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# Examiners' Report

## June 2017

GCSE English Literature 1ET0 01

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June 2017

Publications Code 1ET0\_01\_1706\_ER

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# Introduction

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

The total number of marks available is 80.

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

AO1	Read, understand and respond to texts. Students should be able to: maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

## Section A

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

### Text choices:

*Macbeth*

*The Tempest*

*Romeo and Juliet*

*Much Ado About Nothing*

*Twelfth Night*

*The Merchant of Venice*

## Section B

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

## Text choices:

British Play

*An Inspector Calls*: J B Priestley

*Hobson's Choice*: Harold Brighouse

*Blood Brothers*: Willy Russell

*Journey's End*: R C Sherriff

British Novel

*Animal Farm*: George Orwell

*Lord of the Flies*: William Golding

*Anita and Me*: Meera Syal

*The Woman in Black*: Susan Hill

## Comment:

As the first live paper for the new suite of English GCSE (9-1) qualifications it has been an exciting period. The responses seen have been very encouraging and as Principal Examiner I would like to congratulate centres for preparing their students well for the exam.

The number of entries has almost doubled the legacy specification entry and this was extremely pleasing.

It was really pleasing to see that a full range of marks was awarded and many candidates were able to demonstrate their understanding and appreciation of the two texts they had studied. Marks were awarded according to whether a candidate demonstrated a simple and little (Level 1), limited and some (Level 2), relevant and sound (Level 3), sustained and detailed (Level 4) or precise and perceptive (Level 5) understanding.

## Section A

*Macbeth* was the most popular text for Section A, with over 23,000 responses. The second most popular choice was *Romeo and Juliet* with just over 17,000 responses. Less candidates chose *The Tempest*, *Much Ado About Nothing* and *The Merchant of Venice* and very few studied *Twelfth Night*.

There was evidence that many candidates managed their time extremely well and were able to answer both sections of the question and in many cases with a very detailed focus. It was noted that with some of the answers to part (a) candidates did not always appear to understand that these are questions requiring a close scrutiny and analysis of **language, form and structure**. Many wrote very well about character/relationships but had very little of direct relevance to say about language, form and structure. The mark scheme focuses totally on this aspect. Proportionately, not so many candidates explored the specific effects of Shakespeare's use of verse/prose in the extracts. Where this was seen, it was evident usually in the Level 5 answers and particularly in *Macbeth* where the metre alternates in his exchanges with the witches. Many candidates put context (AO3) comments into Part (a), which is only awarded for part (b) and therefore could not be credited. It was pleasing to see that a large number of candidates did particularly well with the part (b) questions, selecting

a range of examples from the wider text and a number of candidates received full marks. There was evidence that many centres had taught their candidates about the importance of using the text as a springboard to interweave the social, cultural and historical contextual comments throughout their response, rather than adding them as an after-thought or stand-alone bolt-on paragraph. AO3 is best approached through providing specific examples of characters, events and themes within the text rather than being treated separately by providing background information that is unrelated or often irrelevant to the question.

It was noted that some candidates did not label their answers correctly – which often made it difficult to distinguish which part they were responding to. In some cases, candidates seemed to merge parts (a) and (b) together and provided one long essay.

## **Section B**

The most popular choice of text for Section B was *An Inspector Calls* with approximately 26,500 responses. Within the prose section, *Animal Farm* was the least popular at 4,600 responses.

It appeared that the Section B questions were readily understood, with very few candidates slipping into irrelevance. Although some candidates never got much beyond re-telling the narrative, most were able to construct a considered response and a number were awarded full marks. Very few responses ignored the importance of context, although there was a tendency for many to propose some interesting theories about 20<sup>th</sup> century history. There were some examples of bolt on contextual references but it was encouraging to see many comments interwoven at appropriate opportunities during the main narrative.

Some candidates forgot to indicate which question they were answering and others indicated the wrong question number (by putting the cross in the wrong box). Centres are urged to remind candidates to check this and ensure they enter their cross correctly for the question they have chosen to answer. There were also a number of candidates who completed both sections of the paper in one area of the answer booklet. Centres need to advise candidates of the importance of completing both sections in their corresponding areas of the answer booklet. Despite this being the first year of the specification, centres should be congratulated on their excellent subject knowledge, the preparation of their candidates and the overall delivery of the specification.

## Question 1

### *Macbeth*

The extract is taken from Act 4 scene 1, lines 50 to 80 and focuses on Macbeth's meeting with the witches and their apparitions. Part (a) requires candidates to discuss the relationship between Macbeth, the witches and their apparitions. Part (b) requires candidates to explore the theme of control elsewhere in the play.

#### **Part (a)**

Most candidates used the theme of power/control as the main approach into the question. More able responses examined language to discuss who was actually controlling who, whilst some less able responses saw either one party or the other as being in control with little analysis. There were many examples of effective use of a PEE format to develop responses. Some more able responses examined Macbeth's opening speech in the play, but most did not take the opportunity to examine the imagery of this rich passage, focusing on the exchanges between characters. Many did not differentiate between the witches and the apparitions and attributed quotes incorrectly. More subject terminology could have been used at all levels.

#### **Part (b)**

Most responses examined Lady Macbeth's control of Macbeth, providing and discussing good supporting quotes. Some responses looked at how the physically dominant Macbeth was controlled by Lady Macbeth's use of language and the way she undermines his masculinity.

A good range of other areas of control were also discussed, e.g. the Witches controlling Macbeth, and Lady Macbeth and Macbeth losing control as the play progresses. The main area of consideration when discussing context, was that of Lady Macbeth reversing gender roles of the time. Also, secure comment was seen on the political situation of Shakespeare's time.

The following response is an example of a Level 2.

Part (a) 8 marks

Part (b) 8 marks

## SECTION A: Shakespeare

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

Chosen question number: Question 1  Question 2  Question 3

Question 4  Question 5  Question 6

a) In this extract presents the relationship between Macbeth and the Witches as Macbeth being in control and commanding the witches to appear and ~~to~~ answer his questions. Shakespeare does this by having the witches tell Macbeth to demand what he wants and that they will answer. Another way Shakespeare achieves this is by using language such as "call 'em", "let me see 'em", "tell me, thou unknown power" and "but one word more". These all show Macbeth being in control in the relationship between him and the witches, as

he is the one asking the questions. The quote "call 'em, let me see 'em" basically shows Macbeth demanding the witches to summon their "Majors" which are the apparitions he sees and is told his future by. The quote "but one word more" shows him demanding one last apparition to tell his future, and the witches listen, showing that he is indeed in control in this extract.

b) Another example of control in Macbeth is Lady Macbeth taking control over Macbeth and pressuring him into doing the murder as she believes it is his destiny to become king. Lady Macbeth's control over Macbeth is shown within the play through what



Lady Macbeth says to Macbeth, for example she calls him a coward and asks "are you a man?" to pressure him, and at this point she already has control over him. Another way this is shown is she tells Macbeth to wipe the blood of King Duncan onto the servants which she dragged, this shows she is in control as he goes and does it. She also says to him that she will measure her love for him on whether he goes through with her plan, which he does, this also shows she is in control.

The reason for control within the play is to show to the audience or the readers that

a woman's path to power was only through her husband, so in the case of Macbeth, Lady Macbeth's only way of becoming the queen was to pressure her husband, Macbeth into killing the current king, Duncan so she could get into a position of power.



### ResultsPlus Examiner Comments

Part (a). The candidate has made some comment on the extract and how Macbeth appears to 'be in control and commanding the witches'. The response does briefly mention the use of language: 'commanding questions' and there is some exemplification from the extract to develop how Macbeth is 'in control'. The majority of the response focuses on Macbeth.

Part (b). There is some evidence of a critical style by the candidate to consider the way Lady Macbeth controls her husband by 'pressuring him into doing the murder'. There is an attempt to support points with textual evidence. A valid comment made to the contextual role of women helps secure the mark at the top of a Level 2.



### ResultsPlus Examiner Tip

In part (a), to enable the mark to move to a Level 3 the response requires a little more focus on the witches and their apparitions.

In part (b) more depth of discussion and a sound interpretation is required to move to a Level 3.

The following response is an example of a Level 5.

Part (a) and (b) were both awarded 18 marks.

### SECTION A: Shakespeare

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

Chosen question number: Question 1  Question 2  Question 3

Question 4  Question 5  Question 6

Shakespeare presents the relationship between Macbeth and the witches together with the apparitions they summoned as controlling. In this extract Macbeth thinks that he is the one in control by using imperatives ~~sto~~ such as 'answer me' ~~th~~ which is aimed ~~to~~ at the witches, ~~additionally th~~ it suggests that Macbeth is putting on an air of arrogance because he thinks he is the one who has the power in his hands, furthermore the tone is that of which a leader is talking to his subordinates. The witches answer to this by saying, 'Speak. Demand. We'll answer' each of these words are said by the individual witches which implies ~~that~~ the fact that they are the ones in control since they hold all of the information that Macbeth wants to have. Furthermore ~~the~~ ~~wa~~ structure of the way the witches answer Macbeth denotes ~~that~~ ~~th~~ ~~is~~ unison between the witches and also implies that the outsider is Macbeth. The witches cunningly manipulate Macbeth by stating to him 'Say if thou'dst rather hear it from our mouths, Or from our masters.' this ~~is~~ quote suggest that the witches are just a small chesspiece in the situation by their use of the noun 'master'.

'Master' suggests that there is an higher authority behind the witches and this pushes Macbeth to believe them as they witches portray them to have more power than themselves. Macbeth falls for the witches trap and demands to see them 'Call 'em. Let me see 'em.' This short sentence again highlights the arrogant airs that Macbeth is putting on.

When the apparitions appear, Macbeth still thinks that he is in control of the situation through his constant use of imperatives such as 'Tell me!'. Additionally towards the end when the second Apparition appears and calls his name three times he answers, 'Had I three ears, I'd hear thee!' This denotes some sense of humour on Macbeth's part which shows that he is at ease because he thinks there is nothing to worry about.

In Conclusion throughout the whole extract Macbeth thinks that he is in control through his constant use of imperatives however we the audience know that in fact the witches are the ones in control since they are manipulating Macbeth through their use of Apparition to tell Macbeth 'The truth'

The importance of control elsewhere in the play is shown between the relationship between Macbeth and Lady Macbeth. Lady Macbeth is portrayed to be holding most of the power in the relationship by Shakespeare through her uses of persuasive techniques aimed at Macbeth. When Lady Macbeth suggests the idea of murdering King Duncan so that Macbeth can have the throne for himself, Macbeth excuses himself at the last minute - giving various excuses of how he can not bring himself to murder Duncan. Lady Macbeth's reaction to this is very aggressive and she tries to persuade Macbeth by ~~using imperatives~~ undermining his masculinity. She does this by stating 'If you're a man you'd have done it' this immediately would get a reaction out of Macbeth because he prides himself because of his masculinity. We the audience see this ~~but~~ because in the beginning Macbeth 'unseamed him from the navel to the chops.' This infers how heartless and manly Macbeth ~~is~~ is. Lady Macbeth goes on further by questioning his love for her. We as the audience perceive this as emotional blackmail on Lady Macbeth's part because it is clear that Macbeth loves Lady Macbeth because he described her as 'my dearest partner of greatness.' This quote ~~is not~~ implies intimacy and

the word 'dearest' infers affection and love.

Lady Macbeth also uses imperatives to show that she is in control because after the murder of Duncan Macbeth brings back the daggers due to his muddled state of mind.

Lady Macbeth instantly takes control of the situation and orders Macbeth to 'Give me the daggers.' The word 'give' suggests power and it would be seen as unusual by the Shakespearean audience as the man is the person that holds all the power and not the woman, additionally the fact that Lady Macbeth is doing the dirty work for Macbeth is even more unusual because ~~in this era~~ stereotypically in this era the women were supposed to stay at home, clean the house and look after the children and furthermore women were supposed to be seen and not heard ~~this is~~ however Lady Macbeth does the opposite of this. Shakespeare does this possibly because he may believe that women own more power than people believe ~~as~~ because they influence their husband which is shown through Lady Macbeth, influencing and ~~persuading~~ ~~manipulating~~ manipulating Macbeth in order for him to bend to her will.

Finally Lady Macbeth also shows that she is in control by her mocking tone towards Macbeth when she puts the daggers back. The reason why Macbeth ~~is~~ would not put the daggers back because he was so ~~extrane~~ hypnotised by the blood which covered his hands. ~~Howev~~ When Lady Macbeth comes back she says to him. 'My hands are the same colour as yours but I dare not wear a heart so white.' Lady Macbeth is trying to tell Macbeth here that she is not distraught by the colour of her hands so why should he.

In Conclusion Lady Macbeth is portrayed to be a strong and decisive character who is fueling ~~her~~ and helping her husband's ambition to take the throne. Lady Macbeth is not the stereotypical woman in the Shakespearean times this is perhaps done by Shakespeare because he is saying women are stronger than they look.



## ResultsPlus

### Examiner Comments

Part (a). The candidate has shown an assured understanding of language, form and structure and makes reference to a number of techniques used by Shakespeare to show the reactions of Macbeth and the witches. Accurate and precise subject terminology is used to explore the use of imperatives, short sentences and nouns. Although the analysis was mainly centred on the use of imperatives.

Part (b). The candidate has chosen to discuss how Lady Macbeth uses control to 'manipulate' her husband and how she undermines his masculinity. There are a number of discerning textual references made, and close analysis shows a perceptive understanding concerning the impact this has on the presentation of theme. Excellent understanding of the context.



## ResultsPlus

### Examiner Tip

In part (a), to move to a top Level 5, the response would have benefitted from more detail and elaboration in respect to other areas of the extract. The response is cohesive and meets the requirements for a mid-Level 5.

In part (b), as with part (a), the response is not fully secure for a top Level 5 mark. Some textual references need further elaboration, for example how does the quotation 'my dearest partner' show control?



## Question 2

### *The Tempest*

The extract is taken from Act 1 scene 2, lines 1 to 33 and focuses on Miranda's concern about a ship struggling in a storm. Part (a) requires candidates to discuss Miranda's reactions. Part (b) requires candidates to explore the theme of magic elsewhere in the play.

