante, Tyler and Adam/ Dante.
There are three paragraphs, one on each character, with some detail from the novel in each instance and inclusion of sound relevant context.
The response moves beyond narrative, but there is insufficient development of the points made to go beyond the lowest mark in Level Three.
The spelling demonstrates some range and there are few errors. Punctuation lacks variety but use of commas and full stops is consistently accurate.

Question 30

Question 30: *Boys Don't Cry*

This question was approached with broadly equal confidence to Question 29 and produced a similar profile of responses, with most candidates demonstrating a sound knowledge of the relationship between Dante and Tyler and the ability to draw on a range of moments from across the novel. The most commonly discussed aspect was Tyler's initial reaction to Dante's situation, with many candidates exploring how his disappointment reflects both his personal expectations for his son and the wider social pressures around masculinity and respectability that Blackman uses him to embody. The idea that Dante does not receive sufficient acknowledgement from Tyler for the efforts and achievements he makes alongside his new responsibilities was noted by a number of candidates and was often used productively to explore the emotional complexity of their dynamic and what Blackman suggests about the difficulties fathers and sons have in expressing care and pride. Emma's role in gradually bringing Dante and Tyler closer together was a popular focus, with candidates recognising that the baby functions not only as the source of initial tension but ultimately as the catalyst for a more honest and mature relationship between father and son. Candidates frequently referenced the concept of toxic masculinity when discussing Tyler, and while this framing was sometimes illuminating it was also at times applied too broadly, producing generalised commentary about male behaviour that was not always anchored in the specific ways through which Blackman presents the relationship. The parallel between Dante and Tyler and the interactions between Josh and Adam also featured in a number of responses as a way of exploring how different models of masculinity and familial responsibility are placed in dialogue across the novel. As with Question 29, responses on this text tended to make more indirect reference to events than precise quotational analysis, and contextual discussion, though present, was often vague and insufficiently integrated. There were, however, some excellent responses at the higher end that demonstrated a genuinely sophisticated understanding of what Blackman uses this father-son relationship to explore.

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	Question 8 ☒	Question 9 ☒
Question 10 ☒	Question 11 ☒	Question 12 ☒
Question 13 ☒	Question 14 ☒	Question 15 ☒
Question 16 ☒	Question 17 ☒	Question 18 ☒
Question 19 ☒	Question 20 ☒	Question 21 ☒
Question 22 ☒	Question 23 ☒	Question 24 ☒
Question 25 ☒	Question 26 ☒	Question 27 ☒
Question 28 ☒	Question 29 ☒	Question 30 ☒

In the novel Boys Don't Cry by Malorie Blackman, a crucial relationship is the relationship between Dante and his father, Tyler. At the beginning of the novel their relationship is fractured and they both struggle with showing any affection towards each other. By the end of the play though, they're able to openly say "I love you" and express their true feeling. I believe this novel was ~~that~~ Blackman's attempt to rid people's views on masculinity and the stereotypical toxicity that went along with it. Especially during the time period where boys couldn't cry.

When we first meet Dante we're hinted at the relationship between the two being unpleasant,

(Section B continued) all before we even meet his father. We learn that Tyler is actually the one who told Dante "Boys ~~don't~~ don't cry," and puts immense pressure on his son to do well, even if he's not aware of the damages being done. At first you could believe that maybe Dante was blowing it out of proportion, that he was a typical teenager who looks down on his father. However, this thought is disproven when we first see the two interact. Dante has gotten his A level results, and has gotten the results needed for University ~~for~~ 4 A*. When he shares his news, his younger brother, Adam, is ecstatic and congratulates him, Tyler on the other hand barely acknowledges, theres no praise, not even a 'well done'. Dante even thinks "don't Strain yourself", he's disappointed by his dad's reaction, is even hurt by it. This shows readers early on that the barely their relationship is full of negativity. By showing this Blackman shows a stereotypical relationship between father and son at the time, and shows how negatively impactful it ~~could~~ can be on young minds.

We also learn that the relationship isn't a one way street, that it's not just Dante being hurt by his dad. His dad is also being hurt by

(Section B continued) Dante. We are shown that Dante thinks little of his dad, even describes him as "wallpaper" something in the background, an annoyance he can't shake. And we're shown that Tyler is also struggling with their relationship. He reminisces over taking his sons to the park, the days his boys were proud to call him his dad, how he would sing to Dante when he was little, how they used to be close. Dante seems shocked when he learns of his dads thoughts, they were something he never even considered as he slowly pushed his dad away. This once again represents how adult men were viewed at the time, they were the head of the house, and couldn't show weakness, but their feelings existed too and were just as valid.

