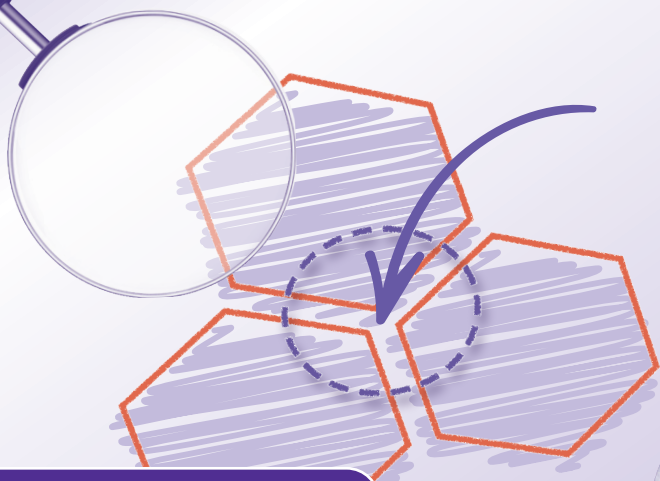


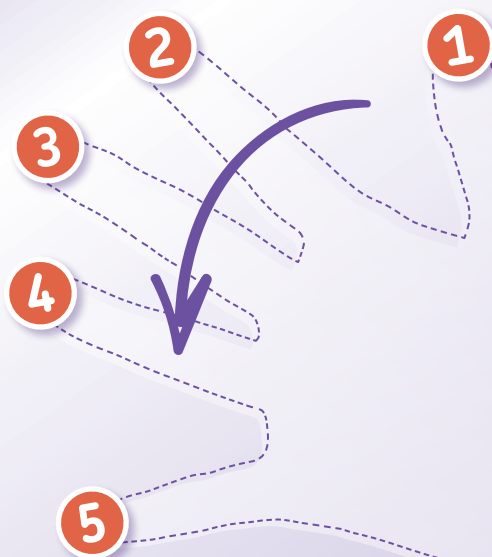
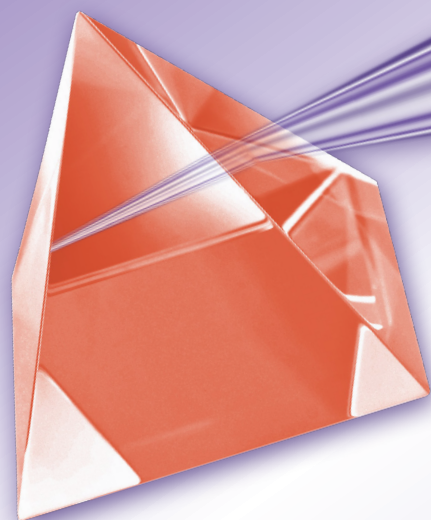
# GCSE English Literature Focus on:

A03

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Handouts  
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# Introduction and rationale

## Why revisit AO3 Context?

The *Reports on the Exam* for GCSE English Literature indicate there are still some students who approach AO3 by ‘bolting-on’ social or historical context from the period in which the text was written, which is not necessarily integrated with the ideas in the text or the task. We have provided excerpts from all previous reports, which begin on page 34 of this booklet.

We believe it is not helpful to view AO3 as something separate. All of the Assessment Objectives (AOs) are linked and should be considered holistically and not compartmentalised in our teaching, as doing so is not something that is supportive of a student’s understanding of the texts they read and study.

In teaching and assessing AO3, teachers can consider context in a flexible way, led by the ideas in the text and dependent upon the text itself. These contexts may indeed relate to the relationship between the text and the context in which it was written or set (the social structures and features, cultural context and periods in time), but also the universality of the human condition both then and now. Be sure to consider:

- what ideas does it present?
- how does it change things?
- what does it contribute?

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# Defining context

Paper 1, June 2017, Question 2

0	2
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Starting with this conversation, explore how Shakespeare presents aggressive male behaviour in *Romeo and Juliet*.

Write about:

- how Shakespeare presents aggressive male behaviour in this conversation
- how Shakespeare presents aggressive male behaviour in the play as a whole.

[30 marks]

AO4 [4 marks]

## Student response 1

In 'Romeo and Juliet', Shakespeare presents aggressive male behaviour as dangerous. This can be seen in the quotation 'My naked weapon is out', the use of the word 'naked' connotes that Sampson is ready to fight and that there's no protection around his weapon because he is going to use it. Structurally, Shakespeare uses simple sentences to show how easy it was for Sampson to have a 'naked' weapon and is ready to fight. This makes the reader feel worried because someone could get badly injured. In this way, Shakespeare presents aggressive male behaviours as dangerous through having a 'naked weapon'. Contextually, at the time the play was written divorce was almost impossible and you couldn't live with a man unless you were married.

In 'Romeo and Juliet' Shakespeare presents present's aggressive male behaviour as rude. This can be seen in the quotation 'I do bite my Thumb', the use of the verb 'bite' connotes that biting his thumb is rude because he is swearing at him by biting his thumb. Structurally, Shakespeare used simple sentences, to show how easy it is for people to bite their thumbs at other people. This makes the reader feel surprised because it is on an unusual thing to do. In this way, Shakespeare presents aggressive male behaviour as rude. Contextually, at the time the play was set, religion was more important than the Law.

In 'Romeo and Juliet', Shakespeare presents aggressive male behaviour as hating everything. This can clearly be seen elsewhere in the play when Tybalt says 'Talk of Peace? I Hate the world', the use of the verb 'hate', connotes that Tybalt doesn't dislike it he hates peace because it's nice and Tybalt loves the fight and is really aggressive. The use of the rhetorical question connotes that Tybalt doesn't know what they are talking about but let's everyone know that he hates peace anyway. This makes the reader feel sad because he has so much aggression that it almost scares the reader. In this way, Shakespeare presents aggressive male behaviour as hating everything got to do with peace. Contextually, at the time the play was set at weddings women used to sing their speech to the man, and in the play Juliet's sylolquy was her speech to Romeo.

In 'Romeo and Juliet', Shakespeare presents aggressive male behaviour as demanding. This can be elsewhere in the play when Lord Capulet exclaims 'starve, beg, die in the streets', the use of the tri-colon, connotes that Juliet not marrying Paris there will be a lot of bad things happening to

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her. Lord Capulet exclaims this to show how little he cares about his Daughter and he just wants an advantageous match between Juliet and Paris structurally, Shakespeare uses compound sentences to show how complicated things will be if she doesn't marry Paris. This makes the reader feel worried for Juliet and scared of Lord Capulet because he is threatening to throw his own daughter out onto the streets. In this way Shakespeare presents aggressive male behaviour as demanding. And he is demanding that she marries Paris if not her life will end. Contextually at the time the play was set, children didn't get to choose who they married, there was always an arranged marriage from the parents because they wanted to make an advantageous match.

In 'Romeo and Juliet' Shakespeare presents aggressive male behaviour as always ready to fight. This can clearly be seen elsewhere in the novella in the quotation 'I am for you', the use of the word 'for', connects that Tybalt is ready to fight and he is giving himself to the person he is giving to fight. Structurally, Shakespeare uses simple sentences to show how quickly it is for Tybalt to get ready to fight. This makes the reader feel scared for the person Tybalt is going to fight because Tybalt has lots of confidence and he is really aggressive. In this way, Shakespeare presents aggressive male behaviour as always ready to fight. Contextually, at the time the play was set religion was more important than Law.

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# Activity 3: Applying A03

## Student response 1: Paper 2 Summer 2019 (*Blood Brothers*)

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How does Russell present the importance of money in *Blood Brothers*?