#### **Part (a)**

Candidates were able to write confidently about Miranda in this extract, with almost all candidates identifying her caring, emotional nature. Less able candidates were able to comment on the emotive language for example the word 'suffer' and how it showed she was an empathetic character. More able candidates picked up on the use of exclamation marks and the repeated, 'O' to suggest she was either panicking or was an over-dramatic character. Occasionally, less able candidates drifted into discussing her feelings for her father.

#### **Part (b)**

Magic was covered well as a theme with candidates able to identify its role throughout the play. At the lower end of the levels, candidates mainly discussed how Prospero used and abused magic throughout the play. More able candidates talked about how all the different characters were affected, particularly, the role magic played in the lives of Ariel and Caliban. Context was not quite as varied as in the *Macbeth* or *Romeo and Juliet* responses, but the majority of candidates were able to talk about attitudes to magic and witchcraft. Some more able responses discussed how Prospero's magic was like Shakespeare's own craft of writing and Prospero's giving up the magic was indicative of Shakespeare retiring.

The following response is an example of a Level 2.

Part (a) 8 marks

Part (b) 7 marks

## SECTION A: Shakespeare

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

Chosen question number: Question 1  Question 2  Question 3

Question 4  Question 5  Question 6

Shakespeare uses a descriptive paragraph to express Miranda's concern for the ship and the people on the ship "The cry did knock against my very heart" this shows that Miranda is worried for the people on the ship.

Shakespeare also presents Miranda's concern and ~~emotions~~ feelings about the ship and the people when Miranda says "I would have sunk the sea within the earth, or ere it should the good ship so have swallowed, and the fraughting souls within her" Miranda wants no harm to happen to the ship or the people.

At the beginning of the extract Miranda asks her father to stop the wild waters if he is the one creating it "if by your art, my dearest father, you have

put the wild waters in this rear valley them" this shows that miranda has some feelings towards the ship and doesn't want her father to harm the ship or its people.

(2 B) magic is important in the play because it links to King James who was obsessed with the supernatural and the Jackbean people who used to draw people who they thought were magical or witches.

magic is used throughout the play and is very important for example prospero uses his magic at the beginning of the play when he creates the tempest also prospero uses his magic to control Ariel and Caliban prospero saved Ariel from a tree <sup>where</sup> Sycorax has locked him with magic, and also controls Caliban the rightful owner of the Island with magic in order to get him to serve prospero and collect wood. prospero uses his magic on his daughter Miranda to make her sleep "the inclined to sleep" prospero disarms Ferdinand with the use of magic also.

Magic is also used to control the ship wreck people on the island Ariel Prospero's servant does this for example Ariel splits all of them up across the island.

Ariel uses his magic on the king of Naples to cause him to sleep and awakes him just in time to see his men with drawn ~~swords~~ swords. ~~who are~~ his men were going to kill the king so they could take the throne. (userption)



### ResultsPlus Examiner Comments

In part (a), although the response is short, the candidate does show some understanding of the way Shakespeare presents Miranda as 'worried' and full of 'concern' for the passengers on the ship. The response does contain rather long textual examples to support the points made and some understanding is shown to the emotive language used by Miranda, the relationship she has with her father: 'my dearest father' and the way she pleads with him to 'allay' the storm.

Part (b) opens with a very general contextual paragraph on how King James was 'obsessed' with the supernatural and the way the public treated those accused of witchcraft. The response does consider a number of areas from the play including Prospero's use of magic to control Caliban, Ariel, Miranda and the shipwrecked party on the island. Discussion is fairly general but there is an attempt at a critical discussion of the theme of magic. There is a lack of textual examples to support the points made.



### ResultsPlus Examiner Tip

In part (a) the response requires a greater focus on the language, form and structure used by Shakespeare together with subject terminology to move to a Level 3.

In part (b) contextually, links made between the text and the context needs to be integrated throughout rather than a bolt-on paragraph.

### **Question 3**

#### *Romeo and Juliet*

The extract is taken from Act 3 scene 1, lines 33 to 62 and focuses on the confrontation between Tybalt and Mercutio. Part (a) requires candidates to discuss the relationship between Tybalt and Mercutio. Part (b) requires candidates to explore the theme of family honour elsewhere in the play.

#### **Part (a)**

There were some excellent responses, which really picked apart the relationship between Mercutio and Tybalt, discussing the different ways each character used language – the flowery sarcastic responses of Mercutio compared to the shorter, more business-like retorts of Tybalt. Some perceptive candidates noted that in some ways they were very alike – both spoiling for a fight. Even less able candidates were able to identify the metaphors in the extract and comment on what they suggest. There were lots of interesting interpretations of Mercutio’s ‘fiddlestick’.

#### **Part (b)**

The theme of family honour gave lots of scope for candidates to explore the whole play. The most common responses dealt with Romeo being driven to kill Tybalt in revenge for his family honour; Tybalt’s original response to Romeo at the ball and Juliet’s rejection of her family honour in choosing to refuse Paris. There were also some great discussions around the prologue and some perceptive comments about the end of the play, suggesting that Shakespeare’s message is about how futile the violent pursuit of family honour can be. Context was dealt with really well for this play – lots of discussion about daughters being their father’s property, arranged marriage being common and how the audience might feel about Romeo and Juliet rejecting the social norm.

The following response is an example of a Level 4.

Part (a) and Part (b) were both awarded a mark of 15.

## SECTION A: Shakespeare

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

Chosen question number: Question 1  Question 2  Question 3

Question 4  Question 5  Question 6

<sup>3A</sup> In this extract Shakespeare uses speech and action to convey the type of relationship between Tybalt and Mercutio.

Tybalt is a Capulet and Mercutio sides with the Montagues so they are in direct opposition to each other. Nevertheless when Tybalt speaks to Mercutio ~~he~~ at the start of this extract he speaks respectfully. "Gentlemen, good e'en" this respectful nature is juxtaposed to Tybalt's usual confrontational attitude.

This may cause the audience to feel that he is putting up ~~an~~ a facade, there may be a bad intention.

As this is so it ~~with~~ would cause Elizabethan audience to think that Mercutio's ~~next~~ next response is justified.

"Make it a word and a blow", Mercutio may have picked up on this that's why he wants him to make a "blow" or attack him to see his true nature. This shows that ~~the relation~~ Shakespeare tries to portray the lack of trust in their relationship which is deep rooted into the feud of the two house holds.

This lack of trust is shown again in line 44 where Mercutio ~~is~~ mistakes <sup>Tybalt</sup> ~~his~~ statement "consortest with Romeo" as an insult. "Consort? . . . dost thou make us minstrels" as he ~~is~~ Tybalt is a Capulet this causes Mercutio to disregard everything he says, insantly taking offence.

Shakespeare portrays the Mercutio as being to hastily trying to start a fight out of nothing but to defend the honour of the Montague household. He uses the metaphor "Here's my fiddlestick" the stage

directions then indicate "moving his hand to his sword" showing that he is describing it as an instrument "that shall make you (Tybalt) dance." This ~~is~~ humour juxtaposes the seriousness of his action. Shakespeare uses this humour ironically as to say this is no joke Mercutio is serious to ~~contrast~~ <sup>highlight</sup> to the audience conflict in their relationship. showing that ~~there is~~ <sup>the</sup> hatred that was shown in Italian vendettas that Elizabethians were interested in.



The Theme of <sup>family</sup> honour runs deep throughout the ~~to~~ play starting in the prologue where Shakespeare describes the ~~conflict~~ two house holds as "both alike in dignity". This shows the great pride ~~that each~~ and honour each house hold has which is portrayed as common ground.

Their "dignity" or honour is a similarity that should pull them closer together however it then goes on to say an "Ancient <sup>&</sup>grudge breaks to new ~~mutiny~~ mutiny". This in turn portrays that their pride for their households where their fatal flaw ~~that~~ ~~is~~ which Shakespeare draws on from Aristotle. This fatal ~~is~~ ~~to~~ flaw is what draws out the "ancient grudge", to "new mutiny" as the pride <sup>or honour</sup> of the two house holds families won't let them let go of what ever happened long ago between them.

~~This~~

This family honour or pride is passed on to the next generation which causes Juliet and Romeo to defy their parents and go behind their back. Even Juliet is sceptical about her and Romeo's relationship because of their families. In Act 2 scene 2 she says "Wherefore art thou Romeo" which means why are you Romeo (a Montague) as because of their family feud and their pride they will never allow them to be together.

This family honour seals their fate as their "parents' strife" leads Romeo killing Tybalt to honour him and his family which sets off a whole chain of events that end in ~~Rom~~ the Montague's and Capulet's children committing suicide. ~~Elizabethan~~ <sup>Shakespeare</sup> believed that ~~your life was predestin or written~~ fate was due to your own free will or ~~but it~~ action so it could be said that the action of the families' grudge sealed their children's fate.



## ResultsPlus

### Examiner Comments

Part (a). The candidate evaluates the effect of language on the reader and how the initial interactions between Tybalt and Mercutio are later juxtaposed with their aggressive confrontation. Close mention is made to the use of metaphor, dialogue and stage directions and correct terminology is applied to evaluate the chosen textual examples.

Part (b). The response is succinctly written and applies a range of examples from the play to highlight how family honour is presented. Mention is made to the prologue and the 'two households' and how they are 'both alike in dignity'. The candidate sustains their analysis throughout and although brief, mention is made to context and the influence of Aristotle and Shakespeare's use of fate in the composition of the play.



## ResultsPlus

### Examiner Tip

In part (a), a little more depth of discussion and one or two more examples of language features would have placed this response into the next level.

In part (b) contextually, mention could be made to the status of families during the time period and how the play presents the importance of family honour within the Italian culture.

The following response is an example of a Level 3.

Part (a) 10 marks

Part (b) 12 marks

### SECTION A: Shakespeare

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

Chosen question number: Question 1  Question 2  Question 3

Question 4  Question 5  Question 6

3a) In this extract Shakespeare presents the relationship between Tybalt and Mercutio as ~~violent~~ violent and aggressive. He does this by ~~explaining~~ saying how they talk to each other.

When Mercutio says "Couple it with something. Make it a word and a blow." This means that Tybalt can't simply just have a word with them, they must fight too. This shows ~~that~~ the reader how aggressive Mercutio was to Tybalt.

"Here's my fiddlestick! there's that shall make you dance." This again represents aggression between the two characters but in a more humorous way. Mercutio uses the words "fiddlestick" and "dance" to make his violence come across less aggressive because he doesn't actually mean his sword and to fight.

When Benvolio talks about "We talk here in the public" he also says that they should withdraw. Mercutio then replies with "Men's eyes were made to look." he uses this as an excuse for wanting to fight, that he will not withdraw as people were made to look and they should look.

When Romeo enters, Tybalt changes his language uses and the relationship that he has with Mercutio. "Well, peace be with you, sir." When Romeo runs at Tybalt stops his aggressive behaviour towards Mercutio and ~~says~~ tells him that he wants peace. This shows how their ~~is~~ relationship changes ~~is~~ so quickly when Romeo comes along.

In the start of the text when Benvolio warns ~~the~~ Mercutio about Tybalt coming, Mercutio says "by my heel, I care not". ~~the~~ This is saying that he does not care that Tybalt is here and he will not walk away from ~~the~~ him. This shows hatred and dislike to Tybalt and he is not scared of him.

3b) In this extract family honour plays an part in the way things are set out and why Tybalt was looking for Romeo, it is also shown elsewhere in the play.

In the scene of the capulet feast, ~~the~~ Romeo is there looking for Rosaline and Tybalt finds out he is there. He tells Lord Capulet and Tybalt is furious, he wants to kill Romeo. This shows family ~~honour~~ honour as letting Romeo into the feast makes his family look bad and weak. This was also important as in Shakespeare's time, family status is ~~very~~ was very important in society so they had to look the best.

The scene where Lord Capulet says that Juliet has to marry Paris also represents family ~~honour~~ honour. Not many people married for love and even if you tried you probably weren't allowed. You had to marry again for family status and for money. This was obviously important to Lord Capulet as he says 'Or I will drag thee on a hurdle thither' this means that if she says no, he will personally drag her on what they put people in for public hangings. This also makes him sound very aggressive.

3) In the scene ~~last~~ where Mercutio and Tybalt are killed the Prince shows family honour. Because Mercutio was related to the Prince, after Benvolio explained what had happened, Romeo was only sentenced to banishment not execution. Family honour is important in this part as Romeo would have been executed if Mercutio wasn't related to the Prince, he was honouring his family member.

4) In the ending, family honour plays a big part in the scenes. After the Capulets and the Montagues find out about what happened to Romeo & Juliet, they end the feud. This shows that it took 4 deaths to end this feud of family status and actually be at peace with each other. Although this made them look weak it actually earned their family honour as they did it for Romeo and Juliet.



### ResultsPlus Examiner Comments

Part (a). The response explores how the relationship between Tybalt and Mercutio is 'violent and aggressive' through the way they talk to each other. The candidate shows an understanding of how specific words 'fiddlestick' and 'dance' are used by Shakespeare to present the way Mercutio initially uses language to appear as if he is joking and less aggressive. Consideration is also made to how the relationship changes at the introduction of Romeo and how Tybalt uses the word 'peace'. Despite the lack of terminology used, the response does meet the requirements for a low Level 3.

Part (b). The response for part (b) is stronger than part (a). The candidate discusses the Capulet party and how Tybalt perceives Romeo's attendance as insulting to his family. Mention is made to the context behind the play and how family status was very important to the Shakespearean audience. The response also explores Lord Capulet's arranged marriage for Juliet and the banishment of Romeo. The link to context is minimal, therefore a mark at the top of a Level 3 is more appropriate.



### ResultsPlus Examiner Tip

In part (a) some textual exemplification is a little too long at times and a closer focus on key words or techniques would make this a more perceptive response.

In part (b), to move this to a Level 4, more discussion of the relationship between the text and context is required.

## Question 4

### *Much Ado about Nothing*

The extract is taken from Act 2 scene 2, lines 1 to 34 and focuses on Borachio's suggestions to stop Claudio marrying Hero. Part (a) requires candidates to discuss the character of Borachio. Part (b) requires candidates to explore the theme of deceit elsewhere in the play.

