

GCSE English Literature Focus on:

‘Extract to whole’ questions

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Introduction to ‘extract to whole’ questions

‘Extract to whole’ is an assessment strategy designed to support students of all abilities in the context of closed book and un-tiered exams.

Questions on Shakespeare and the 19th century novel (Paper 1) give students an extract from their studied set text and ask them to use it as a starting point to consider how it relates to their understanding of the text as a whole. Students can approach the extract to whole tasks in numerous equally valid ways and there’s no approach that’s necessarily better than others.

The extract can act as the basis (should the student choose) for close textual analysis which can complement any other references they might make to the text as a whole. However, there’s no requirement to do this or (for example) to spend an equal amount of time on the extract as on the whole, because students will be rewarded for the skills they demonstrate. Student responses to Shakespeare, the 19th century novel, modern prose or drama and the Anthology poetry are all assessed using the same mark scheme and the same Assessment Objectives weighted in exactly the same way. Exam questions are worded so that AO1, AO2 and AO3 are clearly signalled in the question. Although students will not know which extracts they’re going to be presented with in an exam, a variety of cues in the question will remain consistent. This is explored in more depth in Activity 1.

A similar strategy can also be applied to Paper 2, Section B where students respond to the cluster of poetry studied from the *Poems Past and Present* anthology. Students are presented with a named poem reprinted on the question paper and must compare it to one other poem (of their choosing) from the poetry cluster they’ve studied. It’s a ‘closed book’ exam, so they don’t have access to the poetry anthology, but the printed poem (similar to the extract in Section A) can be the focus for their close textual analysis. Their choice of comparison poem acts as the ‘whole’, showing a wider understanding of the cluster.

Activity 2: Examples of the extract as a ‘springboard’

Paper 1, May 2019, Question 2 (*Romeo and Juliet*)

Romeo and Juliet

Read the following extract from Act 1 Scene 5 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Romeo and Juliet meet each other for the first time at the Capulet house.

<p>ROMEO If I profane with my unwortheist hand This holy shrine, the gentle sin is this, My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss.</p> <p>JULIET 5 Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this, For saints have hands that pilgrims' hands do touch, And palm to palm is holy palmers' kiss.</p> <p>ROMEO Have not saints lips, and holy palmers too?</p> <p>JULIET 10 Ay, pilgrim, lips that they must use in prayer.</p> <p>ROMEO O then, dear saint, let lips do what hands do: They pray, grant thou, lest faith turn to despair.</p> <p>JULIET Saints do not move, though grant for prayers' sake.</p> <p>ROMEO Then move not while my prayer's effect I take.</p> <p>15 Thus from my lips, by thine, my sin is purged.</p> <p>JULIET Then have my lips the sin that they have took.</p> <p>ROMEO Sin from my lips? O trespass sweetly urged! Give me my sin again.</p> <p>JULIET You kiss by th'book.</p>

0 2

Starting with this conversation, explore how Shakespeare presents the relationship between Romeo and Juliet.

Write about:

- how Shakespeare presents their relationship in this conversation
- how Shakespeare presents the relationship between Romeo and Juliet in the play as a whole.

[30 marks]
AO4 [4 marks]

Student response 1

Write the two digit question number <i>inside</i> the boxes next to the first line of your answer	Answer
<input type="checkbox"/> <input type="checkbox"/>	In this extract Shakespeare presents Romeo and Juliet's
<input type="checkbox"/> <input type="checkbox"/>	relationship in his conversation as two young teens
<input type="checkbox"/> <input type="checkbox"/>	flirting. Romeo is talking about his and her
<input type="checkbox"/> <input type="checkbox"/>	lips. Juliet also talks talks about Romeo's
<input type="checkbox"/> <input type="checkbox"/>	lips she says "And palm to palm is holy palmers
<input type="checkbox"/> <input type="checkbox"/>	kiss." This means that Juliet is wanting to kiss Romeo
<input type="checkbox"/> <input type="checkbox"/>	and it would be nice she says the words "holy palmers
<input type="checkbox"/> <input type="checkbox"/>	kiss" this infers that Juliet's and Romeo's kiss will be
<input type="checkbox"/> <input type="checkbox"/>	a holy kiss which is a good thing. Romeo calls
<input type="checkbox"/> <input type="checkbox"/>	Juliet a saint he says 'O then, dear saint, let lips do
<input type="checkbox"/> <input type="checkbox"/>	what hands do" This means Romeo respects her by calling
<input type="checkbox"/> <input type="checkbox"/>	her 'saint' wants do he action which is kissing her.
<input type="checkbox"/> <input type="checkbox"/>	But in the Elizabethan times teenagers were not allowed
<input type="checkbox"/> <input type="checkbox"/>	to communicate with each other especially if it was
<input type="checkbox"/> <input type="checkbox"/>	a boy and girl because in that era teenagers
<input type="checkbox"/> <input type="checkbox"/>	a boy and girl because in that era teenagers
<input type="checkbox"/> <input type="checkbox"/>	were forced to get arranged marriage which
<input type="checkbox"/> <input type="checkbox"/>	means people couldn't get married to people that they wanted
<input type="checkbox"/> <input type="checkbox"/>	to they were forced to marry someone who they had never
<input type="checkbox"/> <input type="checkbox"/>	met and their parents would make that decision. The sex before
<input type="checkbox"/> <input type="checkbox"/>	that marriage was a big sin to do you would have to
<input type="checkbox"/> <input type="checkbox"/>	marry someone to have sexual ed intercourse with them. The Elizabethan
<input type="checkbox"/> <input type="checkbox"/>	Audience would probably be shocked because they
<input type="checkbox"/> <input type="checkbox"/>	are flirting and they are not married and
<input type="checkbox"/> <input type="checkbox"/>	they have no shame because they shouldn't
<input type="checkbox"/> <input type="checkbox"/>	be talking about that. So Shakespeare presents
<input type="checkbox"/> <input type="checkbox"/>	their relationship as a young couple falling
<input type="checkbox"/> <input type="checkbox"/>	in love. Romeo and Juliet was about
<input type="checkbox"/> <input type="checkbox"/>	their love and how they would do
<input type="checkbox"/> <input type="checkbox"/>	anything about for for for each other.
<input type="checkbox"/> <input type="checkbox"/>	
<input type="checkbox"/> <input type="checkbox"/>	

Shakespeare presents Romeo and Juliet ~~the~~ relationship as a whole. Romeo and Juliet relationship was good but both of their families did not like each other. They were big enemies but that didn't stop Romeo and Juliet from loving each other. They got married in secret by ~~the~~ the help of friar Lawrence. Romeo really loved Juliet when he first saw Juliet. He said "Did my heart love till now". This shows that Romeo has never been in love or has never felt true love until the moment he saw Juliet for the first time in his life. The words "love till now" shows that Romeo believes in love at first sight and that he has never experienced love until that moment. Also when Juliet finds out that Romeo killed himself for her she drinks which makes her kill herself before she drank it. She said "This is for my love Romeo". This shows that she really loved Romeo. He says "This is for my love" shows that she would do anything for him for love. The audience might think that Romeo and Juliet are too young for love and they do not know the true meaning of love for example when Romeo said "Did my heart love till now" nobody believes in love at first sight and when Juliet killed herself because she wanted to be with Romeo they might think that she's stupid and young and she doesn't know anything about love yet because she's a young girl.

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L2 A01 REF

L2 A03

L2 A01 TASK

SOME LEVEL 2

Paper 1 May 2019 Question 1 (*Macbeth*)

Macbeth

Read the following extract from Act 1 Scene 2 of *Macbeth* and then answer the question that follows.

At this point in the play, the Captain tells Duncan about Macbeth's part in the recent battle.

CAPTAIN

Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonald –
Worthy to be a rebel, for to that
5 The multiplying villainies of nature
Do swarm upon him – from the Western Isles
Of kerns and galloglasses is supplied,
And Fortune on his damnèd quarrel smiling,
Showed like a rebel's whore. But all's too weak,
10 For brave Macbeth – well he deserves that name –
Disdaining Fortune, with his brandished steel,
Which smoked with bloody execution,
Like Valour's minion carved out his passage
Till he faced the slave,
15 Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th'chaps
And fixed his head upon our battlements.