Write about:

- the importance of money to characters in the play
- how Russell presents the importance of money.

**[30 marks]**  
**AO4 [4 marks]**

In *Blood Brothers* Russell presents the importance of money in the play by using the themes of poverty and wealth contrasting it through the Johnstones and the Lyons family. This is apparent first at the start of the play when Mickey and Edward first meet and Mickey says "Gis a sweet" this can show the importance of money because we can infer that Mickey doesn't have any money. We can also link Class into this because Mickey uses "slang" to talk but Eddie uses formal English. This scene can show the importance of money because it also happens later on in the play (foreshadowing) when the boys meet again at the age of 14 and Mickey says Eddie "gis a cig". We can infer that once again Mickey has no money which is why he asks Eddie to give him a cig. This can show the importance of money because it shows that Mickey always ends up asking Eddie to give him something.

Russell also shows the importance of money when Mickey and Eddie are grown up and Eddie is returning from university but Mickey has lost his job. This can show the importance of money because Mickey promised Eddie a party when he got back but was unable to have it due to not having any money. This can be shown when Mickey says "I've been looking for a job" and when Mickey is talking to Eddie about the party and he says "It ain't happening" from this we can infer that money has suddenly started to become important for him as he is becoming stressed out due to not having any money or having a job. The verb "looking" could suggest that although Mickey has been looking he can't get a job anywhere. We can link this to context because at the time Margaret Thatcher had shut down the coal mines putting hundreds of people in Liverpool (where *Blood Brothers* is set) out of jobs leading to a lot of people losing money being able to supply their family with food and water and many people going on strikes. This can all show the importance of money because he didn't have to pay for anything unlike Mrs Johnstone (his mother).

The importance of money can also be presented again later on in the play when Eddie offers to give Mickey money but Mickey refuses to take it. This is apparent when Eddie says "I have plenty, here take it" from this we can infer that although money is big for Mickey it means very little to Eddie because he has plenty of it. We can link this back to the start of the play when Mr Lyons gives Mrs Lyons money for "baby stuff" however in this instance it's Eddie giving Mickey money because he hasn't got any. From this we can infer that Eddie's lack of care for money shows that he doesn't care and doesn't realise how important it is and how it can change someone's life for example Mickey and how he slowly starts to become depressed like Marilyn Monroe did overtime.

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## Student response 2: Paper 2 Summer 2017 (*Lord of the Flies*)

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‘Ralph wept for the end of innocence, the darkness of man’s heart...’.

What does Golding have to say about human nature in *Lord of the Flies*?

Write about:

- how the boys behave on the island
- how Golding uses the boys’ behaviour to explore ideas about human nature.

**[30 marks]**  
**AO4 [4 marks]**

In *Lord of the Flies*, Golding presents his ideas on human nature by showing that he believes everyone has evil inside of them, and so it is therefore impossible for evil not to exist. In the novel, Golding chooses middle/upper class school boys to be the characters. School boys would be the most nurtured characters which you can get, they are disciplined at home and would have a strict hierarchy in school. Golding purposely does this to show that we all have evil inside of us, even those who are the most nurtured.

On the island, the boys are very civilised in the beginning of the novel; Jack says “we’ve got to have rules and obey them” to which they used the conch to fulfil this wish. The conch keeps the boys in order because previously at home, they were used to rules. They obeyed their leader – Ralph – and followed his instructions until around chapter 5. By choosing a leader, they created a hierarchy for the island, which helped them keep life as normal as possible.

However, later in the play, Jack slowly turns against his old life, and resorts to human nature – which is him being evil. Near the killing of Simon, Jack’s “laugh turned into a bloodthirsty snarling”. This shows how at the beginning of the novel, when civilisation was intact, Jack was under control. However now, he has turned to animalistic behaviour, which is stemmed from human nature. Golding uses the animal imagery, “snarling”, to show how Jack is showing dominance, like a dog. This shows the reader that even innocent ‘choir boys’ will turn to instinctive behaviour as it is in our nature.

In the 1930’s was the takeover of the Nazi party, who were guilty of the killing of millions of Jews and other ethnic minorities. Hitler was the leader, and Himmler was left in charge of the concentration camps. In the novel, *Lord of the Flies*, Jack and Roger slowly turn to be like Hitler and Himmler. Jack is the leader of his tribe, which was once the “choir boys” but throughout the novel became “my hunters”. Golding may have used the pronoun “my” to show that Jack is showing animalistic behaviours of dominance and possessiveness. The reader is shown that we soon turn into wild animals, when left in extreme conditions. Roger represents Himmler as he is practically the killer and torturer; he kills Piggy and is also partially guilty for Simon’s death.

Through the use of metaphors, Golding shows how the characters are slowly becoming different people. As the novel progresses, Jack and many of the hunters decide to wear face paint. Jack’s face was “blocked out with white and red paint”. This could be metaphorical for Jack turning into a new person – his old self is hidden behind the face paint as well as the other boys. Golding shows the reader that the nurtured, civilised boys are turning to savagery and are initially ‘blocking’ out their old life with paint.

Similarly, Golding uses Ralph’s hair as a symbol and a metaphor for savagery. Ralph’s “hair was creeping into his eyes again”. We know as readers that Ralph is the leader, and is one of the only

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characters who hasn't turned to savagery. Ralph's "creeping" hair shows that human nature is slowly trying to take over him, however he "flung back his hair" and remains civilised. Golding may have done this to show the reader that human nature is trying to take over everyone, but is only capable of taking the mentally weak people. Jack is described as hiding behind his mask – "the mask was a thing of its own which Jack hid behind". This again shows how Jack is metaphorically turning into a new person.

The reader can understand that Jack was mentally weak and so collapsed into savagery – human nature.

Roger is another 'weak' character. In the novel, he is throwing rocks at Henry but "misses deliberately" because of the "taboo of the old life". This shows how at the beginning of the novel, even the most evil boys at the end of the novel cannot hurt someone because of their upbringing. However, later in the play, human nature takes over Roger as he purposely pushes the boulder onto Piggy, which kills him. This shows how animal instincts kick in later in the novel, as most of the boys turn to savagery.

Lastly, after World War Two, the cold war began against America and the USSR. America believed in democracy, whilst the USSR lived by dictatorship. Their different political view caused tension for many years. Similarly in the novel, Jack lives by power and dominance, whilst Ralph prefers democracy. Ralph represents America, whilst Jack represents the USSR. This shows how Ralph lives by his upbringing, and does not follow human nature by descending into savagery. However, Jack follows human nature and thinks power and dictatorship is much more important.

# Links to Assessment Objectives and the exam

One bullet out of five. Not assessed on Paper 2, Section C.

Notice the wording here with 'ideas' foregrounded.

Notice the description of AO3 performance is integrated with the description of the other skills. We view discussion of a text's wider meaning and a writer's craft as integral to any exploration of ideas/perspectives/contextual factors.

Mark	AO	Typical features	How to arrive at a mark
Level 6  <i>Convincing, critical analysis and exploration</i>  <b>26–30 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Critical, exploratory, conceptualised response to task and whole text.</li> <li>• Judicious use of precise references to support interpretation(s).</li> </ul>	<b>At the top of the level</b> , a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.
	AO2	<ul style="list-style-type: none"> <li>• Analysis of writer's methods with subject terminology used judiciously.</li> <li>• Exploration of effects of writer's methods to create meanings.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</li> </ul>	<b>At the bottom of the level</b> , a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and/or contexts.

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# Activity 4: Student responses

## Student response 1: Paper 2 Summer 2019 (*An Inspector Calls*)

0	1
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How does Priestley present selfishness and its effects in *An Inspector Calls*?