#### Part (a)

Borachio was firmly identified as an evil, cunning plotter by most candidates of all abilities with emotive language such as 'contaminated' and 'kill', or 'not honestly' being offered as evidence. At the lower end of the levels candidates were also often able to identify his deference to Don John and his desire to please him through language like 'your lordship'. More able responses discussed Borachio's 'cocky' and 'arrogant' attitude revealed through his constant instructions to Don John and firm assertion 'I can cross it'.

#### Part (b)

Most candidates could describe how Beatrice and Benedick were deceived into declaring their love for each other and many discussed the deception of Hero's fake death at the end. Some of the more sophisticated answers evaluated how the play presented the way that deceit and trickery could be used for good ends (Beatrice and Benedick marrying) or for evil (Don John's plot). Contextual discussion was mainly around the importance of marriage in Shakespeare's day, the expectation on women to remain virgins and some candidates referred to it being a more religious society that would frown on deceit.

The following response is an example of a Level 5 for Part (a) and a Level 4 for Part (b).

Part (a) 17 marks

Part (b) 13 marks

#### SECTION A: Shakespeare

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

Chosen question number: Question 1  Question 2  Question 3

Question 4  Question 5  Question 6

A) The use of "my lord" shows how Shakespeare has presented the theme of status. "lord" shows that Borachio is respected of Don John's authority despite him being illegitimate. The opening of the extract suggests to the audience that the character Borachio is respected.



Contradicting this Shakespeare has him help frame the character Hamlet.

In response to the idea of stopping the marriage "cross this marriage?" Shakespeare has Borachio jump at the idea and has the character complete his own wishes of being with Margaret "I am in favour of Margaret" Shakespeare has the audience think that no one would ever find out "no dishonesty shall appear in me" Shakespeare's use of "appear" suggests that the intention is that Borachio is seen as a lying, dishonest character.

The use of "no dishonesty" is ironic to the audience as they know that Shakespeare has shown him to be lying and causing mischief.

"The poison of that lies in you is temper" the metaphor "poison" shows how both Borachio and Don John are being dishonest. Shakespeare presents Borachio as a dishonest character who enjoys messing with other people's lives.

Shakespeare has Borachio seem state Hero is "contaminated state" suggesting that Shakespeare wants Hero to be seen as a piece of waste and unworthy of Claudio's love. "contaminated" suggests diseased and, gone off and old. By saying this it shows that Shakespeare wants Borachio to sabotage their relationship. ~~The~~ The word "state" suggests to the audience that the character Borachio ~~see~~ wants Hero to be seen as some sort of waste which needs to be gotten rid of, further supporting the idea that

Borachio is a trouble maker and how he ~~believes~~ th-

In the text Shakespeare has Borachio use sub-ordinate clauses and complex sentences. This suggests to the reader that he has a lot to say on the matter. "Not honestly, my lord, but..." The use of these long sentences supports the idea of ~~B~~ the character Borachio being presented as a dishonest character.

\* Shakespeare has all of Borachio's lines be relating to framing Hero.

"Go then:..." The use of the colon suggest that Shakespeare is going to have Borachio make a list out of his plan to frame Hero. The later use of dashes "Claudio-" also shows a pause between the actors lines showing \* Shakespeare has Borachio change from being a loyal respected character at the start of the text to a spiteful and dishonorable by the end.

\* Shakespeare wants Borachio to have a lot to say.

Shakespeare has the characters

B) In the beginning of the play Margaret and Ursula trick Beatrice into thinking that Benedick is deeply in love with her. The idea of deceit is key at this point in the play. as Beatrice hears the two speaking about it in the courtyard and is now aware that Benedick is deeply in love with her. This adds to the plays comedic form as the audience are in on the joke and are aware that Beatrice is getting tricked!

Shakespeare has

However Benedick is ~~also~~ tricked by Claudio, Don Pedro and the Governor of Messina. This links to the idea of deceit as ~~they're~~ Shakespeare has the characters go behind the characters Beatrice and Benedick's back. Deceit is a serious matter in the Elizabethan times as women were all expected to obey men and to go against that would be seen as going against their religion.

The audience know that ~~the~~ Shakespeare will have Benedick and Beatrice marry at the end however the characters are not. Therefore the ~~de~~ deceit is a key influencer of this. As until this point in the play... Benedick swore he'd die a "bachelor" and Shakespeare had Beatrice presented as a strong, independent woman. Much like Queen Elizabeth I, who was the Queen in the time ~~it~~ <sup>the play</sup> was written, suggesting she ~~was~~ was a key influencer of ~~Benedick's~~ ~~char~~ Beatrice's character.

Queen Elizabeth I refused to marry as she did not want to lose her power, we see the influence of this through Shakespeare's character Beatrice who said was convinced all men ~~to~~ are the same. ~~Only~~ & both Benedick and Beatrice are betrayed by their Shakespeare's characters Hero and Claudio who read out their love letters to one and other, showing that Shakespeare had the theme of deceit and trickery be kept in the outset and throughout of the play.



## ResultsPlus

### Examiner Comments

In the part (a) response shows a secure understanding of the extract and how Shakespeare presents the changing character of Borachio who is initially 'respectful' to Don John, calling him 'my Lord' but then shows his more 'deceptive' and 'dishonest' side. Although there isn't detailed mention made to specific linguistic terms, the candidate does mention the use of punctuation and long sentences to analyse the structure.

Part (b) is slightly weaker than part (a) but is still beginning to show elements of a sustained understanding of the theme of deceit and the way various characters including Margaret, Ursula, Claudio, Don Pedro and the Governor of Messina deceive others. Similarly, there are some sustained comments made to contextual features and particularly the role of women in Elizabethan times.



## ResultsPlus

### Examiner Tip

Part (a) discussion of language features would enable the response to achieve a mark higher up a Level 5.

In part (b), the addition of more textual examples to support the points made would assist in the development of close focused analysis and exploration of the theme of deceit.

## Question 5

### Twelfth Night

The extract is taken from Act 4 scene 2, lines 21 to 50 and focuses on Feste pretending to be Sir Topas visiting Malvolio in his darkened room. Part (a) requires candidates to discuss the relationship between Malvolio and Feste. Part (b) requires candidates to explore the theme of confusion elsewhere in the play.

#### Part (a)

A clear understanding was shown by most candidates that the relationship was built on trickery and deception. Language analysis tended to focus on Festus' use of words like 'Satan' and 'Devil' to torment Malvolio and the repetition of 'darkness' or 'dark' was used to show how they are mistreating him. Many candidates recognised a strength to Malvolio shown through his ability to stand up to Festus in the guise of Sir Topas.

#### Part (b)

Most of the more able responses focused on the confusion caused by Viola's disguising herself as a man and the confusion that ensued with the Orsino-Olivia love triangle. The context here was quite neatly dealt with by many candidates through their discussion of Shakespeare's presentation of defined gender roles and how the audience would have expected a woman behaving like a man to lead to chaos.

The following response is an example of a Level 5.

Part (a) 18 marks

Part (b) 20 marks

### SECTION A: Shakespeare

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

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

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

1) In Twelfth Night, Malvolio and Feste are characters of harshly contrasting ideologies. Feste is representative of the festive spirit, foolery and general gulling that is essential to the Twelfth Night festivities. In stark opposition to Feste is the puritanical, conservative and sensible Malvolio. Consequently,

their relationship is one of mockery and deep dislike for the others lifestyle.

Feste takes great delight in torturing Malvolio, referring to him as a "hyperbolic fiend!", as if he is a monster, some evil incarnation when in reality Feste knows Malvolio is perfectly sane. The audience can hear the pure joy from Feste, with the use of the exclamation mark, and revels in the trickery of this self-absorbed punitor, a religious group who were so venomously hated by Elizabethan theatre audiences of the time.

The symbolism of evil is repeated by Feste, referring to him as "dishonest satan", conveying the pure hatred Feste feels towards Malvolio. Even Malvolio references "hell" when he describes the darkness of his prison, emphasizing to the audience how Feste is condemning Malvolio.

Due to Malvolio's self-love and self-absorbed nature, he simply cannot understand why he has been framed as mad, "there was never man thus abused" he claims, portraying his desperation and confusion. ~~the~~ Throughout the rest of

the play, Malvolio judges and mocks Feste and foolery, therefore his intense desperation towards 'Sir Topas' (Feste) creates dramatic irony for the audience, if Malvolio knew he was submitting and begging to Feste, he would be mortified.

Malvolio's intense desperation is shown by his repetition in his speech "Sir Topas" "Good Sir Topas", the address of "sir" conveys a degree of respect that Malvolio never had for the barren rascal Feste.

Feste uses a simile, a common feature of his witty speech to create further confusion for Malvolio: "I say there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog". Here through his witty word play and dialect, Feste tells Malvolio of his ignorance.

As a comedy, disguises and confusion are a common aspect, the subplot of the trickery of Malvolio shows the anarchic spirit that Feste embodies will fool self-absorbed, ambition-obsessed characters like Malvolio. We are shown Feste's intense distaste, and



Malvolio's pleading desperation to Feste.

Overall, Malvolio and Feste are highly contrasting characters who hold immense hatreds for the opposite's lifestyle, and will use trichery and illusions to cause the other suffering.

in the form of

b) Confusion, be it <sup>v</sup>gender, social status, emotions or messages, <sup>not only</sup> vastly challenges the beliefs of the patriarchal Elizabethan society, ~~and~~ <sup>but</sup> creates plenty of dramatic irony and comedic effect which is key to Shakespeare's form of comedy.

The greatest example of confusion is in Viola's

disguise as Cesario, which creates confusion in sexual desires and relationships, as the androgynous Cesario becomes both the unrequited lover, as she desires her master Orsino, "my state is desperate for my master's love", but becomes unwontedly pursued by the Countess Olivia who relentlessly pursues her, Olivia claims her love for Cesario is stronger than a "murtherous guilt".

For Viola's disguise as Cesario creates confusion

for Orsino, he seems to be attracted to 'him' due to his girlish features, "diana's lip is not more smooth and rubious", yet when Cesario's identity as a woman is revealed, Orsino continually refers to her as "Cesario" and "boy". This may suggest to the audience that Orsino's sexual orientation may not be purely heterosexual. Of course, in an Elizabethan society such desires could never be gratified as they ~~are~~ <sup>were</sup> not socially acceptable. As with any Shakespearean comedy, following the form, his desires are put into a sanctioned and socially acceptable marriage to Viola. Yet, we never see Viola in her "woman's weeds", so the homoerotic subtext remains.

Confusion is also present in Viola/Cesario's courtship with Olivia, and leads to further challenging of the patriarchal values for the audience. The relationship of two women, challenges the audience's perception of women and courtship. In Elizabethan society women should be chaste, silent and obedient to the men of the household. Yet, the confusion of Viola's disguise leads to a relationship between two women,

who are both strong and certainly not obedient, <sup>which</sup> is shocking to the audience. Olivia relentlessly pursues Cesario, unaware and confused by his identity, she claims "not wit, nor reason can my passion hide"; she is domineering in her courtship, unlike the ideal Elizabethan woman. The <sup>courtship</sup> relationship between two women that arose from the confusion certainly wouldn't have been accepted by a Elizabethan society. Due to the form of comedy, Olivia and Viola result in sanctioned heterosexual relationships, and ~~order~~ equilibrium is restored, yet the ideas suggested still linger.



### ResultsPlus Examiner Comments

Part (a) is a really well developed and thorough exploration of the extract and the way language and structure is used to engage the audience and present the relationship between Malvolio and Feste. The candidate discusses the use repetition, simile, 'witty speech' and structural devices to illustrate how Feste tortures Malvolio. There is some discussion of context which is not required for part (a) and the response does go briefly out of extract. Overall, the response is a good example of a mid-Level 5.

Part (b) is a good example of a full mark response, which perceptively discusses the theme of confusion. A range of examples are chosen from across the play, including the sexual confusion caused by Viola's 'disguise as Cesario' and how it causes confusion for Orsino as he 'seems to be attracted to him'. Textual examples are precise and well-integrated and contextual points help to show a perceptive understanding of the play.



### ResultsPlus Examiner Tip

In part (a) although a range of examples from the extract are explored, some areas of discussion could be developed further.

Part (b) full marks.

## Question 6

### *The Merchant of Venice*

The extract is taken from Act 2 scene 5, lines 11 to 41 and focuses on Shylock preparing to dine with Antonio and Bassanio. Part (a) requires candidates to discuss the Shylock's feelings. Part (b) requires candidates to explore the theme of choices elsewhere in the play.

#### **Part (a)**

Responses for this question appeared to have the widest variety of responses of all the Section A questions. Candidates interpreted Shylock's feelings as agitated, angry, full of hatred, worried etc. Lots of candidates referred to structural features to support their interpretations – the length of Shylock's speeches, the questions, dashes and short sentences. On language, many responses referred to the offensive words used against Christians: 'hate', 'vile' and 'fools'.

#### **Part (b)**

Choice appeared another extremely accessible theme. Less able candidates talked confidently about the choice of the casket and Shylock's choice not to be merciful at the end – along with the consequences. More able candidates referred to the original choice of Antonio to accept the terms and lend Bassanio the money, and also the choice of Jessica to run away with a Christian. Many answers were able to successfully discuss the way Shakespeare's audience felt about Jews and how they would have been affected by Shylock and Jessica's choices. Some candidates also mentioned how girls were seen as their father's property and this is reflected in the fact that Portia's future was being determined by her father even after his death.

The following response is an example of a Level 3.

Part (a) 9 marks

Part (b) 12 marks

## SECTION A: Shakespeare

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

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

a) In the extract Shakespeare presents Shylock's feelings. This is shown as Shylock speaks a lot more than Lancelot. This shows he has a lot to say about Antonio and Bassanio. This shows that he has a lot of feelings but has none for them.

A quote that presents Shylock's feelings in the extract is 'But yet I'll go in hate'. This shows that he has a lot of hate for Antonio and Bassanio. The word 'hate' is a powerful word which is used by a powerful man, which suggests that he has no feelings at all.

The quotation 'Christian fools' presents Shylock as having no feelings for them because they are a Christian. The word 'fools' shows that he is being judgemental towards them. This also shows all of

his feelings have gone.

A quote that presents Shylock's feelings in the extract is 'Look up my doors'. This shows that he doesn't want to be seen with them as they are Christian and Shylock doesn't want ~~to~~ people to fall out with him. This shows that he only has feelings for himself and he doesn't care if Antonio and Bassanio get caught.