0 1

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]

Student response 2

Violent → bc. of LM + witches

- as a result of his ambition (4) / contrast to beg.
- verbally due to guilt (3) → 'Go prick...'
- as a man (valued) (1) → 'should have'
- valued highly for bravery (1) ✓

↳

01

During the play 'Macbeth', Shakespeare presents Macbeth as a violent character ~~for~~ ⁱⁿ multiple ~~different~~ ways for numerous contrasting purposes. Firstly, ~~his~~ violent behaviour is valued highly by his subjects and the king, yet also is violent verbally due to his guilt ~~and also as a result of~~ ^{and} his ambition. However, ~~agreedly~~ ^{it can be said} the most significant way his violent attributes are portrayed are through the encouragement of his wife and the ~~witches~~ ^{witches}, the powerful females in the play.

In the extract, Macbeth is shown to be violent in battle, which is emphasised by the fact that another character is praising his so-called bravery. This is shown in the line 'brave Macbeth - well he deserves that name'. This is showing that he is ~~praised~~ ^{praised} for his violent valour and might, and exemplifies what it meant to be a man in the 17th century to a modern audience. Contextually in the Jacobean period, men were stereotypically violent and strong, as it was a symbol of their masculinity. They felt that it was their duty to be dominant, and whilst a modern audience may find this an unusual trait to want, men were just trying to adhere

to their stereotype. This is also demonstrated in the line 'with his brandished steel, / Which smoked with bloody execution', suggesting that he has killed so many, his sword is steaming and smoking with violence. In addition, 'steel' is a strong metal, so for Macbeth to have caused it to smoke highlights his violence. The use of the adjective 'bloody' also emphasises his violent behaviour. Thirdly, ~~his~~ his violence is seen in the line 'he unseamed him from the nave to th' chaps' indicating that the action was almost effortless. It additionally suggests that Macbeth killed someone ruthlessly, from head to toe, something again that modern society would not praise, reward or appeal to, especially not with a new title 'Thane of Cawdor' later in the act. Shakespeare may have done this to show what was expected of a man in the 17th century and to make the audience feel somewhat sympathy for Macbeth, as he is seen as a victim of society's expectation.

Later in the play, we see Macbeth become violent verbally as well as physically as a product of his guilt. This can be first seen in the response to his wife's death and their evergrowing sour relationships. This is exemplified in the line, 'she should have died hereafter'. This merciless, insensitive ~~tone~~ tone indicates how far his mind has disintegrated from the beginning of the play and how guilt leads to violence. This can be contrasted with

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L3 A02

L4 A037

L4 A01 REFS

L4 A01 TASK



many things. First with his response ~~to~~ and attitudes to his wife at the beginning of the play when it is stated 'dearest partner of greatness'. This implies an equality in the relationship and how this has been destroyed by the guilt of Macbeth's violent actions. In addition, it is juxtaposed with Macduff's response to his wife; 'But I must also feel it as a man.'

LS A02

LS A01 REFS

The use of the verb 'feel' indicates he is more in touch with his emotions and that not everything breeds violence. Shakespeare may have done this to demonstrate how Macbeth has changed due to violence and the audience may respond by being afraid that people can change so quickly as a product of their violent ambitions.

LS A027

Furthermore, his violent behaviour towards his ~~ex former~~ former loyal is a result of the encouragement from his wife. This can be seen in the line, 'do I fear thy Lord / who is too full o'th' milk of human kindness'. This shows that she fears his kindness, adhering to the feeling that men should be mentally violent due to stereotype. The use of the noun 'milk' ~~creates~~ makes the audience picture an image of purity and innocence due to its white colour, suggesting that Macbeth is too weak to achieve his ambitions, of being king, in a violent way. This can be why she turns to the supernatural to 'unsex' her, to allow for her to take his place and support him, as he is 'too' full, putting his kindness in a negative light.

LS A02

LS A03



This is also seen in the way she emasculates him. This is seen in the line,

'sweep o'er your rugged looks / Be bright and jovial', introducing the theme of

appearance and reality, as she encourages him to be something he's not: positive

about the situation. This is also seen in the witches, as he keeps returning to them

for knowledge, to quench his dangerous curiosity. This is shown in the phrases

'But one word more' and 'Tell me more'. This suggests he is greedy to feed his

violent ambitions and urges making the reader feel unsympathetic towards him.

This is unusual for women in the 17th century, as they were expected to be sub-

missive. However, as they couldn't publicly obtain as much power as a man, they rely

on Macbeth's violence and status.

In conclusion, whilst the exploration of the quality of bravery and the effect

of guilt and ambition upon his violent behaviour are extremely significant,

the influence of the secretly strong female characters allows the playwright to

explore ideas about women in the Jacobean period.

ALL LEVEL 5

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Activity 4: References rather than quotations

Paper 1, May 2018, Question 1, (*Macbeth*)

Macbeth

Read the following extract from Act 1 Scene 3 of *Macbeth* and then answer the question that follows.

At this point in the play, after receiving The Witches' prophecies, Macbeth and Banquo have just been told that Duncan has made Macbeth Thane of Cawdor.

BANQUO

But 'tis strange,
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray's

5 In deepest consequence. –
Cousins, a word, I pray you.

MACBETH [Aside]

Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. – I thank you, gentlemen. –
10 This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion,
15 Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
20 Shakes so my single state of man that function
Is smothered in surmise, and nothing is,
But what is not.

0 1

Starting with this moment in the play, explore how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural.

Write about:

- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in this extract
- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in the play as a whole.

[30 marks]
AO4 [4 marks]

Paper 1, May 2019, Question 8 (*A Christmas Carol*)

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 1 of *A Christmas Carol* and then answer the question that follows.

In this extract Scrooge is visited by Marley's Ghost.

Again the spectre raised a cry, and shook its chain and wrung its shadowy hands. "You are fettered," said Scrooge, trembling. "Tell me why?"
"I wear the chain I forged in life," replied the Ghost. "I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. Is
5 its pattern strange to you?"
Scrooge trembled more and more.
"Or would you know," pursued the Ghost, "the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!"
10 Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable: but he could see nothing. "Jacob," he said, imploringly. "Old Jacob Marley, tell me more. Speak comfort to me, Jacob!"
"I have none to give," the Ghost replied. "It comes from other regions, Ebenezer
15 Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house—mark me!—in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!"
20 It was a habit with Scrooge, whenever he became thoughtful, to put his hands in his breeches pockets. Pondering on what the Ghost had said, he did so now, but without lifting up his eyes, or getting off his knees.

0 8

Starting with this extract, explore how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour.

Write about:

- how Dickens uses Marley's Ghost in this extract
- how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour in the novel as a whole.

[30 marks]

Student response 4

In this extract from ~~a~~ A Christmas Carol, Dickens uses Marley's faults in life, to make Scrooge aware of what consequences will happen if he doesn't begin to change his ~~ways~~ selfish ways. Marley says that he ~~was~~ "[wore] the chain [he] forged in life" and this happened on his 'own free will'. The verb 'forged' highlights the fact that Marley himself made this happen for him, no-body ~~tot~~ got the chance to tell him that if he doesn't change something bad will happen, but Scrooge does. He has that savour to help him to fix his attitude and behaviour. It also shows that Marley did that all by himself, no one told him to be mean and selfish, it was his own negative characteristic. ~~At~~ At the beginning of the novel, Dickens describes Scrooge as 'Hard and sharp as flint' the use of this simile successfully shows us that he is cold-hearted and has no emotions, just like a rock. But on the other hand the noun 'flint', could ~~symbolise a~~ foreshadow a personality change. This is because flint is used to make a spark that spark could be the first hint that Scrooge will change his attitudes. The Ghost of Christmas Present is a jolly man who ~~is~~ reminds us of Christmas. Christmas was the happiest time of year for Victorians, ^{from} the rich to ~~the po~~ even the poor. It was spent with family, and love, which is the opposite of what Scrooge was used to ~~!~~ When the Spirit takes Scrooge to see the ~~erat~~ Cratchit family, Scrooge instantly feels guilty. He can see ~~the joy of~~ their joy, of feasting.