Write about:

- examples of selfish behaviour in the play
- how Priestley presents selfishness and its effects.

**[30 marks]**  
**AO4 [4 marks]**

Priestly ~~presen~~ presents selfishness ~~about~~ using  
 a lot of different characters in em  
 Inspector calls, ~~but~~ but mainly used with Mr  
 Birling as he is a man of class  
 and is all about money and his selfishness.  
 Priestly uses complex sentence to coming  
 selfishness in an inspector calls. Men have  
 to make their own way ~~to~~ home to look  
 after themselves ~~and~~ ~~have~~ to look after  
 their family too. From this we can connote  
 that Mr Birling's views on life is that you  
 should always think about yourself and  
 care for yourself and ~~then~~ then think about  
 family. Normally people think about their family  
 first and make sure they  
 are okay ~~then~~ then think about themselves but  
 in his case Mr Birling's views are different.  
 This shows his selfishness and how he  
 only cared about himself and ~~has~~ ~~been~~  
~~he~~ didn't worry about his kids which  
 lead to his son doing thing bad things.  
 Contextually, in the Edwardian era people  
 only cared about themselves and money which  
 is why people were so money minded.  
 The message that Priestly is trying to  
 present is you should always ~~then~~  
 care about other before <sup>yourself</sup> ~~yourself~~ ~~when~~ it  
 should not be me, myself and I.  
 Priestly uses ~~when~~ a verb to ~~to~~ employ  
 selfishness "Sheila I'm not defending him,  
 but you must understand young men"  
 this just shows how selfish Mr Birling is

Inspector calls

Inspector calls

Inspector calls

<input type="checkbox"/>	as his daughter has been cheated on	
<input type="checkbox"/>	by Gerald <del>and</del> <del>not</del> but still he is	
<input type="checkbox"/>	backing him up. This marriage is to Mr B	
<input type="checkbox"/>	birling was a business deal and	leave blank
<input type="checkbox"/>	he only wanted Gerald to marry Sheila	
<input type="checkbox"/>	is because he would hand over Sheila	
<input type="checkbox"/>	and in return he would get money or	
<input type="checkbox"/>	come out of it which shows that Sheila	
<input type="checkbox"/>	is a commodity to him. This shows his	
<input type="checkbox"/>	selfishness as he only cares about him	
<input type="checkbox"/>	self and does not care <del>as given</del> about	
<input type="checkbox"/>	Sheila. <del>and Mr Birling says</del> <del>Sheila says</del> <del>after Mr Birling</del>	
<input type="checkbox"/>	<del>made her</del> <del>said</del> <del>but the</del> <del>stuff</del> <del>about</del> <del>defending</del>	
<input type="checkbox"/>	<del>Gerald</del> <del>in</del> <del>the</del> <del>middle</del> <del>of</del> <del>Mr</del> <del>Birling</del>	
<input type="checkbox"/>	talking Sheila cuts her dad off and	
<input type="checkbox"/>	says "Do not interfere please" this could	
<input type="checkbox"/>	suggest that Sheila is sick of her	
<input type="checkbox"/>	dad being <del>selfish</del> self centred and always	leave blank
<input type="checkbox"/>	thinking what's best for him. and this	
<input type="checkbox"/>	creates tension between them as Sheila	
<input type="checkbox"/>	has lost respect for him.	
<input type="checkbox"/>	<del>Priester</del> Priestly <sup>also</sup> <del>also</del> presents <del>she</del> <del>also</del> selfishness	
<input type="checkbox"/>	by using the character Gerald as in	
<input type="checkbox"/>	Act 1 Scene 1 Gerald puts a ring on	
<input type="checkbox"/>	Sheila's finger this could represent the	
<input type="checkbox"/>	ring could represent Gerald's control	
<input type="checkbox"/>	and power that Gerald now has over	
<input type="checkbox"/>	Sheila and his is selfish as	leave blank
<input type="checkbox"/>	Gerald does not care about Sheila as	
<input type="checkbox"/>	he <del>is</del> <del>the</del> <del>cheated</del> <del>he</del> <del>cheated</del> <del>on</del> <del>her</del> <del>so</del>	
<input type="checkbox"/>	the ring does <del>not</del> <del>not</del> represent love as	
<input type="checkbox"/>	he <del>cheat</del> <del>does</del> <del>not</del> <del>even</del> <del>care</del> <del>about</del> <del>her</del> .	

☐ Priestly ~~was~~ presents on selfishness through  
☐ Mr Birling "I'll pay I will pay you anything  
☐ but please do not let people find out".  
☐ This shows how Mr. Birling is not even  
☐ a little hurt that a Eva Smith has  
☐ died because of ~~her~~<sup>his</sup> ~~his~~ whole family as he  
☐ only cares about his reputation  
☐ ~~and~~, his money and business. Which shows  
☐ confirms that he ~~only~~ <sup>is</sup> ~~is~~ has a  
☐ bad mind set. The ~~quite~~ <sup>adverb verb "anything"</sup> ~~could~~ <sup>also</sup>  
☐ suggest that he would do ~~enough~~ give  
☐ up ~~anything~~ everything in his life to save  
☐ his reputation this shows his selfishness.  
☐ And the message that Priestly is trying to  
☐ present is money does not buy you  
☐ anything.

☐ Priestly mostly uses selfishness through Mr  
☐ Birling which suggests that men in the  
☐ Edwardian era ~~were~~ did not care about  
☐ women and ~~if~~ they were always a  
☐ commodity. As ~~A man~~<sup>Mrs Birling</sup> ~~Birling~~ says "Girls of  
☐ that class" this could suggest that because  
☐ because ~~she~~<sup>Eva</sup> was from a lower class  
☐ than him she was not ~~was~~ good  
☐ ~~enough~~ enough to ~~help~~ for him to help  
☐ her.

14 A01 TASK

ONTO LEVEL 4

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mark

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Student response 2: Paper 1 Summer 2018 (*The Strange Case of Dr. Jekyll and Mr. Hyde*)

0	7
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Starting with this extract, explore how Stevenson creates mystery and tension in *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Write about:

- how Stevenson creates mystery and tension in this extract
- how Stevenson creates mystery and tension in the novel as a whole.

**[30 marks]**

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L4 A02

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L3 A01 REFS

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In the extract of The Strange Case of Dr Jekyll and Mr Hyde Stevenson creates mystery and tension through the aftermath of Sir Danvers Carew in chapter 4 of the novella. "chocolate-coloured pall lowered over heaven" suggests how Hyde's evil has put the city of London under complete "darkness" where there was no sign of light or hope. The word "pall" connotes the idea of London being dead and in a coffin with a cloth of evil rests upon it. The phrase "lowered over heaven" implies how senses of innocence seems to be dying ~~as~~ as Hyde's evil is taking over. The idea of Hyde is a representation of evil is shown here as his evil persona is very demanding and eager to commit evil acts without suffering the consequences. This also creates the sense of mystery to what may happen after London is under the construction of "darkness".