The final quote that presents Shylock's feeling in the extract is, 'the vile squealing.' This shows that he has a ~~very~~ bad word for them. The word 'vile' shows that he doesn't like them and they don't fit in with him. This shows he has no feelings for anyone apart from himself.

b) In the play there are many importances of making choices. For example when it is Bassanio's time to chose one of the three caskets. This is important as

Whoever chooses the casket with a picture of Portia in, they will get to marry her. This has many effects within the play as whoever chooses the wrong casket they are not allowed to fall in love or ever get married. Another effect that it will have within the play is that Bassanio and Portia will carry on the play together as a couple.

Another importance of making choices elsewhere in the play is when Antonio and Bassanio go and ask Shylock to lend them a bond of 3,000 ducats for 3 months. This is the importance of making choices as Antonio and Bassanio are Christian and Shylock is Jewish. In the Elizabethan times Christians and Jews hated each other that's why making the choice to go and ask Shylock was important. The effect that it has within the play is an importance scene as Antonio couldn't pay the loan back in time so Shylock had the right to take

a bit of Antonio's flesh.

The final importance of making choices elsewhere in the play is when Jessica decides to run away with Lorenzo and steals her father's money and jewels including her mother's ring. This impacts her father as she is a Jew and Lorenzo is a Christian. The effect it has within the play is that Shylock (Jessica's father) has no one and he has no money or any of his jewels.



### ResultsPlus Examiner Comments

Part (a). Despite a slightly unfocused opening the response does proceed to show an understanding of the character of Shylock and how he feels 'hate' for Antonio and Bassanio. There is an attempt to explore specific words: 'hate' and how it is a powerful word and 'fools' showing that Shylock is judgemental and 'has no feelings for anyone'. Subject terminology is lacking; however, the PEE structure of each paragraph does meet the criteria for a low Level 3 response.

Part (b). This is a stronger response than part (a) and far more focused when discussing the theme of choices. The candidate considers three key areas of the play: Bassanio choosing the casket; Antonio and Bassanio borrowing money from Shylock and Jessica eloping with Lorenzo. Despite the lack of close textual referencing the candidate does show a sound understanding of the play and manages to paraphrase sufficiently to support the points made. Consideration is made to the attitudes to the Jewish population during Elizabethan times, which clearly addresses the contextual aspect of the play.



### ResultsPlus Examiner Tip

In part (a), the discussion of a wider range of language and structural techniques together with more detailed PETE (point, evidence, technique, evaluation) paragraphs would move this up to the top of the level.  
In part (b) closer textual examples integrated throughout would develop the discussion.



## Question 7

### An Inspector Calls

The questions asks candidates to explore the theme of guilty consciences in the play.

Many candidates used the quote from Shelia in the question as a starting point of a well organised answer examining each character in turn. Most divided the characters into categories of young and old and if they held Socialist or Capitalist viewpoints. Some more able responses discussed these political context aspects in depth. A good knowledge of gender and class roles was also evident. Not many discussed the role of the Inspector in depth, most focused on the other main characters. Some more able responses discussed the effect the feelings of guilt have on the characters well and were strong on integrated comments on context. There were a good range of quotes and examples from the text provided. Contextually, there were a range of comments on the writer, his background and intended effect on the audience. Some more able responses made a clear distinction between the time of writing and the setting and discussed this well.

The following response is an example of a Level 4.

AO1 and 3 - 26 marks

AO4 - 7 marks

~~Shelia~~  
has guilt but

#### SECTION B: Post-1914 Literature

kr.  
10:55  
11:45

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

Chosen question number: **Question 7**  **Question 8**  **Question 9**   
**Question 10**  **Question 11**  **Question 12**   
**Question 13**  **Question 14**  **Question 15**   
**Question 16**  **Question 17**  **Question 18**   
**Question 19**  **Question 20**  **Question 21**   
**Question 22**

7. J B Priestly presents guilty consciences in the play as important, to try and change society and the class system, by showing the audience that guilt is what drives the play forward. Priestly shows a clear difference between the old and young generation. The old shows no guilt as Mrs Birling states "I was completely justified" when she turned Eva Smith away. The young generation shows

guilt, for example, when Sheila "bitterly" says "I suppose we are all ~~made~~ nice people now".

You could suggest that Mrs Birling has some guilt towards killing her own grandchild but overall she is a quite "cold" woman.

This is Priestly telling the audience that the new generations should be educated to be better people. Priestly wants change in society after the second World War so uses the younger generation to show guilt.

In order to emphasise the importance of guilty consciences so that it ~~can~~ inspires change.

The older generation, like Mr Birling, were "a man of business" and cared for money.

These capitalists ran the country, leaving the community in poverty and an increase in prostitution. Priestly wants to change this.

Guilt consciences are ~~presented~~ <sup>as they</sup> ~~as~~ important in the plays to try and inspire change and shows the audience the good and the bad generations.

• Priestly <sup>presents</sup> ~~as~~ guilty consciences <sup>as important</sup> to show bravery within the play. Sheila and Eric are the only two who fully come clean without prompting by the Inspector. ~~This shows the younger~~

This is important as it shows the younger generation as brave. Priestly used to be a radio show host but got removed off air due to voicing his socialist agenda. Sheila and Eric <sup>may</sup> have "used your power to ruin this woman's life" but they've come to their senses which shows socialism is much more powerful than capitalism. The ~~most~~ <sup>most</sup> Guilty consciences in the play are ~~sub~~ important as it is an attempt

~~by~~ <sup>by</sup> Priestly to increase the welfare state. This would have caused ~~the~~ upper classes to become bourgeoisie and lower class to become bourgeoisie. Guilty consciences importance in the play inspires change in the welfare state/society.

However Gerald on the other hand is a Capitalist. He shows some level of guilt for his actions but is relieved when the Inspector wasn't real. The lack of guilty conscience in Gerald, after the exit of the Inspector, ~~shows~~ <sup>shows</sup> the audience how important guilty conscience. I believe this because it shows the audience that Capitalists care more about money than their actions; change could easily occur in society if the audience

recognised this. Priestly does this to highlight the arrogance of the older generation and the younger also to defy the class system.

The younger generation shows a guilty ~~con~~ conscience towards the older generation, which is important, because it shows the older generation as weak. Sheila not only stands up for Eva but she also makes the other characters in the play accept what

they have done wrong. When Sheila ~~defy~~ defies her mother she states "Stop it Sheila. You're behaving like a hysterical child!" The guilty

conscience in this scene is important as Sheila is trying to make her mother feel guilty/~~red~~ realise what she has done. This

is also important as it shows Sheila being strong and noble. ~~4th~~ ~~th~~ Before ~~the~~

~~the~~ World War II, when the play is set, women didn't have any rights. They were seen more as an item to be passed

down to a husband for more status. It wasn't until the Suffragette movement

where they gained more rights. Sheila standing up against her family for not having a guilty conscience is important because

It tells the audience to stand up against the capitalism that rules over the country.

Priestly expresses his ~~time~~ socialist views through the Inspector, Eric, Edna and Sheila.

- Edna only has a few lines in this play. It suggests the working class are noble and don't get into trouble like the upper classes <sup>guilty consciences</sup> don't have a
- Inspector Goole has the job of making sure the guilty conscience is apparent in the characters. The Inspector is Priestly trying to "show the audience his views."



### ResultsPlus Examiner Comments

The candidate makes a range of thoughtful points in what is a developed and personal response. A number of different characters are explored and consideration is made to whether the younger and older generations within the play have guilty consciences. The comments on Priestley's intent and the understanding of context means that this fulfils the Level 4 criteria. Some points could perhaps be developed further but this is a sustained response with appropriate textual reference, including close and accurate quotations.



### ResultsPlus Examiner Tip

Ensure all points are fully developed and where possible consider alternative interpretations.

## Question 8

### *An Inspector Calls*

The question asks candidates to explore the character of Gerald.

The most common approaches discussed Gerald's class, relationship with Eva/Daisy and how he sides with the older generation in his viewpoints.

A number of the more able responses discussed how he does not change his views and how he is of the younger generation but sides with the Birling older generation or how he has elements of both generations and political views. The more able candidates explored how the revelations and his behaviour set Sheila 'free' to change and develop.

There were a lot of strong contextual comments on class, gender roles with some more able responses distinguishing between the time of writing and setting when discussing the author's intentions. Less able responses showed unclear knowledge of the character and confused him with Eric, attributing some of Eric's actions and dialogue to him.

The following response is an example of a Level 3.

AO1 and 3 - 18 marks

AO4 - 5 marks

### SECTION B: Post-1914 Literature

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

Chosen question number:

Question 7	<input checked="" type="checkbox"/>	Question 8	<input checked="" type="checkbox"/>	Question 9	<input checked="" type="checkbox"/>
Question 10	<input checked="" type="checkbox"/>	Question 11	<input checked="" type="checkbox"/>	Question 12	<input checked="" type="checkbox"/>
Question 13	<input checked="" type="checkbox"/>	Question 14	<input checked="" type="checkbox"/>	Question 15	<input checked="" type="checkbox"/>
Question 16	<input checked="" type="checkbox"/>	Question 17	<input checked="" type="checkbox"/>	Question 18	<input checked="" type="checkbox"/>
Question 19	<input checked="" type="checkbox"/>	Question 20	<input checked="" type="checkbox"/>	Question 21	<input checked="" type="checkbox"/>
Question 22	<input checked="" type="checkbox"/>				

Gerald is a very important character in 'An Inspector Calls' and has a very important role that keeps the play going while outlining the thoughts of both the upper class and men in the patriarchal classed period of time.

Mr Birling, a man from the upper-middle class, and

Sheila's father, is 'trying to' appear as a higher social status than he is, to get Gerald's approval, who comes from an aristocratic family. This shows that Gerald is the most powerful character in the play and has a lot of hold over Sheila and the rest of the Birplings as they would all follow his lead & not to look below him.

During the play the Inspector points out that Gerald also has something that connects him to Eva Smith, now known as Daisy Renton and met her at the Palace Bar, where he says he saved her from another man's advances and bought her alcohol, then took her to a hotel where they spoke. When they spoke, Daisy told him about her history, like the things Sheila and Mr Birling put her through. He then decides to cheat on Sheila and give her accommodation in his friend's place as they were away.

Mr Birling tells Gerald it's perfectly okay for him to have a mistress and disregard Sheila's, his own daughter's, feelings. Sheila then gives Gerald her ring to stop the engagement.

is when Mr Birling protests this, showing that Gerald's opinions and actions are better and more beneficial to support than his own families. This shows Gerald's significance yet again and how important his character is to show the importance of the story in the play.

Gerald's character also shows love towards Daisy Renton as he paid for her expenses etc, but realised he could not be with her because of the massive class difference, and gets rid of her. Gerald helps show the negative influence of the class system and yet again, like the other characters, how disposable is Daisy Renton.

Another key part of Gerald's character is the denial he has of the event, even though he previously confirmed Daisy and Eva are one as he told us about Daisy's old life. This makes him a hypocrite and shows how despite the upper class is to pass blame onto someone else and not take responsibility for what they



have done. Gerald 'knows and has/ proven that he is wrong but refuses to accept it and say the whole thing with the inspector was fake. Just to protect his already damaged image.



### ResultsPlus

#### Examiner Comments

Although the response is a little narrative at times there is some evidence of a critical style and the candidate does show a general understanding of the character of Gerald and how he represents 'a man from the upper middle class'. Consideration is made to how he 'has something that connects him to Eva' and the way he keeps her as his mistress. The final paragraph explores how Gerald is presented as a hypocrite and how he 'does not take responsibility' for the death of Eva/ Daisy. There are a couple of references taken from the text and some brief mention is made to context and the 'massive class difference' but this needs developing further.



### ResultsPlus

#### Examiner Tip

The response needs to incorporate a couple more examples from the play text to support the points made and to consider other social, historical and cultural contexts that are presented by Priestley.

## Question 9

### Hobson's Choice

The question asks the candidates to discuss the relationship between Maggie and Willie.

This question on the relationship of Maggie and Willie worked particularly well. The most successful responses traced the development throughout the play and there was good use of textual references from the whole text. The context requirement appeared to cause no problems and candidates wrote confidently about the times when the play was set and written and also how matters might be viewed today. Many candidates achieved well in AO4 with very few in threshold performance level.

The following response is an example of a Level 4.

AO1 and 3 - 25

AO4 - 7

### SECTION B: Post-1914 Literature

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

Chosen question number:	Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
<del>Before proposed</del>	Question 10 <input checked="" type="checkbox"/>	Question 11 <input checked="" type="checkbox"/>	Question 12 <input checked="" type="checkbox"/>
<del>proposed</del>	Question 13 <input checked="" type="checkbox"/>	Question 14 <input checked="" type="checkbox"/>	Question 15 <input checked="" type="checkbox"/>
<del>with respect to</del>	Question 16 <input checked="" type="checkbox"/>	Question 17 <input checked="" type="checkbox"/>	Question 18 <input checked="" type="checkbox"/>
<del>the shop</del>	Question 19 <input checked="" type="checkbox"/>	Question 20 <input checked="" type="checkbox"/>	Question 21 <input checked="" type="checkbox"/>
<del>the shop</del>	Question 22 <input checked="" type="checkbox"/>		

Maggie, the daughter of Hobson is very strong, and, knows ~~before Maggie asks Willie to marry her~~ what she wants and gets what she wants. Willie, on the other hand is a very weak and mild character <sup>who</sup> ~~that~~ is a bootmaker in Hobson's shop.

Before Maggie asks Willie to marry her, they both muddled their own business as Willie is low class and is a bootmaker while Maggie runs the shop and is middle class. "you can go now Willie" Maggie orders Willie around and he obeys as Maggie is the Boss's daughter. This shows the respect for different <sup>classes</sup> ~~classes~~ after <sup>after</sup> during the industrial revolution.

When Maggie asks Willie to marry her, he dares to question her and "I can see I'm upsetting your plans" Although he is bold enough to speak out against Maggie's marriage plan, Maggie is too strong to argue with meaning that Willie has no choice but to marry her. Willie also has to break off his engagement with Ada Figgins to marry Willie. When Ada comes to bring Willie his lunch, the respect for higher classes is shown again as Ada has to leave without Willie.