on a small turkey ~~he sees Tiny Tim and the Spirit tells him that he will die.~~ This ~~upset~~ Scrooge ~~massively~~. He can't believe that a family could be that excited about a small turkey.² This makes Scrooge feel guilty, as earlier on in the novel Scrooge ~~is~~ was ~~reunited with~~ reminded ~~that~~ the fact that Fezziwig was a great and outstanding boss. This could have been the reason why at the end of the novel, Scrooge gives Bob Cratchit a pay rise. Scrooge is also shown that Tiny Tim is ill and Scrooge therefore asks if he will ~~die~~ die. The answer to this question was one of the first things that made Scrooge feel guilty. The answer is that if Scrooge doesn't change then that is a possibility. Just before the ghost of Christmas Present leaves, Scrooge is introduced to two Victorian children, Ignorance and Want. The role of Ignorance and Want is very important due to the fact that they symbolise the poor Victorian children. Children in the Victorian times were very mistreated. They would work from an early age which meant their life expectancy would be shorter. This could link to the guilt about Tiny Tim and this could be one of the reasons why Scrooge ended up being a "second father" to Tiny Tim.

* Scrooge was always seen as an outsider to society in A Christmas Carol. While everyone was enjoying Christmas, he would be in his counting house or at home alone.

In A Christmas Carol, we notice the main change when the ghost of Christmas Yet to Come takes Scrooge to a gravestone with his name ~~on~~ written on it. Scrooge asks in fear if ~~the~~ he can 'sponge the writing off the stone'. This shows that he wants to redeem himself and make things right again. He wants a second chance at a happy, unselfish life. He promises the ghost of Christmas ~~past~~ yet to come that he will 'live in the past, present and the future'. This promise shows us that the fearful ~~in~~ journey he had been through, that one night, made him want to make up for his past self.

Activity 5: An ideas-led approach in action

Paper 1, May 2018, Question 2 (*Romeo and Juliet*)

Romeo and Juliet

Read the following extract from Act 3 Scene 5 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Juliet has just been told that she must marry Paris.

<p>CAPULET</p> <p>How now, wife, Have you delivered to her our decree?</p> <p>LADY CAPULET</p> <p>Ay, sir, but she will none, she gives you thanks. I would the fool were married to her grave.</p> <p>CAPULET</p> <p>5 Soft, take me with you, take me with you, wife. How, will she none? doth she not give us thanks? Is she not proud? doth she not count her blest, Unworthy as she is, that we have wrought So worthy a gentleman to be her bride?</p> <p>JULIET</p> <p>10 Not proud you have, but thankful that you have: Proud can I never be of what I hate, But thankful even for hate that is meant love.</p> <p>CAPULET</p> <p>How how, how how, chopt-logic? What is this? 'Proud', and 'I thank you', and 'I thank you not', 15 And yet 'not proud', mistress minion you? Thank me no thankings, nor proud me no prouds, But fettle your fine joints 'gainst Thursday next, To go with Paris to Saint Peter's Church, Or I will drag thee on a hurdle thither.</p> <p>20 Out, you green-sickness carrion! out, you baggage! You tallow-face!</p>

0 2

Starting with this moment in the play, explore how Shakespeare presents relationships between adults and young people in *Romeo and Juliet*.

Write about:

- how Shakespeare presents relationships between adults and young people at this moment in the play
- how Shakespeare presents relationships between adults and young people in the play as a whole.

[30 marks]
AO4 [4 marks]

Student response 5

02 The relationship between Capulet and Juliet presented by Shakespeare is a stereotypical one, given the patriarchal society of the period in which it was written and set. The father, Capulet, has utmost authority over his daughter Juliet, commanding her every move, ~~and~~ "go with Paris to St Peter's Church, or I will drag thee" and in this instance her ~~lanelife~~ ^{lifelife}. The relationship revolves around him ordering her about, using imperatives such as "go". This is a commanding verb, designed to make Juliet do as he says. His complete control is reinforced with "or I will drag thee". This emphasises no matter what Juliet says to resist she will be at Church to marry Paris. The verb "drag" implies that Juliet will be resisting and although Capulet knows his daughter does not want to marry Paris, given their ^{the} father-daughter relationship of ~~the~~ patriarchal society, Juliet, in the end, will do as her father says.

However this does not mean Capulet doesn't care for Juliet, as the extract might suggest. In Act 1.2, Capulet tells Paris, a recognised suitor and respected gentleman, that he will not give her his daughters' ~~hand~~ ^{hand}. Not only does he say, "she has not yet seen the wither of 14 winters", ~~but~~ ^{meaning} she is too young

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to be married, but he also mentions he wants Juliet to approve as well, ~~suggest~~ suggesting to Paris. He ought to "woo" her. The relationship between Capulet and Juliet is one of total ~~of~~ control, yet since he loves his daughter, he tries to find a way for her to be happy. The expected Patriarchal decision making ~~of~~ father steps aside to allow the gentle caring one to let Juliet's interests debate some of the proceedings, where possible.

The father is the ultimate figure in the family, ~~and this~~ demanding the outright respect of all other family members. This is visible in the ~~of~~ way in which he is spoken to. Juliet, even ~~if~~ wildly disagreeing with her father still hides her real ~~hate~~ ^{hate} behind a mask of stoicism. "Not proud you have, but thank full that you have:" illustrates the ingrained manners and respect with which one speaks to one's father. The duality of the love and hate with the relationships ~~is~~ highlights the underlying binary nature with humanity, the capacity to love and hate many relationships.

The relationship between Romeo and his ~~father~~ father, Montague, is not close, given ~~of~~ Montague's description of Romeo in Act 1. What his ~~own~~ son is moping over ~~is~~ his unrequited love for Rosaline, Montague mentions that

Romeo just locks himself in his room. From this we know Romeo is not close to his father, given he hides from him, and feels unable to confide in him. This ~~relationship~~ relationship between young and old is a different perspective on patriarchal society and the father-son paradigm that it entails. This difference is there given the gender bias of the period. Romeo still obeys his father, but ~~not~~ unlike Juliet, has a little more freedom.

Overall, the duality underpins every relationship within the play, whether its between young and old or not. Specifically the ~~relationships~~ relationships between the young and old also brings out a dichotomy in the characters' opinions of these relationships, with the love and hate between Capulet and Juliet intertwined to form the relationship they share and how that relationship morphes as ~~circumstances~~ circumstances change for them.

SOME LEVEL 5

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R

Paper 1, May 2019, Question 1 (*Macbeth*)

Macbeth

Read the following extract from Act 1 Scene 2 of *Macbeth* and then answer the question that follows.

At this point in the play, the Captain tells Duncan about Macbeth's part in the recent battle.

CAPTAIN

Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonald –
Worthy to be a rebel, for to that
5 The multiplying villainies of nature
Do swarm upon him – from the Western Isles
Of kerns and galloglasses is supplied,
And Fortune on his damnèd quarrel smiling,
Showed like a rebel's whore. But all's too weak,
10 For brave Macbeth – well he deserves that name –
Disdaining Fortune, with his brandished steel,
Which smoked with bloody execution,
Like Valour's minion carved out his passage
Till he faced the slave,
15 Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th'chaps
And fixed his head upon our battlements.

0 1

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]

Student response 6

Shakespeare presents Macbeth as ^a violent character in the extract and ~~throughout~~ ^{throughout} the play ~~as~~ through the use of ~~high~~ hyperbolic language and graphic detail. He also presents the violence in his mind as he always resorts to violent solutions.

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. ~~It~~ 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 ~~the~~ 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.

Another way Shakespeare presents Macbeth as a violent character is by the effect of his actions. Captain states "as two spent summers that do cling together" which suggests that the enemies were wary of Macbeth's wrath - they tired 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 at the end of the play that much more shocking. His effect on other is always dramatic, like the Captain hates "two spent summers"

conquering now Macbeth tries the army out.