Stevenson also creates mystery and tension in this extract when Utterson and Inspector Newcomen are looking for Hyde. "some city in a nightmare" suggests how evil is taking over London leaving it in a weak state for it to become empowered by Hyde and his "re-invasion" to make the city a place where evil thoughts roam around.

leave blank

leave blank

leave blank

- ☐ the word "some" suggest how Hyde is slowly taking over which foreshadows
- ☐ the later event of Hyde and Jekyll becoming two completely different people as
- ☐ Hyde is trying to break out of Jekyll.
- ☐ The word "darkness" indicates how Hyde only comes out in the night to commit evil acts while Jekyll is asleep which implies
- ☐ how Jekyll is subconsciously thinking about evil thoughts. evil thoughts in which
- ☐ Hyde is feeding off which means he is becoming more and more powerful.
- ☐ leaving Jekyll weaker and almost causing him death. Stevenson presents
- ☐ the idea of addiction leads to his downfall because it represents how
- ☐ Stevenson's addiction to drugs led to his downfall and turning against
- ☐ religion just like Jekyll did with the serum to suppress his evil thoughts and
- ☐ take him into building/making a monster.
- ☐ In another part of the novella Stevenson presents the creates tension and mystery
- ☐ through the personalities of Jekyll and Hyde. "man is not truly one but
- ☐ truly two" suggests how Jekyll has two sides to him, one which is controlled
- ☐ by his evil thoughts and the other where there may be some light etc. The
- ☐ phrase "truly one but truly two" implies how every man has a heart of darkness which
- ☐ is controlled by their sinful minds. The idea of duality is presented here to create
- ☐ mystery and suspense of being careful of

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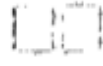
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4 A01 REFS

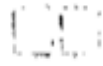
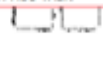


what lifestyle you ~~choose~~ choose as  
it may end in your total demise and  
destruction. as well as fatal thoughts and  
action. The idea of the unconscious mind is  
also presented here because of how uncontrollable  
evil had become causing Jekyll to commit  
suicide to end his sinful thoughts

L4 A03



L4 A01 TASK



ALL LEVEL 4

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### Student response 3: Paper 1 Summer 2018 (*The Tempest*)

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Starting with this conversation, explore how Shakespeare presents the romantic relationship between Miranda and Ferdinand.

Write about:

- how Shakespeare presents the romantic relationship at this moment in the play
- how Shakespeare presents the romantic relationship in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

03

Shakespeare depicts Ferdinand and Miranda's romantic relationship to be one of immense love and passion, but also one of naivety; Shakespeare explores the power of love through their relationship <sup>but also how romantic</sup> ~~but also how perhaps~~ relationships can be manipulated.

~~At~~ In this moment in the play, Miranda declares her love for Ferdinand and says she 'would not wish any companion in the world but you'. Shakespeare is ~~try~~ trying to portray the depth and strength of Miranda's love for Ferdinand through this hyperbolic language ~~because~~ that deeply moves the audience ~~because~~ Shakespeare <sup>perhaps believed</sup> that love is the most powerful thing, which is why <sup>he now writes</sup> Miranda and Ferdinand ~~speaking~~ <sup>speaking</sup> in verse, as it shows their undying love for each other. Shakespeare's purpose for presenting their ~~relationship~~ romantic relationship ~~with~~ in such a dramatic way is to bring out the emotion and love from the Jacobean audience because he perhaps believed in the <sup>importance</sup> ~~importance~~ and power of love and ~~is that it is~~ maybe the only kind of power that is immortal, which is also why he writes Miranda and Ferdinand speaking in verse as it shows their undying love. Shakespeare also wanted the audience <sup>in Jacobean times</sup> to share in Miranda and Ferdinand's love — this is also relevant to a contemporary audience because ~~this message of~~ Shakespeare's message of love would also resonate with them.

Shakespeare ~~also~~ explores the idea of love at first sight <sup>in this extract</sup> through the romantic relationship between Miranda and Ferdinand: 'The very instant that I saw you.' This quote from Ferdinand highlights the strength of their love, but also their naivety. ~~They~~ <sup>how</sup> Shakespeare could ~~perh~~ be trying to show ~~that~~ the naivety in a youthful relationship like this one could be blinding them from seeing each other for who they really are; Shakespeare is indicating that first impressions are not everything and that two people must get to know each other ~~and~~.

their love must be tested. In this case it is tested by Prospero, who forces Ferdinand to do hard labour to prove his love for Miranda. Shakespeare may be hinting to his audience how ~~po~~ <sup>when Shakespeare was writing</sup> in Jacobean times it was common for people to get married young and fast. Shakespeare may be hinting that rushing into a marriage ~~[like Ferdinand and Miranda]~~ without really knowing one another [like Ferdinand and Miranda] could do more harm than good. This would perhaps ~~have~~ have a larger impact on a contemporary audience than a Jacobean audience because in modern times people are less likely to rush into serious relationships and usually think the process through more because there is not the same pressure to get married nowadays as there was in Jacobean times.

Throughout the play, ~~in~~ Shakespeare portrays Miranda and the idea of 'proving your love' ~~by~~ through Miranda and Ferdinand's romantic relationship because ~~he~~ he uses Prospero <sup>and controls</sup> who manipulates Ferdinand and Miranda's romantic relationship. One of the ways he does this is by forcing Ferdinand to do hard labour and carry ~~loads~~ a 'burden' of logs. Shakespeare uses the verb 'burden' ~~to~~ to show how sometimes love can be a ~~burden~~ <sup>burden</sup> but if you really hard work but if you really love someone you will put in the work. Shakespeare may be highlighting ~~to~~ to his audience that in Jacobean times, ~~people~~ people [mainly men] kept mistresses and did not work ~~as~~ hard in their relationships with their wives resulting in unhappiness - ~~perhaps~~ perhaps Shakespeare wanted to change this because ~~he~~ he believed love was important and sacred and should not be disrespected in any way. This idea makes the ~~earlier~~ audience become entranced by this age old idea of proving your love and also shows them the value of love.

L4 A02

L4 A03

Shakespeare depicts ideas about ~~feels~~ forbidden love in Miranda and Ferdinand's relationship in the middle of 'The Tempest'. ~~Miranda rebels against her father and goes to see Ferdinand~~  
~~Also~~ Shakespeare depicts ideas about Miranda and Ferdinand's romantic relationship being used for political gain by Prospero. Prospero manipulates ~~there~~ their relationship so that they <sup>deeper in love</sup> fall ~~in love~~ <sup>in love</sup>, therefore meaning that he has control over Ferdinand who is son of Alonso - the King of Naples.

LS A01 REFS

At Prospero apologises to Ferdinand for punishing him too harshly but says 'his compensation makes amends' - meaning Miranda is his gift. However it is also Prospero who is receiving a 'gift', the gift of having a son-in-law who is a prince, therefore meaning he can gain more money and power. Shakespeare is highlighting how in Jacobean times especially, innocent relationships were manipulated and used for gain - political and financial gain or to make alliances. Shakespeare is perhaps indicating to his audience that this is wrong and innocent romantic relationships between two people should celebrated not manipulated; this idea would have little effect on a Jacobean audience because they would see nothing wrong with using a relationship for gain as it was common. However in modern times, this idea is ~~at least~~ <sup>ward</sup> perhaps ~~enough~~ <sup>ward</sup> anger or upset the audience because many people now believe that people should be together because they are truly in love, not for any other reason.

LS A03

To conclude, Shakespeare portrays ~~can~~ the romantic relationship of Miranda and Ferdinand to be one of deep and intense love <sup>and shows the power of love</sup> but also of youth and perhaps the pressure and desperation to fall in love, ~~expect~~ <sup>and</sup> get married, especially in Jacobean times.

LS A01 TASK

SOME LEVEL 5

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## Student response 4: Paper 2 Summer 2019 (Power and Conflict poetry)

2	6
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Compare how poets present the ways that people are affected by war in 'War Photographer' and in **one** other poem from 'Power and conflict'.