When Hobson hears about Willie and Maggie's engagement, he is horrified at the thought of his daughter marrying down a class. Willie has got a little confidence and defiance from Maggie so when Hobson tries to 'beat the love out' of Willie, he answers "Us two will set up for ourselves". This shows that although Hobson is a class above Willie, he gets confidence from Maggie and confronts Hobson.

At the party after Willie and Maggie's wedding, Maggie is still <sup>very</sup> much in charge of their household but Willie does a speech at the table and Maggie doesn't interrupt showing that she is transferring the power to Willie slowly. "She's been schooling me". This shows that Maggie understands the importance of education in business and because Willie <sup>is</sup> low class, Maggie is teaching him.

When Hobson comes round after the party, Maggie

engagement, he is horrified at the thought of his daughter marrying down a class. Willie has got a little confidence and defiance from Maggie so when Hobson tries to 'beat the love out' of Willie, he answers "Us two will set up for ourselves". This shows that although Hobson is a class above Willie, he gets confidence from Maggie and confronts Hobson.

At the party after Willie and Maggie's wedding, Maggie is still ~~very~~<sup>very</sup> much in charge of their household but Willie does a speech at the table and Maggie doesn't interrupt showing that she is transferring the power to Willie slowly. "She's been schooling me". This shows that Maggie understands the importance of education in business and because Willie ~~was~~<sup>is</sup> low class, Maggie is teaching him.

When Hobson comes round after the party, Maggie is shown to let Willie have even more of the power when she says "I'll let you talk it over with my husband". This shows that until now, Maggie has been changing society history by being in charge as the husband would usually be in charge but she is now handing some ~~of~~ more of her power ~~over~~ over to Willie as she feels he is now educated and strong enough to have some of it.

At Hobson's shop when Hobson is in, Willie is ~~re~~ now shown to have all the power. "fetch father down

and look sharp" This shows that now, he is fully in charge of his household and business as Maggie has taught him and boosted his confidence. Also the social status is back to normal as Maggie is no longer in charge and instead of Maggie marrying down a class, Willie has married up a class.

In conclusion, I think that Willie and Maggie's relationship changes through the play from Maggie being in charge and there not being much love between them to Willie being in charge and being more confident with more love between them.



### ResultsPlus Examiner Comments

This is a developed response which although is a little narrative at times, is fully related to the text and the relationship between Maggie and Willie. The candidate discusses the class divide with Maggie representing the middle classes, whilst Willie as a 'bootmaker' is lower class. There are a number of well-chosen examples selected and integrated to show a sustained understanding of their relationship and how initially Maggie controls Willie, 'ordering him around' and arranging their marriage. The response explores the development of their relationship and how their roles change. Contextually, the candidate shows an understanding of the industrial revolution and class divide which is detailed and relevant to the response.



### ResultsPlus Examiner Tip

To move the response to a top Level 4, there needs to be a wider range of discourse markers and topic sentences used to ensure the response steers away from the narrative style.

## Question 10

### Hobson's Choice

The question asks the candidates to discuss how choices are important in the play.

This question had the least amount of entries with approximately 45 responses. Generally, the candidates' work was stronger than those for question 9 and the majority fell in to the high Level 3 or above. The main areas explored were the choice Maggie made to marry Willie, Maggie's and Willie's choice to start up their own business and Hobson's choice to drink and how his alcoholism affected his relationship with his daughters – this often led on to the exploration of how his choices were taken away from him and his life became controlled by Maggie. Contextually, most responses looked at the social class systems of the time period and women's roles and how they generally had very little choice in life.

The following response is an example of a Level 5.

AO1 and 3 - 29 marks

AO4 - 8 marks

#### SECTION B: Post-1914 Literature

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

Chosen question number: **Question 7**  **Question 8**  **Question 9**   
**Question 10**  **Question 11**  **Question 12**   
**Question 13**  **Question 14**  **Question 15**   
**Question 16**  **Question 17**  **Question 18**   
**Question 19**  **Question 20**  **Question 21**   
**Question 22**

In "Hobson's choice" by Harold Brighouse choices is extremely important in this play ~~esp~~ especially with Maggie and Willie. In "Hobson's choice", Hobson ~~runs~~ owns a shop but his 3 daughters Maggie, Alice and Vicky run the shop because Hobson is too old.

In Act 1 Hobson says "when it comes to husbands, I will choose them for" or something along those lines. He says this to his daughters. This is because Hobson thinks that ~~his~~ ~~at~~ Maggie, Alice and Vicky can't

choose them for themselves because they are too old. So Hobson makes the choice that he will choose them for them. This links back to the question that choice is important.

In Act 2, I think, Maggie gets her own way and choice by saying to Willie ~~is~~ who is very "poor" and "uneducated", "You will wed me". Maggie wants Willie to marry her ~~and~~ However Willie has no say in it. At the start Willie isn't ~~very happy~~ in an agreement with it. Maggie always has her say but she never lets Willie have his say in things. Maggie also, always gets her own choice which then links back to the question that choices is very important in the play.

In Act 4, Maggie and Willie are now married and they run their own shop. However they both cannot decided what to ~~call~~ ~~the sh~~ name their store. At this point Maggie ~~says~~ says "I think Hobson and Mossop is best". However Willie disagrees with her ~~is~~ and says "The best I'll do is this: Mossop and Hobson". So in this part of the play Maggie doesn't get her own way or her own choice. Willie does. Again, this reveals that choice is ~~very~~ extremely important in this play.

~~In Act~~ ~~In Act~~ Another way in which choice is

important in the play "Hobson's choice" is in Act 3.

Hobson comes and visits Maggie and Willie because he ~~can't~~ ~~can't~~ has got into a little bit of trouble.

~~Mischief~~. He explains to them both that he fell into a celler ~~and~~ fell splat into corn flour. He told them that he ~~was~~ got found out and was told he would have to go a pay money for doing that. So Hobson asks Maggie and Willie to help him so he doesn't have to pay the money. Maggie and Willie can't ~~decide~~ decide/choose what the best way would be. In the end they tell Hobson to tell someone it was only an ~~acc~~ incident and that he didn't mean to do it. This indicates that choice is important in this play.

In conclusion, you can now see that choice is important in this play. I would say that the main reason why choice is important is when Maggie and Willie chooses to marry each other. Overall I would say that this play didn't interest me because it wasn't my favourite play that I have read.



### ResultsPlus Examiner Comments

This is an extremely assured response with a high level of engagement when considering the theme of choices. Key areas explored are how Hobson 'loses his choices' due to his heavy drinking; how Willie initially has no choice but later 'has more say' in what happens in the shop and the way choices affect Maggie, Vicky and Alice as women during the time period. There are some examples from the text to support points made and contextually, the response considers the class system and the social changes that the play reflects.



### ResultsPlus Examiner Tip

A wider selection of textual examples are required to place this response at the top of a Level 5.



## Question 11

### *Blood Brothers*

The question asks the candidates to discuss the significance of having no money.

The common approach to the question included discussion on class, relationship between money and opportunities, the positive and negative effects of money and how money drives the narrative of the play. There were a number of good comparisons made between the lifestyles of the families using evidence and were linked well to integrated comments on context. The majority of candidates showed a good knowledge of political/historical/class context, the writer's background and his intent shown and most responses made integrated comments in these areas. Some looked at 'nature versus nurture', even if they didn't all use those terms. Some less able responses focused on describing the general social/political situation at the time with little comment on the text.

The following response is an example of a Level 3.

AO1 and 3 - 16 marks

AO4 - 6 marks

### SECTION B: Post-1914 Literature

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

Chosen question number: **Question 7**  **Question 8**  **Question 9**   
**Question 10**  **Question 11**  **Question 12**   
**Question 13**  **Question 14**  **Question 15**   
**Question 16**  **Question 17**  **Question 18**   
**Question 19**  **Question 20**  **Question 21**   
**Question 22**

Willy Russel wrote the play 'Blood Brothers' in the 1980<sup>s</sup>, and set the play between the 1950<sup>s</sup> and 60<sup>s</sup>. The Play was written two years after Margret Thatcher, the conservative party leader at the time, became the primeminister. She was extremely favourable of the rich rather than "the undeserving poor" which meant she made decisions that increased the quality of life for the rich, and decreased

that of the poor. She also felt as though industrial industries such as mining and factories trade unions were too high so closed all the mines and factories. This had severe knock on effects, especially in places such as Liverpool, where the play is set.

<sup>Stone</sup>  
Mrs Johnstone lives in extreme poverty in the play and struggles to feed all seven, later on in the play eight children. She feels as though her lack of money means that she is only able to offer her children "love" <sup>rather</sup> than what they really need to live a happy and healthy life.

She claims that the Welfare are going to take one of her children because "kids can't just live on love alone" and she feels unable to provide much more. The significance of having a shortage of money is shown here as it may lead to Mrs Johnstone losing one of her children.

At the time, having a lack of money meant that parents were unable to provide the finance for tuition fees for their children to receive a good education that would ensure them a well paid job in later life. This meant that due to Mrs Johnstone's lack of money, Mickey had to attend a "secondary modern" school and

receive no real academic qualifications.  
Meaning that his career path is extremely limited  
and restricted.

This shows the ~~sig~~ significance of having no  
money in the play because, due to Mickey's  
family's limited finance, he receives a poor  
education and leaves school with no qualifications.  
Meaning that, despite his ambitions, he is unable  
to find a secure well paid job. This leads to  
Mickey's depression and low self esteem. He turns  
to drink, drugs and a life of crime to earn  
money as it's the only way due to his and his  
family's lack of money that he can provide for  
his wife and son.

In conclusion, having no money is extremely  
significant in the play, 'Blood Brothers'. This is because  
money shortage is the catalyst for Mickey's mental  
and physical decline. If Mrs. Jones had enough  
money to pay for tuition fees for Mickey to receive  
a good education. He would have received the qualifi-  
cations to be employed for a well paid job and  
wouldn't have been forced to turn to a life of  
drugs and crime, which may have possibly saved his  
life.



**ResultsPlus**

**Examiner Comments**

The response opens with a detailed paragraph exploring the context behind the play and the political situation in Britain. The areas considered are relevant, however, integrating the context throughout the response would have moved the mark higher up the level. There is a sound focus on the play and the candidate demonstrates a sound understanding of the theme of 'having no money'. The response explores how Mrs Johnstone and her family live in 'extreme poverty'; the way she is trying to bring up a large family and how having no money affected their education and future work prospects, especially for Mickey who turned to 'a life of crime'. Some points, particularly the section on education are a little laboured but the response is sound.



**ResultsPlus**

**Examiner Tip**

Integrate the contextual comments throughout the response rather than having bolt-on paragraphs.

## Question 12

### Blood Brothers

The question asks the candidates to discuss the character of Mickey.

The most common approach taken was discussing Mickey in terms of his class and in comparison, to Edward. A large number of candidates were able to integrate a range of textual evidence provided. There were good discussions on 'nature versus nurture' and the effect the two characters have on each other, considering how their class/background shapes them. Contextually a large number of candidates showed a sound knowledge of the historical and social background to the play with integrated comments. Some less able responses gave an overview of main events of the play with little comment.

The following response is an example of a Level 5, full mark response.

AO1 and 3 - 32

AO4 - 8

### SECTION B: Post-1914 Literature

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

Chosen question number:    Question 7        Question 8        Question 9      
   Question 10        Question 11        Question 12      
   Question 13        Question 14        Question 15      
   Question 16        Question 17        Question 18      
   Question 19        Question 20        Question 21      
   Question 22   

Mickey is ~~a central charis~~ a central character who plays a ~~pi~~ pivotal role in the plot of Blood Brothers. He's ~~presented as~~ He is the ~~we~~ twin raised in the working class and is used to contrast his middle class raised twin, Edward, to show how ~~the~~ a social class system shapes their lives in different ways to emphasise Willy Russell's criticism of the government's cyclical structure of how the poor stay poor.

Firstly, Mickey is presented as a happy child who lives a care free life ~~the~~ playing games with other children such as "cowboys and Indians."

Later however, his life becomes much more difficult as he is forced to overcome the many obstacles he must face after being raised in a working class background. When he struggles finding <sup>work</sup> after becoming unemployed, he helps Sammy rob a store which results in someone getting shot and leading to Mickey's imprisonment. From this chain of bad luck, he becomes depressed and becomes addicted to antidepressants ~~and~~ <sup>which</sup> he refused to stop taking. "I need my pills Linda." ~~Th~~ This spiral of events mimics that of the life of Marilyn Monroe and how her happy

~~turns~~ life turns to depression where she overdosed on antidepressants.

Mrs Johnstone regularly refers to Marilyn Monroe in her songs as ~~it~~ <sup>it is</sup> used as a motif of Mickey. This turn of events from happy childhood to depression is created by Willy Russell to blame social class for it's cause as Mickey was unable to get a new job due to his lack of quality education due to him being raised in the working class. Furthermore, Willy Russell is criticising the government ~~for~~ the lack of jobs shown as Margaret Thatcher had closed down key <sup>working class</sup> ~~industries~~ <sup>industries</sup> manned industries such as the coal mines in the North of England causing mass unemployment in nearby towns and cities like Liverpool.

Mickey's character also foreshadows the play's ending where he and Edward are shot on numerous occasions such as when First appears on stage: "climbing the gun". ~~Th~~ The stage directions are from his first appearance on stage when he's a child. The toy gun he is holding is a reappearing motif that Mickey is always presented with being involved with such as stealing Sammy's air pistol and playing the shooting game at the carnival. This motif of the "gun" foreshadows

how Mickey later shoots Edward at the end of the play: ~~and it~~  
Willy Russell always uses the gun motif with the working class  
~~to~~ to exaggerate society's ~~view of~~ stereotype that the working class  
are violent people.

Mickey is also a victim of social class, as his working class background  
stops him from having the opportunities in life to escape poverty.

"I don't wear a hat ~~to~~ I can tilt ~~to~~ the world" This phrase shows  
how Mickey ~~doesn't have the~~ ~~does not~~ ~~able to~~ ~~did not~~ have the  
opportunities in life to "tilt" his "hat" to the world. He doesn't have  
these opportunities due to his poor education did not allow for him  
to gain complex skills a far better paying job or to go to university  
like Edward. This is Willy Russell's message that the government  
is not structured ~~properly~~ <sup>fairly</sup>, as it keeps the poor working class poor,  
and the rich middle class rich. This idea of the government set  
in a cyclical structure is presented in the play's cyclical structure  
with the start of the play showing it's final scene creating a  
cycle as the play repeats itself ~~indefinitely~~ forever.