However you could argue that Macbeth is only this violent because he is fighting out of loyalty. His bravery 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 "I'll be unseamed with sword 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's 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 insists violence for the better of Scotland.

In the rest of the play Macbeth is presented as having the inclination 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 ~~the~~ regular use of euphemisms. In Act 1 he refers to the murder of Duncan as "the assassination" to show ~~his~~ that his inbuilt morals have trouble coming to terms with the idea of such dishonour. Macbeth knows deep down that what he desires can only come ~~of~~ out of pure evil. And yet the witches persuade him to murder. So whilst evaluating

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

As the play progresses, after Macbeth's fateful 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 did not think I heard a ^{voice} cry 'Macbeth doth murder sleep'". The idea that sleep has been murdered suggests that Shakespeare is showing Macbeth's 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 that 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 with Macbeth in the murder. Shakespeare intends this to be shocking and a volta (turning point) in the character of Macbeth.

Macbeth becomes worse 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 ~~best~~ his children will receive the throne. Although Banquo paid no attention to the prophecies

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 ~~her~~ he murders Banquo ~~and~~ 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 ^{more} violent after ~~committing~~ committing ~~by~~ his first murder.

~~Some~~ 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 ~~at~~ him a coward and chastises him into doing the deed, even after Macbeth tries to assert control by saying "we will ~~proceed~~ proceed no further in this business". The imperative of "WTH" 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 ~~actions~~ ~~and~~ ~~words~~ connection to the spirits: "fill me with the direst cruelty" make her more evil and violent than her husband - so she influences him by possessing 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.

To conclude, Shakespeare presents Macbeth as ~~violent~~ violent to an extent as he ~~has~~ has morals and honour to begin with but ~~as~~ as to lose himself as power gets to his head.

Classroom activity

This activity is designed to help students see the power of using references rather than quotations and to instil confidence in discussing the text and planning an answer.

You can try this activity in the classroom with your students using any quotation from the Shakespeare play or 19th century novel you're teaching. For illustration purposes, we use Shakespeare here.

Write down one memorable line or phrase from a Shakespeare play of your choice (anywhere in the play by any character). It doesn't have to be word-perfect.

Quotation:

Step 1

What is the line/phrase saying? What does it mean? What do the words mean? Are there any interesting word choices or imagery perhaps?

Response:

Step 2

Which character says the line? Which character are they saying it to? Or is it part of a soliloquy and only the audience hears this line? What does it reveal about the character at this point in time?

Response:

Step 3

Where does this line come in the sequence of events in the play? Is it near the beginning,

middle or end? Why is that moment significant? Is it a climatic or a pivotal moment? Is it signalling some change or shift in the action or mood? Does it foreshadow future events? Does it remind you of any other lines in the play?

Response:

Step 4

What do you think Shakespeare's intentions were? How and why is he affecting / manipulating the audience at that moment in the play? What effect(s) is he trying to achieve?

Response:

Step 5

Why that line, said by that character, at that precise moment in the play? How does it link to a wider theme, concept or 'big idea'?

Response:

Activity 6: The chronological approach

Paper 1, May 2018, Question 7 (*A Christmas Carol*)

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 4 of *A Christmas Carol* and then answer the question that follows.

In this extract, Scrooge meets the Ghost of Christmas Yet To Come.

The Phantom slowly, gravely, silently, approached. When it came near him, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.

5 It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was surrounded.

He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread. He knew no more, for the

10 Spirit neither spoke nor moved.

"I am in the presence of the Ghost of Christmas Yet To Come?" said Scrooge. The Spirit answered not, but pointed onward with its hand.

"You are about to show me shadows of the things that have not happened, but will happen in the time before us," Scrooge pursued. "Is that so, Spirit?" The

15 upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head. That was the only answer he received.

Although well used to ghostly company by this time, Scrooge feared the silent shape so much that his legs trembled beneath him, and he found that he could hardly stand when he prepared to follow it. The Spirit paused a moment, as

20 observing his condition, and giving him time to recover.

But Scrooge was all the worse for this. It thrilled him with a vague uncertain horror, to know that behind the dusky shroud, there were ghostly eyes intently fixed upon him, while he, though he stretched his own to the utmost, could see nothing but a spectral hand and one great heap of black.

25 "Ghost of the Future!" he exclaimed, "I fear you more than any spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart. Will you not speak to me?"

0 8

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]

Activity 7: The noticing approach

Paper 1, May 2018, Question 2 (*Romeo and Juliet*)

Romeo and Juliet

Read the following extract from Act 3 Scene 5 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Juliet has just been told that she must marry Paris.

<p>CAPULET</p> <p>How now, wife, Have you delivered to her our decree?</p> <p>LADY CAPULET</p> <p>Ay, sir, but she will none, she gives you thanks. I would the fool were married to her grave.</p> <p>CAPULET</p> <p>5 Soft, take me with you, take me with you, wife. How, will she none? doth she not give us thanks? Is she not proud? doth she not count her blest, Unworthy as she is, that we have wrought So worthy a gentleman to be her bride?</p> <p>JULIET</p> <p>10 Not proud you have, but thankful that you have: Proud can I never be of what I hate, But thankful even for hate that is meant love.</p> <p>CAPULET</p> <p>How how, how how, chopt-logic? What is this? 'Proud', and 'I thank you', and 'I thank you not',</p> <p>15 And yet 'not proud', mistress minion you? Thank me no thankings, nor proud me no prouds, But fettle your fine joints 'gainst Thursday next, To go with Paris to Saint Peter's Church, Or I will drag thee on a hurdle thither.</p> <p>20 Out, you green-sickness carrion! out, you baggage! You tallow-face!</p>
--

0 2

Starting with this moment in the play, explore how Shakespeare presents relationships between adults and young people in *Romeo and Juliet*.

Write about:

- how Shakespeare presents relationships between adults and young people at this moment in the play
- how Shakespeare presents relationships between adults and young people in the play as a whole.

[30 marks]
AO4 [4 marks]

Activity 8: Further sample student responses

Paper 1, May 2019, Question 1 (*Macbeth*)

Macbeth

Read the following extract from Act 1 Scene 2 of *Macbeth* and then answer the question that follows.

At this point in the play, the Captain tells Duncan about Macbeth's part in the recent battle.

CAPTAIN

Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonald –
Worthy to be a rebel, for to that
5 The multiplying villainies of nature
Do swarm upon him – from the Western Isles
Of kerns and galloglasses is supplied,
And Fortune on his damnèd quarrel smiling,
Showed like a rebel's whore. But all's too weak,
10 For brave Macbeth – well he deserves that name –
Disdaining Fortune, with his brandished steel,
Which smoked with bloody execution,
Like Valour's minion carved out his passage
Till he faced the slave,
15 Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th'chaps
And fixed his head upon our battlements.

0 1

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]

Student response 7

<input type="checkbox"/>	<input type="checkbox"/>	Macbeth (Section A: Shakespeare)
<input type="checkbox"/>	<input type="checkbox"/>	Shakespeare presents Macbeth as a brave soldier "For brave Macbeth - well he deserves that name" this shows Macbeth showed and proved that he is a hero to his country because when the captain was describing his heroic act it showed that he was really proud also Shakespeare presents Macbeth as a man who is loyal to his king and country for fighting so bravely.
<input type="checkbox"/>	<input type="checkbox"/>	Shakespeare presents Macbeth as a person who does not stop till he gets what he wants. "till he unseamed him from the nave to th'chaps" this shows off his violent side as well as his heroic side his violent side comes out as ruthless and never ending his heroic side comes out because he's doing this in the name of his king (Duncan) and the country also this gives you a slight into his loyalty to Duncan his nobility.
<input type="checkbox"/>	<input type="checkbox"/>	Shakespeare also presents Macbeth as the one who stood out the most in battle because he speaks so kindly of him also the captain carries on almost boasting about his soldier.
<input type="checkbox"/>	<input type="checkbox"/>	Shakespeare presents Macbeth as a very easily influenced violent character in the play Macbeth was very easily persuaded by Lady Macbeth to kill Duncan when Macbeth realised his reward for committing such a violent act he didn't seem to mind as soon as his ambition set in his violent character started to show.
<input type="checkbox"/>	<input type="checkbox"/>	Shakespeare tries to show that everybody has a fatal flaw and Macbeth's fatal flaw was his ambition and the way he proceeded with his plans of killing King Duncan and then talking something that rightfully not his