**[30 marks]**

☐ ☐ In War photographer it presents the internal affect that war has on people. This poem is about a war photographer in his room alone where he gets the pictures ready to send off to his company and it takes the reader through the emotions and thoughts expressed as memory of the pictures remind him of the horrors they witnessed. In Remains, similarly, it also recalls the memories the ex-soldier is haunted with constantly, clearly demonstrating the mental affects of war and internal conflict.

☐ ☐ In War photographer, it begins with the photographer waiting for the pictures to ~~be~~ come through. When he is said to finally be able it is ~~the~~ could be that with no distractions around him, he suddenly ~~the~~ reminded of the ~~the~~ via the horrible sights he witnessed demonstrating the mental affect this has had on him. This is further emphasised through "spots of suffering" highlighting ~~both~~ referring to both himself and those physically who he had photographed suffering. The word "spots" could highlight it sort of flooding his mind, non stop as he is unable to forget what he saw saw. Ironically it says "ordered rows" however with caesura and enjambment constantly appearing throughout, it contrasts with the structure to highlight the mental health of the photographer as disorderly and has been destroyed or ruined a bit due to his job.

☐ ☐ As the picture slowly starts to form it is described as a "half-formed ghost". The use of "half-formed" ~~could~~ ~~just~~ represents possibly how the people who were photographed

War Photographer

War Photographer

War Photographer

are ~~to~~ look like but the noun "ghost" constructs a supernatural and haunting imagery to further display how this will haunt the photographer. The "blood stained", used the use of "blood" in this relates back to how his ~~room~~ at first the room was "red and softly glow". The change from ~~black~~ <sup>red</sup> to ~~red~~ <sup>blood</sup> signifies how the pictures have suddenly created a dark, suffening atmosphere. "stained" represents how this affect ~~to~~ is permanent. "eyeballs pick" tells us that it is like a sharp pain as the photographer is reminded of it and reminds the helplessness they felt from "He has a job to do".

In Remains, the ex-soldier is experiencing PTSD as he is constantly reminded of his guilt and the sights he witnessed. He mentions "sleepers haunts" his dreams which relates to war photographer, both having supernatural connotations/ references to emphasise the terror faced. When he is talking about how life was and what they faced he describes an experience of "someone being shot as the "bullets ripped through his life". The verb "ripped" literally means to ~~tear~~ <sup>tear</sup> ~~some~~ something and is a harsh verb. This emphasises the brutality of the impact but also could reflect his mental state completely ruined by war. "His ~~bloody~~ life in my bloody life" relates back to war photographer, the imagery of blood implies the ~~horror of~~ <sup>horror</sup> used in both to describe the brutality. Finally "probably armed", possibly not" reflects the guilt of the ex-soldier as he can't help but wonder if the man was possibly harmless therefore helpless but so was the ex-soldier as he couldn't retaliate to it. Once again links with war photographer, the feeling of helplessness making them feel conflicted mentally.

leave blank

leave blank

leave blank

ALL LEVEL 5

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## Student response 5: Paper 1 Summer 2019 (*Macbeth*)

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Starting with this speech, explore how far Shakespeare presents Macbeth as a violent character.

Write about:

- how Shakespeare presents Macbeth in this extract
- how far Shakespeare presents Macbeth as a violent character in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

0 1 Shakespeare presents Macbeth as <sup>a</sup>violent character in the extract and ~~throughout~~ <sup>throughout</sup> the play ~~as~~ through the use of ~~hyperbolic~~ hyperbolic language and graphic detail. He also presents the violence in his mind as he always resorts to violent solutions.

0 2 In the extract, the Captain describes Macbeth's actions to the king sparing no detail. He states "with his brandished steel, which smoked with bloody execution" which suggests that his sword was designed for the murder of others - The sensory verb "smoked" further suggests the quickness of the fighting. Macbeth was so quick in his "execution" that the sword appeared to visibly smoke from it. ~~for~~ for the audience, it can connote the enthusiasm of Macbeth in the fight - and because we haven't yet met him this is the only description we can gain of him. ~~the~~ The description of "brandished steel" conveys ~~how~~ the image of the sword and how prepared Macbeth was for this fight. Shakespeare's intention is to imply that Macbeth is inherently violent from the beginning, he doesn't shy away from violence. ~~But~~ The effect on the audience would be that they admire his bravery and the Captain's description enhances the idea that Macbeth's violence is a good thing.

L5 A02

0 3 Another way Shakespeare presents Macbeth as a violent character is by the effect of his actions. Captain states "as two spent maimers that do cling together" which suggests that the enemies were wary of Macbeth's wrath - they fired out easily and were holding on for dear life - the verb "cling" connotes the desperation. The quote gives the impression that Macbeth is a mighty force to be reckoned with and that he is loyal as he is prepared to fight for his country. He is called "brave Macbeth" that portrays his valiant and superior nature. Again, his violence is seen as honourable because he shows loyalty and does not hesitate to kill the enemies. Shakespeare intends to create a glorifying image of Macbeth to make his ~~downfall~~ <sup>fall</sup> at the end of the play that much more shocking. His effect on others is always dramatic, when the Captain states "two spent maimers"

L4 A01 REFS

L5 A02

☐

consuming now Macbeth tries the army out.

☐

LS AO1 TASK

☐☐☐☐☐☐☐☐☐

LS AO3

☐☐☐☐☐☐☐

However you could argue that Macbeth is only this violent because he is fighting out of loyalty. His bloody and outlandish actions of violence only occur to protect King Duncan. He doesn't appear to have violent tendencies and is only graphic and harsh to win the fight. The statement "till he unseamed him from the nave to the chops" shows not only that he killed somebody violently, but that he did it to ensure that no enemies remained alive. His enthusiasm was to please the king. The part "from the nave to the chops" is basically Macbeth cutting the people open - to make sure they are really dead. This will reassure him that he has done his job properly. You can link this to traditional Elizabethan beliefs about the Divine Right of kings: that a king was chosen by God to rule the country. This meant that the reign followed a succession and wasn't to be meddled with. By knowing that King Duncan was appointed by God, Macbeth is showing his loyalty to God, not just the king. This makes him even more admirable and worthy. It makes him less of a violent character and more a person who inflicts violence for the better of Scotland.

In the rest of the play Macbeth is presented as having the motive to murder out of ambition. Despite his honourable nature in Act 1, the witches' prophecies of kingship become tempting to Macbeth. However, he doesn't immediately act on it, instead suggesting reasons for and against his idea. He does show his uncertainty through the regular use of supplemenis. In Act 1 he refers to the murder of Duncan as "the assassination" to show his ~~know~~ that his built-in morals have trouble coming to terms with the idea of such dishonour. Macbeth knows deep down that what he desires can only come out of pure evil and yet the witches persuade him to murder. So whilst evaluating

leave blank

leave blank

leave blank

his choices, the audience recognise that Macbeth doesn't like or enjoy violence. He knows that it is the only route for power but dislikes the path that he is travelling down. ~~they~~ can't Shakespeare wants to show that Macbeth has morals but he will start to lose them.

As the play progresses, after Macbeth's fatal act of regicide, the audience can start to recognise that Macbeth is becoming more quick to violence. The language regularly references to murder and violence. After murdering Duncan, Macbeth states "I thought I heard a <sup>voice</sup> cry 'Macbeth doth murder sleep'". The idea that sleep has been murdered suggests that Shakespeare is showing Macbeth is growing closer to becoming violent. It would've shocked a contemporary audience as it suggests that his action is so bad that he has managed to murder sleep. This links to the regicide committed as Elizabethans believed that sleep was a reward from God for a hard day of labour. ~~and~~ it was for those who were sinless. So the idea that Macbeth has murdered sleep conveys that he has sinned and displeased God. God appointed King Duncan ~~and~~ as King and Macbeth murdered him - so he will never sleep. Ironically his actions affect his wife, Lady Macbeth, who suffers from sleep-walking in Act 5 because of her involvement ~~to~~ with Macbeth in the murder. Shakespeare intends this to be shocking and a volta (turning point) in the character of Macbeth.