Mickey's character is also important in the downfall of himself and  
Edward as ~~here~~ he becomes envious of Edward later on in the play.

"How come you got everything... and I got nothing?" The contrast  
between Edward having "everything" and Mickey perceiving himself as  
having "nothing" ~~show~~ emphasises his jealousy of Edward for not  
only his materialistic wealth, but of the opportunities ~~if~~ <sup>he</sup> could have.  
Willy Russell ~~also~~ uses this contrast to in reference of the

middle class (Edward) and working class (Mickey) showing how unfair the social class system is as the working class are not able to have the opportunities for a ~~good~~ prosperous life like the middle class. This ~~jealousy~~ jealousy is further shown when Mickey discovers they are twins. "I could have been... I could have been him!" The elipse in both quotes shows Mickey's mental pause as he realises how unfair ~~his~~ his life has been as since they are identical twins, he literally "could have been him." Again this shows Willy Russell's message that the differences between Mickey and Edward's life was purely because of them being raised in different social classes.

In conclusion, Mickey is incredibly important in the play as his actions/life leads to his and Edward's violent death at the end of the play, as well as being a symbol for the working class with which Willy Russell uses to present the injustice and inequality of the classes as well as the unfairness which the government is structured around.



### ResultsPlus Examiner Comments

A confident and perceptively written response, which meets all the requirements for awarding full marks. The candidate explores how Mickey plays a 'pivotal' role in the play and how his working-class background reflects the political and social structures of the time in which the play is set. Context is clearly interwoven throughout the essay and a perceptive analysis is made to the use of the gun acting as a motif to foreshadow the shooting of Edward at the end of the play. Textual references are accurate and discerning, fully supporting the points made.



### ResultsPlus Examiner Tip

Full mark response!



## Question 13

### Journey's End

The question asks the candidates to discuss the character of Raleigh.

Less able responses tended to be more narrative on this question, whilst, more able candidates were able to supply a more critical response and included context from the play, to strengthen the points raised. Less able candidates tended to use references to the text without secure focus. Most responses identified a variety of events and themes to which Raleigh is important and how he is symbolic. Most candidates integrated the contextual importance of him - reference was made to propaganda, naivety, impact of war etc. When charting his development throughout the play, some candidates were able to link this to specific impact on the audiences and their experiences of the war. Raleigh's youthful naivety was explored well with good reference to the horrors of war.

The following response is an example of a Level 3.

AO1 and 3 - 14 marks

AO4 - 6 marks

### SECTION B: Post-1914 Literature

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

Chosen question number:    **Question 7**       **Question 8**       **Question 9**     
   **Question 10**       **Question 11**       **Question 12**     
   **Question 13**       **Question 14**       **Question 15**     
   **Question 16**       **Question 17**       **Question 18**     
   **Question 19**       **Question 20**       **Question 21**     
   **Question 22**  

~~The~~ The character of Raleigh in the play Journey's End plays a significant role throughout the whole of the play. When Raleigh is first introduced into the play it is become known to the reader that he is already familiar with another character in the play. Stanhope is engaged to Raleigh's sister and Raleigh and Stanhope grew up together.

The arrival of Stanhope Raleigh however caused Stanhope a lot of upset and bother. When Stanhope became an alcoholic

whilst fighting in the war and used alcohol as a way to cope with what is going on around him (as many soldiers did during World War one.) However, when Stenhope saw that Raleigh was there with him it started to make him worry that Raleigh was going to tell his sister back home about his alcohol addiction and that Stenhope would be <sup>labeled</sup> ~~labeled~~ as a coward.

~~Raleigh is also important in the play as~~ The death of Raleigh is also ~~important~~ an important scene at the end of the play. Raleigh gets injured during a raid with Osborne. Osborne dies, whereas Raleigh makes it back to the trench and then dies in Stenhope's arms. This scene shows the significance of death in the play and in World War one and how hard it was for other soldiers to see their friends get killed.

~~There is a scene in the play where Raleigh eats with the men lower down in the company and gets into trouble~~ for it. Raleigh is one of the youngest men in the company and is very naive. This shows the reader the difference between the younger ~~and older men~~ men who are just starting out in the war and the older men such as Stenhope and Osborne who have been fighting for much longer.

Raleigh forms a strong strong bond with all the men he is with in the three days such as Osborne. This shows how war brings people from different backgrounds together as they are with each other all the time which was very common during the war. However the scene where ~~Stanhope~~<sup>Stanhope</sup> lashes out at Raleigh over his letter also shows how frustrated the soldiers got being around the same people all the time.



## ResultsPlus

### Examiner Comments

The response does start off a little narrative but as the candidate develops their ideas a more critical style begins to emerge. This is particularly noticeable on page two, where the response begins to show a sounder understanding of the text. Paragraph two on page two is particularly well focused when discussing how Raleigh as the youngest officer highlights the differences between the generations. There is consideration made to context and the way WWI made it 'hard... for other soldiers to see their friends killed.' Overall the response meets the requirements for a low Level 3.



## ResultsPlus

### Examiner Tip

To achieve a higher Level 3, the discussion needs to be more focused and less narrative in construction.

## Question 14

### Journey's End

The question asks the candidates to discuss the theme of leadership.

Most candidates responded well to this question. Stanhope was obviously the focus of most responses but candidates also analysed other characters. There were a few candidates who mentioned Hardy, which was a surprise, looking at why he did not display heroic qualities despite his status. Less able candidates tended to be rather narrative and took the characters one by one. There was some focus on the emotions of being a good leader and juxtaposed Osbourne with Stanhope.

Context was integrated and candidates dealt well with this aspect of the question. Most candidates were able to identify the differences in leadership between the men and the impact it has on those around them.

The following response is an example of a Level 3.

AO1 and 3 - 15 marks

AO4 6 - marks

### SECTION B: Post-1914 Literature

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

Chosen question number: **Question 7**  **Question 8**  **Question 9**   
**Question 10**  **Question 11**  **Question 12**   
**Question 13**  **Question 14**  **Question 15**   
**Question 16**  **Question 17**  **Question 18**   
**Question 19**  **Question 20**  **Question 21**   
**Question 22**

In Journey's End, there is leadership running through the book.

Even though at the start Hardy is the leader, Stanhope comes a long and is leader for most of the book. Stanhope is the leader of the soldiers and ~~has~~ has good leadership however at the start when Osbourne

and Hardy are talking Stanhope's leadership is frowned upon because of his drinking however, Osborne depends on him. ~~He~~ Hardy says that Stanhope "drinks like a fish" but Osborne says "I'd go to hell ~~with~~ with that fellow" This tells me that ~~Stanhope~~ Stanhope drinks a lot however Osborne makes me think he's a good leader.

The words "drinking like a fish" make me think fish must drink to keep alive, this quote tells me it's like <sup>Stanhope</sup> ~~Osborne~~ drinks to keep alive.

Stanhope is the leader of all soldiers and is the one to tell them what to do and where to go, however Osborne helps him out.

Because ~~Osborne~~ Stanhope drinks sometimes he doesn't really know what he's doing and needs to be helped and Osborne does just that.

Osborne takes Stanhope to bed and tucks him up and Stanhope calls Osborne "Uncle"

Even though, Stanhope is one of the father figures to all the soldiers because he's the leader, Osborne is like a father ~~fig~~ figure to Stanhope. Stanhope also says "Kiss me uncle" This tells me that

even though he<sup>2</sup> sees Osborne like a father figure, he reminds Stanhope of his childhood and Osborne is looking after Stanhope as if he's a child.

Stanhope is the leader of all the soldiers and looks after them all, however has ~~to make~~ some very ~~the~~ tough decisions to make such as, when the race is happening Stanhope has to decide who he sends over the top. Osborne puts himself forward but because Osborne is like a father figure to Stanhope he doesn't want him to go, but he does.

The theme of leadership is always happening through journey's End Stanhope always has something to control even if it's just caring for them all. When Raleigh arrives Stanhope has to take ~~care~~ care of Raleigh as he was only 17, he was the new young boy, ~~that~~ that didn't really know what ~~he~~ was going on.

leadership plays a big part in Journey's  
End and is about comradeship and  
keep my them all ~~say~~ safe.



**ResultsPlus**

**Examiner Comments**

This is a sound response showing a sound understanding of the different leaders and officers in Journey's End and how they are presented by Sherriff to reflect the typical trench hierarchy of WWI. The candidate examines the various characteristics of the officers and how Stanhope 'has good leadership' despite his heavy drinking, whilst Osborne 'is like father figure to Stanhope'. Sound and accurate textual examples help support the comments and there is an emerging critical style throughout. Contextual inferred comments are made but could be developed further.



**ResultsPlus**

**Examiner Tip**

Integrated and detailed discussion of context and how the theme of leadership illustrated the breakdown of the class system during WWI and how the impact of war affected those fighting at the front irrespective of their rank or class.

## Question 15

### Animal Farm

The question asks the candidates to discuss the character of Napoleon.

Common areas discussed were Napoleon's violent and manipulative control of the farm, his physical appearance, his relationship with Snowball and his transformation as he takes on human characteristics. Some more able responses discussed in depth his turning against Animalism and presented good evidence from the text. Some saw that the more 'human' he became, the more the others get treated like 'animals' again.

A number of responses were extremely strong on context and their knowledge of the Russian Revolution and there were well-informed, integrated comparisons made to Stalin and other dictators. Some less able candidates would have benefitted from displaying more contextual knowledge.

The following response is an example of a Level 4.

AO1 and 3 - 20 marks

AO4 - 6 marks

### SECTION B: Post-1914 Literature

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

Chosen question number:    Question 7        Question 8        Question 9      
   Question 10        Question 11        Question 12      
   Question 13        Question 14        Question 15      
   Question 16        Question 17        Question 18      
   Question 19        Question 20        Question 21      
   Question 22   

Napoleon is very significant within animal farm due to him always getting his own way by betraying the animals. The first time we see that Napoleon is significant is when snowball decides to build a windmill to give the animals a easier life but Napoleon disagrees. Napoleon "urinated on the plans" which shows



now strongly he disagreed. For Napoleon to show his power he got ~~the~~ Snowball chased off the farm by many dogs and then decided to get the animals to build the windmill. After snowball was chased off the farm Napoleon said everything was his idea and anything that went wrong was snowballs fault. This shows how significant Napoleon is.

Napoleon represents Stalin in the Russian Revolution as he follows Stalins footsteps by being a powerful leader who takes advantage of the animals just like Stalin took advantage of the working class.

~~Again, we see how powerful Napoleon is when he starts to~~  
~~take advantage of Squealers intelligence~~  
~~by getting him to spread propaganda.~~  
~~This is very similar to what~~

Again, we see how powerful Napoleon is when he starts to take advantage of Squealers intelligence by getting him to spread propaganda. This is very similar to what

Stalin did to the Working class. Napoleon getting Squealer to spread Propaganda meant ~~no~~<sup>no</sup> animal would question Napoleon and this shows how powerful Napoleon is. Napoleon is also significant as he is betraying the animals and Napoleon gets Squealer to tell the animals Snowball abandoned them. Napoleon also brainwashes the animals especially Boxer due to his lack of intelligence. Boxer is brainwashed into saying "Napoleon is always right". This again shows how powerful Napoleon is. This is similar to Stalin with the working class as he brainwashes and indoctrinates them.

We again see how Napoleon is significant when he betrays the animals and Old Major the creator of animalism by drinking alcohol with the humans. The pigs were caught sitting round a table drinking alcohol with the humans and the other animals couldn't even tell if they were

animals or humans. They also sent Boxer off to a glue factory to buy alcohol with the money they got. Stalin also betrayed the ~~Russian~~ working class by thinking they were going to have a better life. This is similar to what Napoleon did with the windmill however the animals never got a better life due to the windmill never getting complete. Boxer represented the working class as he was betrayed and never got a good life.



### ResultsPlus Examiner Comments

The response begins to show an assured and at times sustained understanding of the text and how the character of Napoleon is significant in the novel. The candidate includes how Napoleon betrays, brainwashes and uses propaganda within his role as leader and there are appropriate textual references to support these points. Overall the style is reasonably developed which suggests a mark within a Level 4. There is reference made to the relationship between text and context and the way Stalin 'betrays the working class'. There is some reliance on the approach of 'and this is what Stalin did' to liken the text to context.



### ResultsPlus Examiner Tip

The integration of context within paragraphs rather than to conclude a paragraph would move the response to the top of the level.

## Question 16

Animal Farm

The question asks the candidates to discuss the importance of leadership.

There were some extremely well organised responses, examining each leader in turn from Jones to Napoleon with good evidence from the text. Many candidates were strong on context and a good knowledge was shown of equivalent people/events of the Russian Revolution with strong integrated comments made. Some less able responses made little or no reference to context.

The following response is an example of a Level 2.

AO1 and 3 - 10 marks

AO4 - 4 marks

### SECTION B: Post-1914 Literature

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

Chosen question number:

Question 7	<input checked="" type="checkbox"/>	Question 8	<input checked="" type="checkbox"/>	Question 9	<input checked="" type="checkbox"/>
Question 10	<input checked="" type="checkbox"/>	Question 11	<input checked="" type="checkbox"/>	Question 12	<input checked="" type="checkbox"/>
Question 13	<input checked="" type="checkbox"/>	Question 14	<input checked="" type="checkbox"/>	Question 15	<input checked="" type="checkbox"/>
Question 16	<input checked="" type="checkbox"/>	Question 17	<input checked="" type="checkbox"/>	Question 18	<input checked="" type="checkbox"/>
Question 19	<input checked="" type="checkbox"/>	Question 20	<input checked="" type="checkbox"/>	Question 21	<input checked="" type="checkbox"/>
Question 22	<input checked="" type="checkbox"/>				

Napoleon was a large, rather fierce-looking Berkshire boar. Not much of a ~~elite~~ talker, but with a reputation for getting his own way. Napoleon is important because he ~~is~~ was close to old

The importance of leadership in the

novel is shown through old major's speech. The use of "What stands on two legs are enemies ~~but~~ what stands on all fours is a friend." This shows that to be a leader you have to set rules. Even though old major is about to die he wants to pass down some rules to set up a rebellion. He says that new borns are used then killed to make food for humans. He wants it to stop. Old major is presented as Stalin out of the Russian revolution. Stalin was the leader of the team. He wanted equal rights for everyone.