leave blank

leave blank

leave blank

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- | | | | |
|--------------------------|--------------------------|--|--|
| <input type="checkbox"/> | <input type="checkbox"/> | Shakespeare also shows that Macbeth was gonna commit a crime just to fulfil his greed. also to | |
| <input type="checkbox"/> | <input type="checkbox"/> | Show how ruthless he is to his own king who he had loyalties to. also Shakespeare was | |
| | <input type="checkbox"/> | showing what the power of greed can do to a person's mind | |
| <input type="checkbox"/> | <input type="checkbox"/> | In conclusion Shakespeare portrays Macbeth's violence in the the extract as a needed thing | |
| <input type="checkbox"/> | <input type="checkbox"/> | also as a an act of good cause and an an act of bravery and an act of necessity and | |
| <input type="checkbox"/> | <input type="checkbox"/> | also the act of violence used in this extract was more gory where as when he killed | |
| <input type="checkbox"/> | <input type="checkbox"/> | Duncan it was quick and easy. - shows morals | |
| <input type="checkbox"/> | <input type="checkbox"/> | Shakespeare then presents Macbeth as violent for himself and not for his country - he acted | |
| <input type="checkbox"/> | <input type="checkbox"/> | violent for his own desires and not for the king and country he acted selfishly and | |
| | <input type="checkbox"/> | Ruthless for his own accord not like in the extract with which that was for the honour | |
| | <input type="checkbox"/> | of his king and country. or good cause. | |

3 A03

3 A01 TASK

SOME LEVEL 3

leave blank

leave blank

Paper 1, May 2018, Question 3 (*The Tempest*)

The Tempest

Read the following extract from Act 3 Scene 1 of *The Tempest* and then answer the question that follows.

In this extract, Ferdinand has been put to work by Prospero and Miranda has come to help him.

<p>MIRANDA</p> <p>I do not know One of my sex; no woman's face remember, Save from my glass, mine own. Nor have I seen More that I may call men than you, good friend, 5 And my dear father. How features are abroad I am skillless of; but by my modesty, The jewel in my dower, I would not wish Any companion in the world but you; Nor can imagination form a shape 10 Besides yourself, to like of. But I prattle Something too wildly, and my father's precepts I therein do forget.</p> <p>FERDINAND</p> <p>I am in my condition A prince, Miranda; I do think a king – 15 I would not so – and would no more endure This wooden slavery than to suffer The flesh-fly blow my mouth. Hear my soul speak. The very instant that I saw you, did My heart fly to your service, there resides 20 To make me slave to it, and for your sake Am I this patient log-man.</p> <p>MIRANDA</p> <p>Do you love me?</p> <p>FERDINAND</p> <p>O heaven, O earth, bear witness to this sound, And crown what I profess with kind event 25 If I speak true; if hollowly, invert What best is boded me to mischief. I, Beyond all limit of what else i'th'world, Do love, prize, honour you.</p> <p>MIRANDA</p> <p>I am a fool 30 To weep at what I'm glad of.</p>

0 3

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]

Student response 8

0 3

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 ^{but also how romantic} ~~but also how perhaps~~ relationships can be manipulated.

~~In~~ 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 perhaps believed that love is the most powerful thing, which is why ^{he ~~has~~ writes} Miranda and Ferdinand ~~speaking~~ ^{speaking} in verse, as it shows their undying love for each other. Shakespeare's purpose for presenting their ~~relationship~~ romantic relationship ~~with~~ ~~so~~ in such a dramatic way is to bring out the emotion and love from the Jacobean audience because he perhaps believed in the ^{importance} ~~importance~~ and power of love and is that it is ~~perhaps~~ 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 ^{in Jacobean times} ~~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 ^{in this extract} 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~~ ~~to~~ Shakespeare could ~~perh~~ perhaps be trying to show ^{how} ~~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~~.

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~~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 pe~~ ^{when Shakespeare was writing} 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 ~~even~~ 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, ~~the~~ Shakespeare portrays Miranda and the idea of 'proving your love' ~~by~~ through Miranda and Ferdinand's romantic relationship because ~~he~~ he uses Prospero ^{and controls} 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~~ 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 ~~at~~ hard in their relationships with their wives resulting in unhappiness - ~~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 forbidden love in Miranda and Ferdinand's relationship in the middle of 'The Tempest'.
Miranda rebels against her father and goes to see Ferdinand.
Shakespeare depicts ideas about Miranda and Ferdinand's romantic relationship being used for political gain by Prospero.
Prospero manipulates their relationship so that they fall in ~~love~~ ^{deeper in love} ~~intense~~, 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 political and financial gain or to make alliances. Many Shakespeare is perhaps indicating to his audience that this is wrong and innocent romantic relationships between two people should be 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~~ ~~ward~~ ~~perhaps~~ ~~enough~~ ~~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 the romantic relationship of Miranda and Ferdinand to be one of deep and intense love ^{and shows the power of love} but also of youth and perhaps the pressure and desperation to fall in love, ~~expect~~ ~~and~~ ~~get~~ ~~married~~, especially in Jacobean times.

LS A01 TASK

SOME LEVEL 5

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Paper 1, May 2019, Question 1 (*Macbeth*)

Macbeth

Read the following extract from Act 1 Scene 2 of *Macbeth* and then answer the question that follows.

At this point in the play, the Captain tells Duncan about Macbeth's part in the recent battle.

CAPTAIN

Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonald –
Worthy to be a rebel, for to that
5 The multiplying villainies of nature
Do swarm upon him – from the Western Isles
Of kerns and galloglasses is supplied,
And Fortune on his damnèd quarrel smiling,
Showed like a rebel's whore. But all's too weak,
10 For brave Macbeth – well he deserves that name –
Disdaining Fortune, with his brandished steel,
Which smoked with bloody execution,
Like Valour's minion carved out his passage
Till he faced the slave,
15 Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th'chaps
And fixed his head upon our battlements.

0 1

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]

Student response 9

01

Section A:

• Plan - 1 "let not light see my black + deep desires"
2 "Present fears are less than horrible imagin..." 3
"Full of scorpions is my mind" 4 "You would be so
much more the man", 5 "We hath scorched the stake"

~~Through~~ Throughout the play, Shakespeare uses Macbeth's thoughts and actions, combined with how other people view him, in order to convey Macbeth as a violent character.

Firstly, the Captain ~~uses~~ describes Macbeth as "brave" and "merciless". These adjectives have violent connotations, as they illustrate how powerful Macbeth is as a soldier. As a result, the audience is able to see the nature of Macbeth as a soldier, ^{and} as a result see that he is violent.

Furthermore, Shakespeare uses the metaphor that his sword "smoked with bloody execution". Objects smoke as a result of being overused, therefore showing that Macbeth has been so brutal with his sword that it is as if it is steaming from overuse, and reeking of death. This metaphor creates very ~~violent~~ gruesome imagery, therefore showing the audience that Macbeth displays on the battlefield.

~~Next~~ In the extract, Macbeth also "unseamed" an opponent "from the nave to the chaps", "unseamed" creates vivid imagery of a man being completely sliced open from top to

L3 A02

L4 A02

bottom. This ~~to~~ extravagant method clearly wasn't necessary, so the audience sees just how brutal Macbeth is, preferring to kill with gruesome methods. Afterwards, Macbeth "fixed his head upon our battlements". ~~to~~ This is another unnecessary act of brutality, ~~show~~ because of this the audience sees that Macbeth wants to further instill fear, placing his opponents' head on display as both a prize and a warning.