Macbeth becomes more as we see him lie to his closest friend, Banquo, and to his wife about murdering Banquo. Macbeth becomes increasingly paranoid in nature and worries about the predictions of the witches. They tell him that Banquo that he'll have "kings hereafter" and that he is "lesser than Macbeth" but much greater suggesting that ~~his~~ his children will receive the throne. Although Banquo paid no attention to the prophecies

<input type="checkbox"/>	<input type="checkbox"/>	because they're "instruments of darkness". Macbeth takes them very seriously and plans to murder Banquo. He doesn't tell his wife instead, endearing her: "Be innocent of the knowledge, dearest chuck" which shows that his driven so much by violence or the need for violence he isolates his decisions from his wife. So <del>her</del> <del>as</del> he murders Banquo <del>and</del> to satisfy his increasing paranoia and that leads him down a road of destruction and self-destruction and of demise. Shakespeare's intention is to show his connection to becoming <sup>more</sup> violent after <del>attending</del> committing <del>by</del> his first murder.	leave blank
<input type="checkbox"/>	<input type="checkbox"/>	<del>Just</del> some could argue that Macbeth was never a violent character, that the actions and persuasion of Lady Macbeth made him violent. Her open masculinity and cold demeanour makes her influential in turning the doubtful and uncertain Macbeth into a murderer. She calls <del>at</del> him a coward and chastises him into doing the deed, even after Macbeth tries to assert control by saying "We will <del>proceed</del> proceed no further in this business". The imperative of "with" has no effect on his wife who is his equal at this point and doesn't take orders from him. By her goading him on to the deed, he becomes the violent and paranoid murderer that ends him. Her <del>actions and words</del> connection to the spirits: "fill me with the direst cruelty" make her more evil and violent than her husband - so she influences him by persuading him with idea to go through with regicide. so you could argue that he isn't a violent character, but that he becomes one through influence.	leave blank
<input type="checkbox"/>	<input type="checkbox"/>	To include, Shakespeare presents Macbeth as <del>violent</del> violent to an extent as he <del>has</del> has morals and honour to begin with but <del>as</del> <del>as</del> loses himself as power gets to his head.	leave blank

L6 A01 TASK BY NOW

L6 A01 REFS

L6 A01 TASK OVERALL

ALL LEVEL 6

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# Examiner commentaries

## *Blood Brothers 2019*

The student has some focus on the task – particularly by the end of the response, where it is pushed into L3. There is some identification of the writer at work and reference to subject terminology, but it does not move beyond L2. AO3 is largely bolt-on historical context, but does progress slightly to L2 towards the end of the penultimate paragraph.

**Some L3 (AO1) – 12 marks.**

## *Lord of the Flies 2017*

A very thoughtful response to the task throughout with a very clear focus on the question and lots of thoughtful consideration of ideas. The overall approach, together with the build-up of a very detailed response to the question, makes this achieve L6 for response to task by the end. The focus on task is the strength of this response, so this student would need to develop more of an analytical approach to methods in order to develop further, although they do present a very strong response to the question.

**26 + 4 marks**

## *An Inspector Calls 2019*

This is a good example of an explained response to the task that becomes clear and consistent by the end with the repeated focus on selfishness. There are a range of relevant comments and also relevant references to the text, both in the form of direct quotations and other clear pointers towards relevant moments. The comments on these references are linked to the task and demonstrate that the candidate is using them to support what they are saying in response to the question. AO2 is addressed via talking about the text as something conscious, such as the way Sheila 'cuts her dad off' and also the treatment of the engagement ring as symbolic. The response lifts into level 4 by the end, and it would be really useful for this student to focus on explaining why their references and their comments on methods support their ideas in response to the question in order to make further level 4 progress.

**16 + 3 marks**

## *The Strange Case of Dr Jekyll and Mr Hyde 2018*

This student achieves all of level 4 for their clear, consistent response to the question. They are focused on the task, and use their knowledge of the text to make lots of effective references that enable their points to be supported with evidence, both quotation and reference. This is demonstrated in the very first paragraph with the student linking their comments on the presentation of setting to the ideas in the text, and they continue to demonstrate this approach throughout their response. In order to move into level 5, it might be useful to focus on their interpretation as the starting point, using their evidence and references as a means of illustration of their overall main idea.

**20 marks**

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### *The Tempest* 2018

This response demonstrates very clear consideration of the ideas in the text as a whole, and roots their essay in the focus of the question. Their knowledge of the play enables them to select some useful moments from elsewhere in the text to support their clear explanation of ideas and they move into level 5 for the ways they develop these ideas and begin to show some thoughtful consideration overall. Perhaps more focus on the writer making meaning might be useful, although the fifth paragraph does offer a good explanation of effects of methods linked to ideas.

**23 + 4 marks**

### *Power and Conflict* poetry 2019

This is a developed, detailed comparison that is set up very effectively in the first paragraph. The student clearly has a very sound grasp of the connection between the two poems that they want to present, and because of this their comments are consistently relevant and also references are closely linked to the overall points being made. The focus of attention on the task is pertinent and sustained and the examination of methods is also very effectively linked to meaning. In order to develop further, this student would benefit from perhaps some closer analysis of particular elements of the text or particular methods.

**25 marks**

### *Macbeth* 2019

This response begins in level 5 with an examination of the effect of the line 'smoked with bloody execution' which is very detailed and effective. By the third paragraph the focus on task is becoming thoughtful as the details used to respond to the task are increasingly used to support the ideas the student has selected to focus on. The handling of loyalty and violence demonstrate real focus on ideas and move the response clearly into level 5 by the end of this paragraph. As the student moves out to the text as a whole their focus becomes exploratory in response to the task and to the text. Focus on ideas about violence root the response clearly in level 6 for AO3, and the analysis of Macbeth's language are linked to an exploration of their effects. Overall, this is a very good example of a response working that achieves all level 6 by the end.

**30 + 4 marks**

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# Activity 5: Support

**Macbeth:**

Bring me no more reports, let them fly all;  
Till Birnam wood remove to Dunsinane,  
I cannot taint with fear. What's the boy Malcolm?  
Was he not born of woman? The spirits that know  
All mortal consequences have pronounced me thus:  
'Fear not, Macbeth, no man that's born of woman  
Shall e'er have power upon thee.' Then fly, false thanes,  
And mingle with the English epicures;  
The mind I sway by and the heart I bear  
Shall never sag with doubt nor shake with fear.

***Enter SERVANT***

The devil damn thee black, thou cream-faced loon.  
Where got'st thou that goose-look?

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# Reports on the exam: Past to present

Here we have collated some of the most relevant comments regarding AO3 that have appeared in the *Reports on the Exam*. The page number of each is referenced, and the full reports can be found on Centre Services (formerly SKM).