Further more, leadership is shown through Boxer "Napoleon is always right." implies loyalty is important in a team. Even though leadership needs honesty and equal rights Napoleon soon changed after old major dies. He gives

The Seven Commandments and he doesn't follow any of them himself everyone but the pigs followed the commandments. The pigs got food, they wore clothes and they acted like the humans. The pigs represent the Higher Class and the other animals

Such as Boxer represents the working class who doesn't get anything in ~~return~~ return after everything they do for the <sup>higher</sup> ~~working~~ class. The working class were used as slaves just like Boxer.



**ResultsPlus**

**Examiner Comments**

Although the response is a little narrative at times, the candidate does show some understanding of the importance of leadership in Animal Farm. Some areas are a little simplistic but it does pick up some points about Old Major setting out rules as a leader. As a result of poor expression there is some misidentification of Major as the Stalin figure. The response does include comments on Napoleon and Boxer. There is some awareness of the context of the novel and the class system.



**ResultsPlus**

**Examiner Tip**

Ensure the response keeps a clear focus on the question and does not attempt to re-tell the story.

## Question 17

Lord of the Flies

The question requires the candidates to discuss the character of Ralph.

A common topic was Ralph's appearance and the positive connotations of this ('fair', 'handsome' etc.) and how it gives him status and some compared this to his appearance/status later in the novel. Also discussed widely was his relationship with Piggy, comparing him and his values to the other boys, especially Jack, with some good comments on what they each represented. There were some excellent discussions of context, many discussed the author's intentions and saw Ralph as a representation of Golding. A very wide range of topics were considered for context, e.g. WW2, class, British values, literary influences, the fragility of society and Freudian analysis of the characters.

The following response is an example of a Level 4.

AO1 and 3 - 26

AO4 - 8

### SECTION B: Post-1914 Literature

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

Chosen question number:

Question 7	<input checked="" type="checkbox"/>	Question 8	<input checked="" type="checkbox"/>	Question 9	<input checked="" type="checkbox"/>
Question 10	<input checked="" type="checkbox"/>	Question 11	<input checked="" type="checkbox"/>	Question 12	<input checked="" type="checkbox"/>
Question 13	<input checked="" type="checkbox"/>	Question 14	<input checked="" type="checkbox"/>	Question 15	<input checked="" type="checkbox"/>
Question 16	<input checked="" type="checkbox"/>	Question 17	<input checked="" type="checkbox"/>	Question 18	<input checked="" type="checkbox"/>
Question 19	<input checked="" type="checkbox"/>	Question 20	<input checked="" type="checkbox"/>	Question 21	<input checked="" type="checkbox"/>
Question 22	<input checked="" type="checkbox"/>				

17) Ralph in this novella is shown as the leader from the start as he brings everybody together following the crash with the conch. Ralph uses the conch to unite everybody into one 'tribe' almost.

Ralph is voted leader by everybody as he holds the conch and beats Jack who is more of a dictator than what Ralph is as Ralph uses democracy to run everything. These two are therefore shown as rivals throughout the novel as they both show very different morals to each other.

The novella was written during the time of the Cold

was, Ralph was a character who ~~represe~~ represented the western powers who ~~were~~ were democratic. Jack was shown as the Communist dictator as he asserts his authority ~~as~~ without any objection. The tension between both of the characters builds up throughout the novel ~~which suggests~~ as Ralph slowly loses control.

Ralph is important in this novel as he is the one who organises everything, building of the huts, making a fire etc. this shows that without him more of the children ~~to~~ would be dead as there would be no rules to follow and no fire ~~as~~ which meant that in the end they wouldn't have been rescued by the naval officers. Ralph also shows that he cares for everyone in the camp as he sticks by Piggy even though he is the weakest, with his asthma and glasses.

~~As~~ Ralph is important as he is able to keep the rules by holding various meetings we know this because he says "we ought to have a meeting" so that various issues ~~to~~ could be discussed by the group of boys. Ralph also says "we'll have to have 'hands up' like at school" this shows that he uses rules to take control of the group.

Also Ralph knows what has to be done for them to be rescued as he says "we must make a fire, they'll see our smoke", this shows how he ~~prioritises~~ <sup>prioritises</sup> different options as he doesn't go hunting like Jack which is the only thing he thinks about. ~~to~~ Ralph's goal throughout the novel is to create a democracy, and keep the rules.

In the novel it shows that Ralph loses control of



everybody, it starts when the fire goes out when a ship passes by. As Ralph loses control it shows ~~it~~ more clearly how he is the last bit of innocence and justice on the ~~island~~ island as he is forced to hide from ~~the~~ Jack's tribe to survive as they try to hunt him.

The significance of Ralph is shown as he is the only one to not turn savage as ~~he~~ he knows ~~that~~ that when Simon died he said "that was murder", this shows that he ~~knows~~ acknowledges the wrong doing in his actions whereas no one else is aware of it.

Ralph shows in this novel that the boys can <sup>only</sup> survive through using rules. <sup>because</sup> ~~if there weren't any~~ He also says "the rules are the only thing we've got" which shows that he is the only one ~~out~~ of all the boys who believes so as he loses his control over the group of boys.

~~It is~~ Therefore Ralph is shown in this novel as the last glimmer of hope on ~~that~~ <sup>that</sup> troubled island as most of the boys in the group had turned savage. Piggy's death also shows that Ralph was truly the last one left who had his beliefs. The survival of Ralph is also very important as he was able to survive through the tyranny of Jack and his savagery.

So Ralph is significant in a lot of different ways in this novella as he is portrayed as the western powers during the Cold War and using democracy. This shows that Ralph was the 'good guy' in this ~~the~~ novel. Also showing that Ralph was the last person to not turn savage and used rules to survive instead of Jack

who hunted. At the end of the novella the boys are rescued and Ralph wraps which shows how glad he is to be alive.



**ResultsPlus**

**Examiner Comments**

This is a sustained response and despite it being a little repetitive in places it is a good example of a Level 4 with well-developed points and interpretation of the character of Ralph. A variety of examples are selected from the novel: how he's a leader and able to maintain the rules. The response also explores how Ralph loses control and how it reflects the loss of innocence. Sustained comments are made to the context and the communist vs western powers. To move to a Level 5 the contextual discussion could be developed further throughout the response rather than one particular section.



**ResultsPlus**

**Examiner Tip**

Consider a range of contextual features - social, historical and cultural.

## Question 18

*The Lord of the Flies*

The question requires the candidates to discuss the loss of innocence.

Many more able responses discussed a range of incidents showing the gradual loss of innocence with good evidence from the text. A range of candidates discussed - the 'scar', deaths of Simon and Piggy, throwing stones 'to miss', the face-paint, changes in physical appearance and how at the start they conform to society's rules.

Most took the approach of discussing a series of incidents and how these incidents affected all the characters, rather than 'following' individual characters. Good comments on context, most commonly on the author's WW2 experiences, although this could have been more integrated at times.

The following response is an example of a Level 3.

AO1 and 3 - 19 marks

AO4 - 6 marks

### SECTION B: Post-1914 Literature

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

Chosen question number:	Question 7	<input checked="" type="checkbox"/>	Question 8	<input checked="" type="checkbox"/>	Question 9	<input checked="" type="checkbox"/>
✓ Island	Ralph	<input checked="" type="checkbox"/>	Question 10	<input checked="" type="checkbox"/>	Question 11	<input checked="" type="checkbox"/>
✓ Rules	Piggy	<input checked="" type="checkbox"/>	Question 12	<input checked="" type="checkbox"/>	Question 13	<input checked="" type="checkbox"/>
✓ Pig	Pig chart	<input checked="" type="checkbox"/>	Question 14	<input checked="" type="checkbox"/>	Question 15	<input checked="" type="checkbox"/>
✓ Simon		<input checked="" type="checkbox"/>	Question 16	<input checked="" type="checkbox"/>	Question 17	<input checked="" type="checkbox"/>
✓ Roger		<input checked="" type="checkbox"/>	Question 18	<input checked="" type="checkbox"/>	Question 19	<input checked="" type="checkbox"/>
		<input checked="" type="checkbox"/>	Question 20	<input checked="" type="checkbox"/>	Question 21	<input checked="" type="checkbox"/>
		<input checked="" type="checkbox"/>	Question 22	<input checked="" type="checkbox"/>		

At the start of the novel, the island is as a whole is the first time away from their childhood innocence. Being on the island although they were still kids, it made them grow up. With no adults being there, they had to do things for themselves, make rules, build homes, get food.

The second time of innocence is the voting of ~~chief~~ chief and the making of the rules. Then making rules takes away from them still being children because it was like

a smaller government, they acted older again when they appeared. Ralph, as leader, he was the leader of the whole island.

Along with the ways they acted more grown up, came the brutal violence within the book that happened on the island. The killing of the pig was the first look at violence in the book. Even though they were only 12-13 they were successful in murdering a baby pig. This shows the loss of innocence as at home, they would never do anything like it.

With the second murder of the mother pig, this also ~~act~~ acts in the same way showing the loss of innocence because they cut off her head and stuck it onto a stick. This is brutal and they would never do anything like it at home.

The murder of Simon, although accidental was a symbol ~~of~~ of brutal, gang murder. Simon didn't speak much and was actually quite innocent to himself. But when he was mistaken for the beast, he is beaten and killed by everyone, even Ralph and Piggis. This shows the loss of innocence as they just killed a boy who was ~~the~~ their own age, together.

Another smaller, but still important part of the book is when Roger follows the little boy onto the beach. The Aven starts to throw stones at the boy. He purposely misses because the boy is protected by a imaginary circle of things in society. This is not a complete loss of innocence as he knows he shouldn't do it as it is bad but he continues to do it.

The pig chant "kill the pig! cut her throat! spill her blood!" is also a symbol of loss of innocence. This is because the boys including some of the younger ones are singing about brutally killing an innocent pig, so in a way they are killing innocence too.

Piggys death is also a harsh way of showing the loss of innocence. The way it is described is unthinkable harsh and it makes it even more brutal because he was killed by another child of the same age.

In the end of the novel, when everyone is on Jack's side apart from Ralph, they are hunting him down in a group like way and it is very violent, they burn bushes and trees just to find him. William Golding was a WW2 soldier in the navy so he took some inspiration from that and put into this scene, where they are using tactics to find and capture Ralph.



**ResultsPlus**

**Examiner Comments**

The candidate has produced a response at the top of a Level 3, showing a sound understanding of the loss of childhood innocence within the novel and the way the boys descend into brutal savages. Points range throughout the text and consider a number of incidents and characters, supporting points with textual evidence: the killing of the pig, the murder of Simon and Piggy and the hunting of Ralph. Links made to WWII develop and explain the contextual aspects of the text.



**ResultsPlus**

**Examiner Tip**

To achieve a Level 4 or above a range of textual examples from the novel are required to support and develop ideas.

## Question 19

Anita and Me

The question requires the candidates to discuss the character of Anita.

A number of candidates had a good knowledge of the character of Anita and explored how she impacted on Meena in a developmental way. The less able candidates did little more than provide a narrative response describing who Anita was, her poor upbringing and her friendship with Meena. The majority of responses commented on the presentation of social and racial class in the 1970s and what life was like growing up as a minority group in the north of England. Surprisingly there were a few who did not make any comment on context or show awareness of the relationship between text and context.

The following response is an example of a Level 4.

AO1 and 3 - 24 marks

AO4 - 8 marks

### SECTION B: Post-1914 Literature

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

Chosen question number: Question 7  Question 8  Question 9   
Question 10  Question 11  Question 12   
Question 13  Question 14  Question 15   
Question 16  Question 17  Question 18   
Question 19  Question 20  Question 21   
Question 22

Meera Syal displays Anita as a very significant character in the novel. Anita takes control of the other children in 'Tollington'. Meena describes her as 'The Undisputed Cock of our Yard'. This signifies that the other children look up to her in awe, ~~and~~ treat her with respect and see her as a leader. The fact

that she's not only just the 'cock' of the yard, she's 'undisputed' which suggests that there's no doubt about who is in charge and no one has the authority to challenge her superiority.

The general affect that Anita has on Meera is significant. Meera looks up to Anita and is desperate to win her respect. When Anita first speaks to Meera, she ~~gets~~<sup>raises</sup> Meera's heart rate ~~up~~, 'My heart started flipping like a fish'. This shows how significant she is to Meera because for her to speak to her, is a milestone for Meera for winning Anita's respect. The idea of Meera gaining Anita's respect is continued throughout the novel. When Anita is at Meera's house, Meera feels embarrassed about letting her see her Indian clothes. But when Anita describes them as 'Bosting', Meera feels as if she



is a rung higher on the ladder of Anita's respect.

On the other hand of the affect of Anita on Meera, Meera's parents 'Dajjit' and 'Shyam' don't like the affect of Anita

on their daughter and the way she was starting to behave. 'Anita was a Bad Influence'. This shows the bad side of her significance because so far, Meera only sees the significance of Anita as good, but her parents think otherwise. For the three characters; Meera, Dajjit and Shyam to have mixed opinions on the single character of Anita, indicates her significance and the impact of her on everyone throughout the novel.

Further on in the novel when we see main character Meera as more grown up, the impact and affect of Anita on her changes,

but still remains significant. Until this point in the novel, ~~Meera~~ all ~~the~~ Meera wants is to earn Anita's respect. But once Meera grows up a bit, Anita's significance changes. Meera's

is opened to the insights of Anita's life - which she didn't see, realise or understand before - hand. This is when <sup>Meera</sup> has a breakthrough and realises 'there is a fine line between love and pity'. Now Meera has started to see the situation of the significance of Anita in a different light and starts to pity her. Anita's younger sister Tracey opens Meera's mind up even more when she says Anita is 'gonna turn out just like me mom' - adding to Meera's pity of Anita even more because realising that Tracey has a point and ~~to~~ realistically, there is no hope for Anita as her mother ~~Deidree~~ Deidree Rutter isn't a

good thing to turn out like because she isn't a good mother to Anita and Tracey, and she runs off with the ~~the~~ 'Butcher from Cannock'. You can see why Meena's pity starts to affect the significance of Anita changes because of this.