Juxtaposing to this, throughout the play as a whole, Shakespeare uses Lady Macbeth to create a contrast between Macbeth's physical strength and mental weakness. When Lady Macbeth first attempts to persuade Macbeth to murder, he dismisses her, saying "we will proceed no further in this business", and, sticking to the loyalty and honour that comes with his status. However, Lady Macbeth continues to push him, saying "you would be so much more the man", finally convincing him. ~~As~~ As a result, the audience sees how easily ~~to~~ manipulated Macbeth is by his wife, ~~is~~ demonstrating his mental weakness. Because of this, Macbeth is presented as less violent, not really desiring to murder but feeling like he has to:

Shakespeare also uses ~~to~~ Macbeth's thoughts to convey violence. Macbeth says "let not light see my black and deep desires". The motif of light and dark ~~shows~~ conveys the nature of Macbeth's ambitions; "black"

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has negative connotations of darkness, and ~~isn't~~ being sinister. Therefore, this shows how Macbeth regards his desires; he understands that they are wrong, horrific, and should be hidden. Due to this, audience members see Macbeth as a violent character through his thoughts, even more than his actions.

In addition to this, he states that "present years are less than horrible imaginings". This statement shows that Macbeth's thoughts are even worse than his actions. He had experienced a vision of him committing the murder and was so disturbed by it that Banquo asked if he is okay. Therefore, the extremity of his dark thoughts are conveyed through the drastic effect that they have on Macbeth. ~~The audience~~ An audience of the era would already be shocked by the horrific witches, and even ~~the~~ ^{the} consideration of murdering the king; to hear that Macbeth's thoughts are even more ~~evil~~ ^{evil} ~~violent~~ would have shocked them, conveying Macbeth as an ~~evil~~ ^{violent} character.

Macbeth then goes on to murder Duncan, then frame the guards for it, going even further down a spiral of lies and deceit. In the time that the play was written, there was believed to be a natural order of things. The king was at the top of this order, believed to be chosen by God; an unnatural death of the king would lead to chaos. Due to these beliefs, all of Macbeth's actions would be seen as even more terrifying and horrific, therefore

conveying him as violent to an extreme extent.

Furthermore, Macbeth gets lost in his ambition, killing Duncan, then his best friend Banquo, then Macduff's family. He commits all of the other murders in order to feel more secure, showing how unnecessary they were. After attempting to kill Fleance but having him escape, Macbeth says "we hath scorched the snake, not killed it". Macbeth describing Fleance as a "snake" conveys that he views him as merely an inconvenience that must be taken care of through murder, showing Macbeth's disregard for life, and his paranoia. Although he has already murdered several people, it isn't enough for him and he is eager to finish the deed. Due to this, the audience is able to see Macbeth's eagerness to murder, and therefore his extreme violence.

As Macbeth descends into madness, he tells Lady Macbeth that "Full of scorpions is my mind!" ~~These~~ "scorpions" have violent connotations, due to the way that they inflict pain. As a scorpion would sting and cause restlessness, so do Macbeth's thoughts. Because of this, the audience sees the fragile state of mind that Macbeth is in, afraid of and pained by his own mind. Shakespeare therefore shows his violence through his dark, unescapable and aggressive thoughts.

Macbeth is conveyed, at the beginning, as everything a man of that era should have been. He was a warlord, feared on the battlefield.

His dominance and aggression lead him to gaining Duncan's respect. Duncan says he puts his "absolute trust" in him, showing the benefits of ~~the~~

Student response 10

1 In the play, Shakespeare presents the supernatural as to something which inverts and subverts morals through the use of manipulation, and an understanding of the weaknesses of their specific interlocutors, and overall as a catalyst for what causes the protagonist's downfall.

In the extract, the audience is immediately made aware of Banquo's doubts towards the supernatural, making a remark of how 'tis strange'. The use of this immediate doubt from Banquo signifies to the audience perhaps his perception for hindsight. This is further amplified by the objectification of the witches as those of 'instrumental' perhaps a foreshadow of later in the play, where it is clear the witches essentially act as 'puppeteers' towards the protagonists. This is further accentuated by using the objectification ~~as~~ in relation to 'darkness', allowing the audience to understand the underlying evil of the supernatural, but ~~the alternative~~.

L4 A02

by this could be a remark on Shakespeare's attitude towards the supernatural, or what he is trying to convey throughout the play: the supernatural may tempt those, but ultimately humans are free to resist.

L4 A03

In terms of Macbeth in this extract, in relation to the supernatural being a catalyst for guilt, we are immediately made aware of his eagerness towards the witches' prophecies, and arguably the naive reaction ~~which leads~~ within the extract we notice a semantic field of contrasting language between the mention of the ^{advantages that come from the} supernatural ~~is~~ contrasted with the ~~cost~~.



potential consequences as a result
mention of ~~Macbeth~~, seen through Macbeth
describing the supernatural as 'fantastical'
This can be seen through & elaborating on the
Supernatural, mentioning 'cannot be ill, cannot
be good'. This quote ultimately reflects 'fair is
foul and foul is fair', a paradox used initially
in the novel by the witches, establishing their
way they subvert morality, whilst also noting on
the key theme throughout the novel of appearance
vs reality, of which the supernatural play a huge
role in. This relation by Macbeth in regards to the
prophecies establishes to the reader the inherent
traits of the supernatural, how those willing ~~to~~
be consumed by ~~the~~ ^{will} immediately begin to
revert to their traits, how those willing to be
tempted will be consumed, of which ~~we~~ explains
how the supernatural impregnates Macbeth with the
traits of ambition, and guilt of which lead directly
to his demise.

L4/S A01 REFS?

L5 A03

L5 A01 REFS

This notion is accentuated by how Banquo
ultimately rejects the prophecies, arguing how
there will be 'deepest consequences', portraying
to the audience how the supernatural can only
impregnate those who are consumed by the
temptation, not those who reject this.

~~In the novel, the supernatural is used to
immediately evoke witene.~~

The quick consumption by tempt seen in Macbeth
is further portrayed by questioning 'against the
use of nature?'. This is a literal indication of
how he will go against nature later in the novel,
by murdering Duncan he is committing a crime so

great, against the Divine Right of kings and ultimately God. The fact Shakespeare foreshadows this, with use of Macbeth questioning the idea portrays to the audience how Macbeth is naive to what he is capable of, he is naive to the transition he is about to embark on as a result of the manipulating and tempt inflicted on him by the witches.

In the play as a whole, we immediately notice Shakespeare's use of the supernatural, and Banquo's and Macbeth's reaction to these, to evoke a reaction from the audience. The play begins with the witches stating "when shall we three meet again", the structural device of the audience being unaware of what has come prior will quickly interest the audience. Further

more, the Jacobean audience was highly superstitious, and had much interest in the concept of witches. It could be argued Shakespeare began his play with the supernatural in attempt to convey his attitudes towards society at the time, his use of the supernatural throughout the play acts as a catalyst towards those downfalls, perhaps Shakespeare is trying to warn the audience, or alternatively criticise the notion of those who are 'inherently evil', instead suggesting those who are tempted, but we as a race are free to resist the power of evil, perhaps linking at the Christocentric society.

When the audience first encounter the meeting between Banquo, Macbeth and the witches, Banquo remarks on their appearance, questioning

"You are women, yet your beards forbid me to interpret you so", we know Shakespeare consistently had the roles of the witches played by elderly males. This highlighted to the audience the power of women, ~~how~~ though ~~some may~~ but through how to be powerful, their appearance must hint of those in power, arguably the use of this could be to criticise the society at the time, how if we continue to deprive women of education, and foster within inequality, women will have to revert to the supernatural to exert power on others.

Alternatively, this notion could be undermined by the description of the witches as "the weird sisters, hand in hand". The use of the witches being described as to be 'hand in hand' suggests women are reliant on each other, perhaps indicating a misogynistic point of view, as opposed to one for equality of women.