## Paper 1 June 2017

The importance of understanding and addressing the task was also apparent where the question steers students towards addressing the ideas and context of the play. **The mark scheme recognises a broad interpretation of context, meaning that the text does not exist in isolation, but the context within which it can be understood and interpreted is wide and varied.** For example, the context of the text itself – placing the extract within the larger context of the play, of a literary form or genre, of the student's own contemporary context as well as historical context. Sweeping assertions did little to improve answers, whereas reasoned responses to specific details showed understanding and careful thought. Statements of historical detail “bolted-on” to a response did little to demonstrate any real understanding of the text in relation to a context. So claiming “All Elizabethan women were...” was vague. On the other hand suggesting that “Lady Macbeth is a disturbing example of womankind because she denies her gender” indicated a willingness to move outwards from the text and place the text in a wider context. (Page 5)

Likewise, a rigid and formulaic attitude to context tends to show students have been taught some contextual information and have learned and recalled this, but have not necessarily used this to develop their understanding and appreciation of the text. (Page 6)

Students who have engaged with the focus of the question have done well as this directs them towards certain ideas and themes in the text and implicitly relates to this descriptor in the mark scheme have done well. **Context can be historical context, but only where it is directly relevant to the focus of the question.** So a consideration of Poor Laws is relevant to a question about poverty on *A Christmas Carol*; less relevant are chunks of biographical information, random historical facts or sweeping generalisations, along the lines of “All women in Elizabethan England were...” (Page 8)

## Paper 2 June 2017

Students who answered the question did better on AO3 than those who tried to include biographical and/or historical information, which is difficult to credit. (Page 4)

The broader definition of AO3 has been liberating for the candidature in terms of encouraging a much more fluid, interesting approach. Students who did this most successfully were those who created a flow between context and text/task that enabled them to explore the task effectively. Where there were factual references such as Golding being a teacher, most students were considering contextual impact/relevance effectively and were able to integrate relevant contextual ideas in order to appreciate how these factors cast a light on the events and characters in the texts. However, there were a number of scripts with long and extended information pieces; this was particularly apparent with responses to *Animal Farm* and *Lord of the Flies*. The better responses on these texts again connected this information to ideas about power and human nature, steering away from ‘locking the text’ into a particular historical window. The examining team noted that the

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flexible approach to context meant that whilst there were examples of bolt-on context, such responses often went on (eventually) to tie the context to ideas in the text so that it was possible to ignore the isolated history excerpts and award the marks elsewhere. **The best students integrated contextual ideas seamlessly - in other words, they answered the question.** (Pages 5-6)

Students who recognised where the voice was a construct were more successful than those who regurgitated biographical information about the poet that they then attempted to link to the poetic voice. Many examiners commented that there was a prevalence of biographical details about the poets, some of this material dominating responses. It is very hard to credit this information as the task is about the text not the poet, and therefore students were disadvantaged by the inclusion of this material. Again, **if students focus on the task they will naturally address AO3**; the best responses to Q25 focused on the implications of ‘growing up’ and what that means in terms of the nature of the parent/child relationship, and the most successful Q26 responses were those that rooted their focus in concepts such as guilt, despair and patriotism without having to give a synopsis of the particular wars being referenced. (Page 7)

AO3 Relationship between texts and their contexts: **The key word here is *relationship*, as it highlights the fact that a text is neither created nor received in a vacuum. Each task provides a contextual idea and if students focus their answer on this, they will naturally be able to access AO3.** Much of the specifics of this has been dealt with earlier in the report, however, one further comment from a member of the team that has relevance here is: ‘I was (pleasantly) surprised at how successfully students managed to incorporate, and deal with, AO3 in their responses. A large number of students achieved credit for AO3 through a demonstration of their understanding of the ideas explored within the text, which often assisted with their demonstration of the skills required for AO1.’ (Page 9)

### Paper 1 June 2018

AO3 Relationship between texts and their contexts: Again, there has been marked change here, indicating an increasing recognition of what the mark scheme is looking for with regard to context. **Examiners are looking for evidence that students understand the text in relation to the question**, so again, it is about exploring why the writer has presented their ideas in this particular way: why the characters behave in the way they do, why the scene is set in this particular place and why this theme is significant in the text. **There are myriad interpretations that students can offer to demonstrate their own engagement with the text and these may relate to historical factors, for example, the structure of society in Shakespearean England, but equally they can be seen through a different prism**, for example, in *Romeo and Juliet*, the universal urge for teenagers to challenge the attitudes and beliefs of older generations, which is not confined to a specific time.

There has been much less evidence of random historical information being used to signal an awareness that the text was written at a specific point in time, but does not materially add to an understanding or appreciation of the text’s ideas and meanings. Similarly, **formulaic constructions along the lines of “An Elizabethan audience would think.... a modern audience would be...” seldom help the student to demonstrate any real insight into the text.** Instead, they offer generalisations rather than the student’s own ideas about the text. (Page 7)

### Paper 2 June 2018

The treatment of AO3 worked especially well when students considered the context of the text itself rather than the experiences of the writer. **The most successful approaches incorporated AO3 in their responses and focused on linking their contextual points back to the question throughout their response, rather than bolting context on to the end.** A large number of students did achieve credit for AO3 through a demonstration of their understanding of the ideas

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explored within the text, which often assisted with their demonstration of the skills required for AO1 response to text. (Page 4)

AO3 Relationship between texts and their contexts: **The word ‘implicit’ in the mark scheme refers to the ability to integrate appreciation of ideas/contextual factors into overall understanding of the text. ‘Explicit’ (in Level 1) refers to bolted-on, extraneous context that is not linked to the ideas in the text.** Therefore students get no marks for bits of biographical information or historical facts. In Section B, if students are addressing the focus of the question then they are addressing AO3. **There is no need - and absolutely no value - in attempting to incorporate biographical information about the poet** or learned facts about the progeny of the particular poem into their responses. Some students did attempt to access AO3 via bolt-on pieces of information on the writer’s background/beliefs. However, many responses integrated AO1 and AO3 seamlessly, allowing for a much more holistic and less prescriptive response. The most successful of these were the ones who simply answered the question. Where AO3 emerged from the text, this was very enabling for students. There were some fantastic treatments of how characters, settings, events and plots embody/demonstrate ideas and perspectives, and these were far more successful than those who presented extraneous pieces of historical information not rooted in the text. **Another real success was the way some students considered differences between modern and contemporary reception**, perhaps most notably with *An Inspector Calls*. **Another purposeful and productive method was to consider themes and universal ideas that come out from the study of the text.** Perhaps the most useful way of thinking about context is that it the type of context needs to be particular to the text being studied. (Pages 9-10)

#### Paper 1 June 2019

Examiners have universally remarked upon the improvements in addressing context which have been apparent in this series. The appreciation that this means exploring the ideas of the text, specifically in relation to the question being asked, has been a significant factor in the increasing fluency and assurance with which students are writing about the texts. It is clear that centres are increasingly recognising that an approach which centres on ideas lends itself to a coherent, holistic and developed response to the texts.

Students respond to questions in a myriad of different ways, but **as long as they are focusing on the question and thinking about why the writer has created the text they will be addressing ideas relevant to AO3.** For example, with the *Macbeth* question, students explored Macbeth’s violence in relation to ideas about heroes, power, kingship, ambition, masculinity and stereotypes amongst other things. All of these demonstrated students engaging with the text and considering what prompts Macbeth’s violence and the effect it has upon him. This allowed students to explore the ideas/perspectives/contextual factors of the text.

It should be noted that **there continues to be evidence of unnecessary biographical information, and extraneous historical detail which does not contribute to the quality of the student’s response.** Similarly, sweeping generalisations, such as “An Elizabethan audience would have...” and “In the Victorian era everyone...” are not helpful in terms of showing an appreciation of the writer’s ideas.