**ResultsPlus**

**Examiner Comments**

The candidate has produced a developed response analysing the character of Anita and her role in the novel and how she is 'the undisputed cock of our yard' but also a 'bad influence' on Meena. The response explores a number of key aspects including her poor family relationship. Textual examples are well chosen to support well-developed interpretation. Contextual links are made to the Indian culture.



**ResultsPlus**

**Examiner Tip**

Consider alternative contextual features of the novel - the way that Tollington is a predominantly white working-class village, where the women were generally the breadwinners. And how the novel presents 1970s Britain.

## Question 20

Anita and Me

The question requires the candidates to discuss the theme of lying.

With only 45 scripts, this was the smallest number of responses for Section B. The majority of scripts fell into the Level 3 to 4 range and dealt well with the theme of lying, exploring the way Meena lied to her parents about shop lifting and blaming her cousins for stealing the charity box. The more able responses discussed how Meena's lying lessened as her relationship with Anita deteriorated. Contextually, as with question 19, the majority of candidates discussed the racial attitudes geographically and during the time period and how Meena behaved the way she did to fit in with the other young people in Tollington.

The following response is an example of a Level 3.

AO1 and 3 - 14 marks

AO4 - 4 marks

### SECTION B: Post-1914 Literature

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

Chosen question number: **Question 7**  **Question 8**  **Question 9**   
**Question 10**  **Question 11**  **Question 12**   
**Question 13**  **Question 14**  **Question 15**   
**Question 16**  **Question 17**  **Question 18**   
**Question 19**  **Question 20**  **Question 21**   
**Question 22**

In Anita and Me, lies are crucial to the time of the novel being written in and the novel itself.

My first example of this is how Meena's parents believe that Meena's upbringing is very important to her future. However, one night in the novel, Meena leaves to go to the village fete without her even informing

her parents. This could suggest that the family has some trust issues and that Meena has to lie in order to not be bored all day. It could also suggest that Meena does not have much control over what she wants to be in the future. The time of the novel being written ~~shows~~ <sup>saw</sup> the growth of the teenager's stereotypical image of being moody and disobedient. This is displayed by Anita and Meena looks up to her so she lies to her parents in order to become this teenager image.

Secondly, throughout the novel we see that Meena's parents attempt to hide the truth about the racism and some of the things that have happened in their past such as having to migrate from India in order to live in India. An example of when we see this in the novel is when the friend of Meena's family gets attacked after Sam Lowbridge and his group of Skinheads go 'Paki-bashing'. Meena's

parents then send Meena straight to her room in order to keep her sheltered from the truth about the society they live in. We know that the time was very racist with usual occurrences of this sort of discrimination (pakibashing). We also know about Enoch Powell, an MP who essentially promoted racism as he was trying to send home people of different ethnicities. He is also famous for his Rivers of Blood speech. We also know about this time because of the partition that was occurring in India where the British Empire had taken over to colonise. This was known as the time of the Raj. This is the reason for Meena and her family having to move to England in the first place. We also know about the racism of this time because of Anita's family's dog named 'Nigger'. This highlights the racism at the time of the novel.

Thirdly, we can see the represent -

ation of lying in the novel  
when Meena steals sweets from  
Mrs Ormerod's shop. ~~she~~ then  
proceeds to tell her parents that  
it was Pinky and Baby who stole  
the sweets. This suggests that  
Meena's parents are very strict so  
she lies in order to not get  
in to trouble in the novel.

Finally, we can see throughout the novel  
that Dierdre lies to her children in  
order to get away from them. This  
suggests that the time in which  
the novel was written was tough  
for some kids because some would  
never have parents at home to look  
after them.

To conclude, I would say that lying  
is very relevant in the novel and is  
shown so that the reader can understand  
what it was like living in the time  
it was written (the Swinging 60's)



## ResultsPlus

### Examiner Comments

The candidate has shown a sound understanding of the various areas of the novel that deal with the theme of lying: Meena lying about stealing and 'going to the village fete' without their knowledge. Meena's parents hiding the truth about racism to 'keep her sheltered from the truth' and Deirdre lying to her children 'to get away from them'. The response contains a couple of appropriate examples to support ideas, however a greater range would enable the response to achieve a higher mark. There are a couple of relevant comments made to context and the challenges Meena faces growing up in Britain during the 1970s.



## ResultsPlus

### Examiner Tip

One or two additional textual examples would lift the mark from a Level 3 to 4.



## Question 21

*The Woman in Black*

The question requires the candidates to discuss the character of Janet Humfrye.

Candidates appeared to enjoy this question. More able candidates discussed the detail of who she haunted, how she haunted Kipps and the ways in which this was revealed to him. The journey of Kipps believing she was a ghost was dealt with very well by a number of candidates. It was apparent that candidates often enjoyed the cemetery scene and the Eel Marsh House scenes (other areas that were explored included: the fog on the causeway, the pony and trap incident, the nursery and the death of Kipps' child). Contextually, many candidates focused on the idea of an illegitimate child being a social stigma during the time period.

The following response is an example of a Level 4.

AO1 and 3 - 26 marks

AO4 - 7 marks

### SECTION B: Post-1914 Literature

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

Chosen question number: **Question 7**  **Question 8**  **Question 9**   
**Question 10**  **Question 11**  **Question 12**   
**Question 13**  **Question 14**  **Question 15**   
**Question 16**  **Question 17**  **Question 18**   
**Question 19**  **Question 20**  **Question 21**   
**Question 22**

In the woman in black Janet Humfrye is seen to be the woman in black. \*  
\* Janet Humfrye can be seen as a supernatural character. This is portrayed through her dark characteristics as well as her atmosphere. The woman in black is first seen in a graveyard at the funeral of Alice Drablow. This can be seen as a dark and gloomy atmosphere and therefore helps to show her characteristics.

Jennet Humfrye is referred to have a <sup>expression</sup> 'ghorly pallor and a dreadful', 'flesh was taunty stretched, strained across her bones'. Arthur Kipp refers to her as the 'woman with the wasted face'. This shows how her appearance is able to portray her presence and how can be seen to present a supernatural figure. Humfrye is also presented and is seen in the dark places. The woman in the black is seen first as Arthur Kipp was 'bound for the funeral'. Furthermore can be seen at the marsh house. ~~Both~~ Her presence is only seen at dark atmospheres which can show how she can be portrayed as a dark and supernatural character.

Jennet Humfrye is shown to seek revenge throughout her presence. Jennet Humfrye is mentioned after having a child and not being able to keep it. Jennet is horrified and claims 'he is mine - he can never be yours'. This shows how after losing her own son she wishes to seek revenge on others. 'when she is seen, a child dies' portrays how her revenge is seen for every time she is seen a child dies. This shows

how she is willing to end a child's life and cause sadness for her own happiness and revenge for not being able to keep her own child. At the end of the novel Sam Daily is seen in the foreground with his wife and child. This can be seen to be a happy event until the woman in black is seen and the pony and trap means that the child drowns and through the woman in black's presence she kills innocence children. Sam Daily says 'it is with greatest sorrow, that Stella and I have lost our son'. Arthur says 'a child has died in Cynabin Gifford'. This can imply that it happens quite a lot so therefore is not seen as a shock. The novel is able to show her revenge through the killing of children, and the fears of other characters.

Jennet Humfrye can be seen to portray and present fear. This can be enough seen through the perspective of other characters eg Arthur Kippes and Samuel Daily. When Arthur is <sup>like</sup> talking to Mr Bentley about his spotting of the woman in Black he says how she 'shilled and hornied' him. This shows how her presence has a constant fear over

Miss Jennet can be shown to portray both psychological and physical fear. Arthur says 'every part of me feared her'. This implies that her presence was feared by many. The use of other characters knowing that she has the power to kill a child means that she is able to be feared by many people. Many people believe that she is haunted and can be seen to be feared. Fear can also be shown through the nursery. Jennet's presence can be seen throughout the novel and can be portrayed in the nursery. This causes Arthur fear through using an innocence child's room to be spotted.

In conclusion Jennet Humfrye can be shown to be significant to the woman in black because she helps create atmosphere through her fear and presence.

\* The novel was written in the Victorian era and the woman in black can be seen as fearful. Women didn't have much power so therefore was unusual for a woman to have such power and control over people.



## ResultsPlus

### Examiner Comments

The quality of the response meets all the requirements for the top of a Level 4 as it has a developed personal response and thorough engagement, it is fully related to the text with well-chosen references to the text.

The candidate shows a sustained level of engagement with the text and the importance of Jennet Humfrye in the novel. Exploration is made to her 'ghostly pallor' and how her appearance presents a supernatural figure. Despite a slight error on page 8, it was felt sufficient depth had been given to the rest of the discussion. There were a range of examples given to develop the discussion and references to the text are well integrated. The generic expectations of the supernatural are mentioned in relation to Jennet Humfrye and contextually, the candidate discusses how Jennet Humfrye breaks the stereotypical norms of women during the 'Victorian era'.



## ResultsPlus

### Examiner Tip

Candidates should explore the genre characteristics of the gothic horror and its presentation with the novel.

## Question 22

*The Woman in Black*

The question requires the candidates to discuss the theme of fear.

Some more able responses were seen for this question. Candidates had selected a range of appropriate quotations, which related to their discussion of fear.

There were a range of areas covered, e.g. the physical effects of fear and fear changing and controlling Arthur and the villagers. Contextually the majority of the responses focused on the gothic horror genre, some more able responses explored the conventions of the genre and the literary references, rather than just identifying it as gothic. There were some extremely good comments linking fear to the setting and isolation and the use of pathetic fallacy.

The following response is an example of a Level 3.

AO1 and 3 - 18 marks

AO4 - 7 marks

### SECTION B: Post-1914 Literature

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

Chosen question number: **Question 7**  **Question 8**  **Question 9**   
**Question 10**  **Question 11**  **Question 12**   
**Question 13**  **Question 14**  **Question 15**   
**Question 16**  **Question 17**  **Question 18**   
**Question 19**  **Question 20**  **Question 21**   
**Question 22**

Fear is extremely important in the novel because it is the main aspect of *The Woman in Black* due to the intense haunting of Jennet Humfrye's ghost on Arthur Kipps throughout.

The importance of fear is shown from the very beginning of the novella, to the very end which keeps the reader engaged and on

edge.

The quote "For a second, I simply stared in incredulity and astonishment, and then in cold fear" shows how the initial shock of what Arthur Kipps saw and experienced then turned into extreme fear.

'The Woman in Black' is a horror, which is a clear indication of why fear is important.

~~Its~~ Its purpose is to scare the reader enough to keep them wanting more.

Fear appears in the first chapter, <sup>in the future tense,</sup> when Arthur ~~with~~ his wife and step children are telling ghost stories on Christmas eve and when it comes to being his turn, he cannot face the thought of telling one because he is still traumatised and in fear of the events that occurred at Eel Marsh House all those years ago. Arthur steps outside to get fresh air after snapping at the children, making the point that its not funny to joke about ghost stories like that.

This makes the reader inclined to read on as they are unaware of what has scared Arthur so much in the past so want

to find out what happened to him.

Fear only gets worse the more you read on because Arthur goes to Eel Marsh House and is not alone.

Without fear the ~~book~~ ~~novel~~ novel wouldn't have a storyline or be at all interesting for the reader.

The theme of fear is supported by isolation in the novel. The fact that Eel Marsh House is alone and far away from main land, separated by the Marshes, makes the fear a whole lot ~~more~~ more intense. This is shown in the quote "Eel Marsh House is far from any neighbour." This makes Arthur's experience much more scary because there is no sense of security of having the option ~~to~~ to leave and run away because sometimes, if the weather is bad or it is high tide, it's impossible to get off the island to safety.

The implication of fear is important because it causes the reader to experience the emotions that Arthur Kipps is feeling and as the reader becomes engrossed in the novel fear is the main emotion you



would be feeling as you create a sense of imagery in your mind as to what events are currently happening and what ~~setting~~ every setting is around you.

The character of 'The Woman in Black' is described to be a scary, black figure with a distinctive, pale ~~face~~<sup>\*</sup>. This is extremely frightening and if you were to see her in real life it would be horrifying. This makes the novel that bit more frightening because ~~if~~ if they were say white, you wouldn't be as scared because you could clearly see them.

The fact she is black leaves the finer details to the imagination creating the fear of the unknown.

The fact she is black also means it is hard to see her in the dark and the darkness is already frightening enough for Arthur as it is, let alone now having this dark ghostly figure lurking around behind you.

\* and ~~the~~ wasted away face. This is an implication that she was suffering from a flesh eating disease.



## ResultsPlus

### Examiner Comments

The theme of fear is soundly discussed throughout the response and the candidate shows a sound understanding of how the novel is representative of a 'horror' genre. Exploration is made to the conventions of raising tension through the opening chapter and the way the characters are 'telling ghost stories' at Christmas; the isolation of 'Eel Marsh House' and the description of the central character. Context is not explicit but there is sufficient inference within the points made to justify a mark at the top end of a Level 3.



## ResultsPlus

### Examiner Tip

To develop this type of response further, more examples from the text need to be integrated rather than just paraphrased.

## Paper Summary

From the examples provided, it is evident that a full range of marks has been awarded and many candidates have gained marks in the top bands.

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

### Section A

Candidates should:

- remember to discuss language, form and structure for part (a) and use relevant subject terminology where appropriate
- discuss the extract only for part (a) and other area/s of the text when answering part (b) of the question
- remember that AO3 (social, cultural and historical context) is only assessed in part (b)
- keep textual references for part (a) succinct. One or two-word examples are often much more successful than longer quotations.

### Section B:

Candidates should:

- integrate and illustrate the social, cultural and historical context and consider how they are presented through the examples within the text. Often AO3 is naturally illustrated through the actions, events, themes and characters
- consider the benefits of making a short plan before embarking on writing the essay, but should avoid spending too long on it
- allow themselves a few minutes to proof read their work to check for any errors particularly in relation to AO4.

### General:

- Please remind candidates to identify correctly the question numbers that they are attempting.
- Candidates must be reminded to respond to the question in the right part of the answer booklet.
- Finally, thank you for your hard work and on behalf of Pearson I would like to congratulate all centres and candidates.

## Grade Boundaries

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

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>



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