In terms of the supernatural exerting power on others, we can see this explicitly through the protagonist Macbeth is utterly consumed by the manipulation of the witches, yet his attitude continues to portray a high level of trust. We are aware of the witches sparking the ambition in Macbeth, but what is particularly captivating for the audience ~~is~~ is his denial of their wrong-doing. After when in panic in the midst of his tyrannous leadership, he reverts to the witches for their apparitions, here exerting one of the crucial examples of appearance vs. reality. The witches state "none of woman born shall

harm Macbeth', this immediately lulls Macbeth into a false sense of security, the witches appear to be stating Macbeth is undefeatable, of which is a key attitude he portrays towards the supernatural, as when reverting back for a sense of security, Macbeth states 'Deny me of this and I will curse light on you', effectively this makes apparent to the audience how Macbeth believes he has literally inherited the witches powers, of which is further portrayed in Lady Macbeth stating 'Thick night (could not) peep through the blanket of the dark' after calling on 'spirits that lend mortal thoughts'. We can see quite the sheer impact the supernatural has on both of the protagonists in terms of the 'appearance' of being secure in their right minds, but in reality, Macbeth's weakness of consuming ambition, as a result and the attitude of being indestructible as a result of the supernatural, and Lady Macbeth ~~is~~ impregnated with guilt, leading to both of their mutual demise. (MacDuff born of C-section)

In conclusion, it is clear to the audience the supernatural is used in different impacts to different characters, Macbeth being consumed, and Banquo doubtful and therefore not impacted, that the supernatural is there to manipulate, but they don't physically make one do an action, and we are free to resist.

ALL LEVEL 6

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Examiner commentaries

Student response 1

This response begins by discussing the extract in light of the question. There's some awareness of the writer making deliberate choices. By the end of the first page, the student has chosen some relevant details to reference and is beginning to show an awareness of implicit ideas, though these are all based on the extract. The second page of the response focuses solely on the rest of the play, so while there's a balance of focus on the extract and the rest of the play, this is almost presented as two separate essays. Perhaps a more holistic approach, with a clearer idea of the writer doing things on purpose to create meaning, would be more helpful for this student.

Awarded some Level 2 with a mark of 8

Student response 2

This response begins with a thesis style introduction, where the student draws together the evidence from the whole play that will be used to address the 'big idea' in the question. This means there's immediate credit for some understanding of implicit ideas in the text. This also helps to show that the student will take a more 'ideas-led' holistic approach to the task, rather than treating the extract and the rest of the play as two separate entities. By the end of the second page of the response, the student is making effective use of references from the play to support explanations, which progresses on the third page of the response to the Level 5 skills of using apt, integrated references to support analysis of the writer's methods to create meaning.

Awarded Level 5 with a mark of 25

Student response 3

This response selects direct references from the extract and shows some identification of the writer's methods to create meaning and some reference to subject terminology at the end. There are also direct references from the rest of the play, but these are not explained and appear to have been chosen from memory, rather than to help explain the ideas in the play. The student would have benefitted from using indirect references and pointing to moments in the play that could help with explanations.

Awarded *Best Fit* mainly Level 1 into Level 2 with a mark of 5

Student response 4

This response uses direct references from the extract in the first instance, using these to give a clear explanation of the writer's methods to create meaning. From the rest of the novel, the student uses knowledge of the text to select effective indirect references, pointing to moments of the text that can illustrate the ideas being discussed. There's a good balance between discussion of the extract and the rest of the text and focus remains on the question.

Awarded Level 4 with a mark of 20

Student response 5

There's a clear focus on the task right from the start of the response, with the candidate selecting details and making comments on how the writer's methods help to create meaning. The response moves into clear understanding by the end of the first page, and then on page two demonstrates a more thoughtful and developed approach to the task. The focus remains on the ideas in the question and apt references are selected and integrated into the response. In order to reach all of Level 5, the student would need to develop the explanation of the references to move from explanation to analysis.

Awarded some Level 5 with a mark of 23

Student response 6

This response quickly moves from Level 4, showing clear understanding through a more thoughtful and developed response and into a convincing critical analysis and exploration. References are a mixture of direct and indirect ones from the extract and the rest of the play. They demonstrate a secure knowledge of the play and how best to address the ideas in the question. By the end of the response, all criteria for Level 6 has been met.

Awarded Level 6 with a mark of 30

Student response 7

This response uses direct references from the extract to address the ideas in the question, making supported, relevant comments before moving up to more explained, structured comments on how the writer uses methods to create meaning. There's a good focus on the ideas in the question throughout, and a balanced focus between the extract and the rest of the text. In order to reach the top of this level, the student could move from identifying a writer at work, to explained and relevant comments on how the methods help the writer to create meaning.

Awarded some Level 3 with a mark of 13

Student response 8

This student begins by establishing where in the play the extract sits and immediately begins to focus on the idea in the question. The response moves from Level 4 and offers a clear understanding and explanation of the text and of the methods used by the writer to present ideas. It moves to a more thoughtful and developed response as it reaches its conclusion. In order to reach the top of this level, the student should try to develop explanations of writer's methods to create meaning.

Awarded some Level 5 with a mark of 23

Student response 9

This response begins by selecting relevant details from the extract to address the question, before moving out to the rest of the play and discussing various 'moments' that link to the big idea being addressed. By the second page, the student is working at Level 4, showing a clear understanding of the text, the writer's methods to create meaning and of the ideas in the text. The student demonstrates in the last two pages most of the Level 5 skills involved in a thoughtful and developed response. In order to reach the top of this level, the student could demonstrate thoughtful consideration of the ideas in the text.

Awarded mainly Level 5 with a mark of 24

Student response 10

This response begins with a short thesis-style introduction which demonstrates an immediate focus on the idea in the question. Between the first two pages, the response moves from a clear understanding and explanation into a more thoughtful and developed response. Focus on the question (and therefore the idea) remains secure and there is a mix of apt direct and indirect references integrated into the response. By the last two pages, the response moves into a controlled and convincing critical exploration of the text, the ideas and the writer's methods, in order to create meaning.

Awarded Level 6 with a mark of 30

Reports on the examination

Here we have collated some of the most relevant comments regarding 'extract to whole' that have appeared in the *Reports on the examination*. The full reports can be found on Centre Services.

Paper 1 June 2017

The provision of an extract gave virtually all students at least a starting point on which to build their answers. There were some extremely brief answers and some answers where students had confused the text with the film, but overwhelmingly, students had a grasp of character and plot from which they could begin to construct a response. It was heartening to see that many students were able to go beyond the extract and make connections relevant to the focus of the question, which indicated a grasp of themes and ideas.

The closed book style of the exam has, if anything, enhanced students' responses. The absence of the text has encouraged students to make their own connections and construct their responses from their own ideas. Many students knew enough references and quotations to support their responses. Their selection of quotations demonstrated their independent understanding, and their ability to make connections within the text and to the focus of the question. (Page 3) All extracts were chosen to enable students to respond to the set question. Students can best do this where they have knowledge of the whole text and can see how the extract provides them with opportunity to support their response.

The extract-based question is a new style of question, and the extract itself proved a useful and effective starting point for the majority of students. For many students, it seemed that the presence of the extract was reassuring, and helped them to find a foothold with the text from which they could then develop their responses. The presence of the extract gives students something concrete to build their response on. It is also a useful source for examples of language analysis, with many students using the extracts effectively to identify aspects of Shakespeare's method which they could then explore.

There is no prescribed or preferred structure for answering the questions, but a frequent indicator of higher level responses was that of beginning by responding to the focus of the question using the whole text, and then dipping in and out of both the extract and the whole text throughout their response. This helped to indicate a strong, confident grasp of the text and its ideas. It was clear that many centres had suggested students start with the extract and move from that to the whole text, and this is a perfectly acceptable means of successfully answering the question, but it is worth pointing out that it is not the only way. Responses that were led by ideas, rather than a specific structure to the answer, were more likely to reach the highest levels of the mark scheme. (Page 6)

Advice for students

- Know the text. If you know the text well you will be able to demonstrate this knowledge and understanding in the exam. The text should be the focus.
- Answer the question. Perhaps underline the key foci before you start. Make sure you've read the question accurately.
- Demonstrate your knowledge of the text by 'pointing' to particular moments. If you use a direct reference, make sure it's relevant to your answer and that you can say something useful about

it. You don't get extra marks for more quotations, but you do get more marks for making plenty of interesting comments about the references you have selected.