As has been noted, it seems that “bolt-on” statements of historical context are being replaced by similarly “bolted-on” statements of critical theory, which show that a student has been told something, but which is not fully understood or explained or integrated into an interpretation of the text being discussed. On the whole, it is clear that there is an increasing confidence with the demands of this specification and students are rising to the challenge of writing about difficult and demanding texts with considerable thought and insight. (Pages 8-9)

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## Paper 2 June 2019

Overall, there was a clear sense that the idea of AO3 being attached to the key word in the question for the taught poetry is much more embedded, and students who focus on this give themselves a strong foundation for their response. Where responses to the anthology poetry were less successful, this was often where they were driven by the methods which then got in the way of an engagement with the ideas and focus of the question. (page 5)

Some students feel that they have to squeeze in unhelpful and unnecessary historical/biographical contextual details, for example, long explanations of Margaret Thatcher's effect on Liverpool rather than dealing with the issues caused by poverty and unemployment in general, large chunks of Russian history, or decontextualized political paragraphs on the evils of capitalism. Students who engage with the texts, responding freely and naturally to the ideas, have a lot to say and are often reflective and insightful when freed from the constraints of a rehearsed structured response. The mark scheme wording for this assessment objective is 'ideas/perspectives/contextual factors' with 'ideas' foregrounded. The idea of 'universality' can be very useful in terms of considering what the text has to say about people/ human nature/societal structures. In all cases, where students focused on the key idea in the task, they addressed AO3 effectively. (Page 8)

Handle biographical details about the writer with extreme caution and generally avoid these as students insert it into their answers and really struggle to link it to a response to the question. AO3 means 'ideas' and should come out of the text not the other way around. **Consider 'what further information might deepen understanding of this character/moment/ idea rather than front-loading teaching with a load of context.** (Page 9)

## Paper 1 November 2020

There continued to be evidence of the issues that have been addressed in reports from previous series': the most obvious of these being the use of unnecessary historical detail and sweeping generalisation as a means of trying to address AO3 context. For example, the view that all Jacobean women were solely engaged in domestic duties. There continues to be evidence of a "model" paragraph which ends with a random or repeated sentence containing explicit contextual information: "In Jacobean England...", and then gives some generalised information about the era. This seldom adds to the quality of the preceding paragraph, because it does not link to the focus of the paragraph. **When students tie context into the themes and ideas of the play, the focus of the question or ground it in specific details, they do much better.** Students who reflected on Lady Macbeth's attitude towards her femininity generally fared well, because their interpretations were firmly grounded in the text and the themes and ideas it generates. (Page 4)

AO3 is addressed most effectively by recognising the focus of the question and responding directly to this. There continues to be evidence of a lot of unnecessary and extraneous historical information. (Page 5)

## Paper 2 November 2020

Overall, students who spent time thinking about the focus of the question performed better than those who provided a response just to the text rather than to the text through the lens of the task. The better responses were very focused on the task and therefore were able to achieve well for AO3 as well as for AO1.

There was an improvement in terms of AO3 by those students who understood that they needed to focus on the task and frame their response in terms of the ideas and themes suggested by the question. (Page 5)

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# A clear thesis statement

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Starting with this extract, explore how Dickens presents Scrooge's fears in *A Christmas Carol*.

Write about:

- how Dickens presents what Scrooge is frightened of in this extract
- how Dickens presents Scrooge's fears in the novel as a whole.

**[30 marks]**

Throughout the novel, Scrooge fluctuates between being fearless and fearful and Dickens portrays his fears in different ways, whether it be fear of the ghosts, fear of the future, ~~fear~~ or fear of himself.

In the extract, Dickens describes the Phantom 'slowly, gravely, silently' approaching. Dickens uses this list of adverbs to create the impression that ~~the Phantom~~ just as the Phantom is approaching, Scrooge's fears are also approaching ~~and~~ which frightens Scrooge and the reader because it ~~mirrors~~ parallels our own fears ~~appear~~ coming closer to us. Furthermore, through the use of <sup>characterisation</sup> these adverbs, Dickens is also trying to highlight <sup>to the</sup> ~~that~~ how fear comes for us all and is inescapable but if you are good and kind then fear cannot destroy you but ~~strengthen~~ strengthen you. Dickens wanted to persuade <sup>Victorian</sup> ~~people~~ people to relinquish their own meanness and selfishness because people who are mean and selfish have more to fear than those who are good. He believed in embodying the Christmas spirit and expressing it in our every day lives because in doing so you will have less to fear and be able to cope better with fear — his wanted to convey this allegorical message to his Victorian readers because ~~he~~ Dickens saw and ~~experienced~~ experienced a lot of <sup>in Victorian times</sup> ~~it~~ selfish and horrible behavior, especially towards the poor and was determined to change this through <sup>writing</sup> ~~his~~ 'A Christmas Carol'. His message also affects a contemporary reader because

~~we all experience fear~~

~~In the~~ The extract also depicts Scrooge's fear of the future and the future the ghost is about to show him, so much ~~that~~ so that Scrooge's 'legs trembled beneath him'.

The verb trembled <sup>highlights</sup> to the reader how Scrooge has lost control and has succumbed to the fear and also contrasts <sup>his</sup> ~~the~~ manner at the start of the play when he had a 'stiffened ... gait' and is described as 'cold', <sup>which gives</sup> ~~meaning~~ he gave the ~~that~~ impression that he is unmoving and like stone. (13)

However in this extract he can 'hardly stand' showing how ~~far~~ his fears have overpowered him ~~and controlled~~ him. And are controlling him. Dickens is making clear to his reader that the future ~~is only~~ is only something to be afraid of if your past is one of sin, like Scrooge's. ~~Dickens~~ In Victorian times, people held a very capitalist attitude and the poor were uncared for and treated as vermin and even blamed for being poor. They were forced into work houses by the poor law which was supported by Victorian scholars like Malthus who believed that the poor should die to decrease the ~~large~~ surplus population' (as Scrooge said). Dickens strongly opposed this idea, believing that it was a disgusting and inhumane attitude. ~~and~~ Dickens' purpose for writing a 'A Christmas Carol' was to remind people of the forgotten message of Christmas - to be kind, forgiving and charitable and so that people would learn to rid themselves of this sinful, ignorant behavior. This would in turn mean that their future would be nothing to fear because they would have atoned and made peace with God.

(as many people followed the Christian faith in Victorian times so would have believed in God) This Dickens's message would force the reader [both in Victorian times and now] to re-evaluate their behavior and actions and perhaps make them feel empathy - which was Dickens' intention. ~~Dickens~~ In the novel as a whole, Dickens <sup>highlights</sup> ~~shows~~ ~~himself~~ at Scrooge's ~~fee~~ Scrooge's fear of being a good and happy person. Fred, Scrooge's nephew, indicates this when he says 'I am sorry with all my heart, to find you so resolute' and also in stave III when he talks about Scrooge losing out on 'pleasant times' by not coming to Christmas dinner. ~~Dickens~~ Dickens is depicting how ~~as~~ people can be afraid of themselves and afraid of the good inside them, ~~just~~ just like Scrooge; ~~Many pe~~ ~~Dickens~~ many people are afraid of being good because they are afraid of being perceived as weak. Dickens believed that being good and kind ~~in an evil world~~ is what in an evil world is what makes you strong. Dickens uses Fred to contrast Scrooge in terms of fear; Fred is ~~be~~ unafraid of showing compassion but Scrooge is and Dickens thought that if everyone was more compassionate then the world would be a better place.

To conclude, Dickens presents Scrooge's fears to be both obvious and subtle; he is afraid of the future, of himself and of fear itself. By the end of the novel he becomes content and therefore <sup>deals with fear in a better way</sup> ~~lives without~~ fear and is happy because of it which is what Dickens wanted to get across to the reader - if you are good ~~you~~ you will be able to deal with fear so will be happy.

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## Notes

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