Throughout the novel the two slowly inch closer, a realistic bond growing is explored, they don't all of a sudden grow closer, it takes time. ~~and one way they are~~ The major way they bond and understand each other is through Emma. The main plot of the book is Dante being a teenage, single parent. He struggles at first, a lot, he doesn't want the responsibility, he won't accept it. His dad is ~~cons~~ disappointed in

(Section B continued) Dante, but is very accepting of Emma. This hurts Dante even more, no one understands him, is on his side. His dad is prioritising Emma's wellbeing over his own, and Dante feels second best, for a second time. As Dante ~~often~~ feels jealous of how much more open Tyler is with his brother, how they're much closer. At first Emma dries an even bigger wedge between the two. But as Dante begins to accept Emma, and see himself as a father the two grow closer.

However, nothing changes until Adam's attack, which lands him in the hospital. Up until this point the father-son duo haven't connected just yet but they're closer than they were. Throughout the novel other characters, such as Adam and Aunt Jackie, have said how alive the two are; but we aren't aware how much until the hospital. This is where we learn that Tyler had Dante young too, at 20, and that Dante wasn't planned, he wasn't made with love. Dante finally expresses his true feelings how he feels like a disappointment. And this is where the two finally connect. They open up too each other, express their feelings, they tell each

(Section B continued) other "I love you" and Dante finally hears the words "I'm proud of you.".

The relationship between Dante and his father, Tyler, is crucial because it shows society that even a broken relationship can be mended. It teaches that men can be open and honest with each other, and that it's not a weakness but that it's healthy. In fact, to withhold their emotions and not truly express themselves can be damaging to them, and their relationships. Their relationship disproves peoples views on masculinity, and proves how toxic the pressure society puts on men is.

AO1 + AO3 – Level 4 – 23/32

This is a developed response with a thorough personal engagement with the relationship between Dante and Tyler, fully related to the text. The candidate constructs a clear, sustained argument: that the novel critiques toxic masculinity and the harmful expectation that men suppress emotion, tracing this through the slow, realistic development of the father-son relationship from fracture to reconciliation. This argument is consistently maintained across the response, and the candidate shows genuine understanding of how Blackman structures this development gradually rather than through sudden change.

AO4 – Level 3 – 8/8

In the context of the level of demand of this question, this response demonstrates consistent accuracy in spelling and punctuation and deploys a considerable and ambitious range of vocabulary and sentence structures to achieve effective control of meaning throughout. This is a secure Level 3 AO4 performance meriting 8/8.

Paper Summary

Basedontheirperformance on this paper, centres are offered the following advice:

- Please remind candidates 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 should avoid using extra paper. Ample space is provided in the answer booklet to cater for those with larger handwriting.

Section A – Shakespeare:

- For **Part (a)** of the question, candidates must explore the language, form and structure of the extract. Candidates should only refer to the extract in this part of the question.
- Context is not assessed in **Part (a)**.
- For **Part (b)**, candidates should draw on their knowledge of the text that they have studied and give examples from elsewhere in the play. The extract should not be used in this part of the question.
- When responding to **Part (b)**, it is the candidate's opportunity to prove to the examiner their knowledge of the play. They should explore specific areas in detail or cover a range of examples. **Remember**, **context is assessed in this part of the paper**.
- For **P art (b)**, examples can be particular references to other parts of the play such as events, actions, character and so on, that are relevant to the question.
- Candidates can paraphrase quotations from memory. Exact quotations are not mandatory, particularly as this is a closed book examination.
- The Assessment Objective assesses the candidate's knowledge of the texts (AO1) and not language, form and structure.
- For **Part (b)**, candidates are assessed on the context and need to show their understanding of the relationship between the text and context.
- Centres should remind themselves and candidates of where the Assessment Objectives are assessed.

Section B – Play and Novel:

- Candidates should draw on their knowledge of the theme or characters from across the play or novel.
- Areas explored can be particular events, actions, characters and so on, that are relevant to the question.
- For **Section B** of the paper, candidates are assessed on the context and are required to show their understanding of the relationship between the text and context, including a consideration of the writer's intention.
- Candidates can paraphrase quotations from memory, but exact quotations are not mandatory, particularly as this is a closed book examination.
- The Assessment Objective assesses the candidate's knowledge of the texts (AO1) and not language, form and structure.

Grade boundaries

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