- Appreciate the big themes and ideas of the text. Think about what the writer wanted their audience to understand after watching the play or reading the novel.
- Time spent planning an answer can be very helpful in organising your ideas and helping you to build an argument.

Paper 1 June 2018

It is perhaps the case that students find the prose of the 19th century novel dense with powerful language and are clearly well drilled in analysing this, but are less confident in making connections to the broader themes of the texts. The reverse tends to apply in Section A where they have a strong grasp of character, plot and the themes they embody, but find the language more challenging. Thought and planning time given to considering how students are going to use the details they choose, not only to explore writer's methods, but also to discuss writer's ideas, would be beneficial here. Without planning there can be a discussion of a number of examples and quotations which repeat the same skills, rather than developing an argument and taking the student to the higher levels in the mark scheme.

Students demonstrated an impressive knowledge of the text, both through references to it and direct quotations from it. The extracts are designed to support and this is clearly well understood by many students who confidently select quotations from them and use them for language analysis in particular. Students are also clearly able to draw on useful quotations from elsewhere in the text. Occasionally, a student will select a surprising or unusual quotation which is deployed powerfully to support their argument. Apt references and quotations are a strength of student responses.

The quality of responses are often determined by the selection of examples and precise details from the whole text. Nearly all students respond to the extract so how they establish links to the rest of the text frequently becomes a determining factor in deciding a student's level. It is the quality of the student's knowledge of the text which allows them to select references effectively. These do not necessarily have to be quotations, and there were fruitful areas to be explored in looking at contrasts and parallels in characters and situations at different points in the text. This is particularly useful as students have to respond to both the extract and the whole text, and this approach can help to structure their responses.

The extract provides something concrete for students to build their responses on and is also a useful source for examples of language analysis. One thing that is worth pointing out is for students to read the extract carefully and place it within the context of the text and the question. Occasionally, taking quotations out of context can skew a response, for example, arguing that Banquo trusts the witches because they "tell us truths" shows that the whole speech has not been understood.

Advice for students

- If you know the text well, you'll be able to demonstrate this knowledge and understanding in the exam. Learn the text rather than learning possible questions that might be asked on it. Knowing your text will help you to gain confidence in ranging across the play or novel to find the most salient references to support your response.
- Answer the question. Make sure you've read the question accurately. Make sure you are answering the question you have chosen rather than the one that you would have preferred to be on the paper.

-
- Take time to think about and plan your answer. It gives you time and space to gather your thoughts in terms of addressing the question and selecting appropriate references and details to support and develop your own interpretation of the text.
 - Demonstrate your knowledge of the text by ‘pointing’ to particular moments. If you use a direct reference, make sure it’s relevant to your answer and that you can say something useful about it. You don’t get extra marks for more quotations, but you do get more marks for making plenty of interesting comments about the references you have selected.
 - Read the extracts very carefully. They’re there to support your response and offer a way into the question and the text. It’s valuable to place the extract in the context of the text it comes from – at what point, what happened before or after, or both, which characters are involved and how does it link to other parts of the text. Make sure that you understand the meaning and context of any quotations you select from the extract.

Paper 1 June 2019

Overall, students appear to be escaping prescribed structures for responses, and instead constructing more effective answers which open with some form of thesis and then develop their argument from this point. The common structure examiners see is a response that begins by addressing the extract, and then, halfway through states “Moving to the play/novel as a whole...” This can be a useful way of approaching the question, but likewise a more rounded and holistic approach to the text and the extract can also be very enabling. A feature of the highest-level responses is their knowledge and understanding of the text, which enables students to dip in and out of both the extract and the whole text to select details which support their argument as appropriate.

Coupled with a greater freedom and confidence in constructing answers was an increasing use of references, as opposed to specific quotations, to support and illustrate students’ answers. This was perhaps most marked in the *A Christmas Carol* question, where students picked out details linked to the different ghosts in their own words, and used these effectively to support and illustrate their arguments. It must be pointed out that there was also plenty of impressive use of direct quotations, and that students certainly don’t appear to be hampered by the closed book nature of the exam.

It may be helpful to encourage students to take their time to read the extract carefully to avoid misunderstandings. A relatively frequent occurrence was ascribing the characteristics of MacDonald to Macbeth, for example, implying that it is Macbeth who is described as being “merciless”. Students made effective links to the deaths of Duncan, Banquo and Macduff’s family, exploring how these were different. Many thoughtful responses explored how far Macbeth was responsible for his own fate or whether other factors were at play, for example, that he was victim of fate, manipulated by Lady Macbeth or a victim of society’s expectations of masculinity. As an illustration of how students could use the structure of the text to powerful effect, many noted the parallels between Macdonald’s beheading in the extract and Macbeth’s beheading in the final scene of the play, drawing pertinent conclusions to support their own interpretations.

The *Romeo and Juliet* question also focused on the central characters, and students were able to explore Romeo and Juliet’s relationship from various angles. There was some surprise that the extract, which is a key moment in the play - when Romeo and Juliet speak together for the first time - was not always entirely securely understood as a key plot-point of the play. A number of students wrote about how the “sin” Romeo and Juliet were committing was a purposeful defying of their families’ feud, when they are not aware of their family’s identities at this point in the play.

One strength of responses this year was an increasing sense of well-constructed responses allowing students to build an argument and demonstrate their understanding of the text effectively.

There is not one-model approach that we are looking for, but increasingly, we are seeing essays that open with a thesis which establishes the student's response in relation to both text and the task. This structure immediately establishes some kind of overview of the whole text, which then helps to bring the various strands of the answer together rather than, for example, seeing the extract and the whole text as separate parts of a response.

The best examples of a thesis are where students establish their own interpretation or line of enquiry for their answer. This provides a clear structure for the response, and is a great help in demonstrating a thoughtful or conceptualised response. Equipping students with an understanding of how to construct an effective answer would encourage them to see their response in its entirety, and build an argument which would take them to higher levels of achievement. There are students who produce a number of very similar paragraphs, demonstrating the same level of achievement repeatedly, rather than moving their argument forward. These students might benefit from an appreciation of how an essay can be built, constructed and used as illustration of a point of view/response to a question.

Advice for students

- View the questions as an invitation to show your understanding of the texts you have read, the examiner wants you to tell them what you think about the texts.
- Read the question carefully and clearly identify what the question is asking you to focus on. Think carefully about what you think the writer is showing you about this aspect of the text.
- Answer the question. Make sure you've read the question accurately. Make sure you're answering the question you have chosen rather than the one that you would have preferred to be on the paper.
- Take time to construct your answer carefully and coherently. Starting with a thesis, in which you establish the broad argument of your answer or interpretation of the text, sets you up to answer the question effectively.
- Select details from the texts which support your ideas and arguments, these may be quotations, but they can also be references to details of the text.
- The best way of approaching the study of a literary text is: **What** (is the writer writing about), **How** (has the writer presented their ideas, and **Why** (has the writer written this text; what ideas are they exploring).

Paper 1 November 2020

The focus of Question one proved very accessible to students, who engaged thoughtfully with the character. Better responses identified the focus of 'change' in the question and responded to that prompt, often starting with the extract and then working back to what Lady Macbeth used to be like. This approach often worked well, but it might be useful to mention here that it is not compulsory for students to begin their response with the extract. On the whole, students were able to effectively contrast Lady Macbeth's actions and attitudes at the start of the play with her condition at the end.

The question on *The Strange Case of Dr Jekyll and Mr Hyde* asked students to examine how Stevenson presented ideas about good and evil in the novel, and while this was addressed, it was often approached in a generalised manner, which could lead to rather vague reflections on good and evil. The stronger responses went beyond musings to identify much more specific details in the extract and the novel as a whole, where Stevenson illustrates ideas about good and evil, such as the respective appearances of Dr Jekyll and Mr Hyde, the effects of the phrase 'trampled calmly' and the murder of Sir Danvers Carew. The more open focus of the question allowed some

impressive analysis of other characters besides Jekyll and Hyde, most notably Utterson. Some students also used the settings very effectively to support their examination of good and evil.

Notes

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