



Pearson
Edexcel

Examiners' Report

Principal Examiner Feedback

November 2020

Pearson Edexcel GCSE

In English Literature (1ET0)

Paper 1: Shakespeare and Post-1914 Literature

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

November 2020

Publications Code 1ET0_01_2011_ER

All the material in this publication is copyright

© Pearson Education Ltd 2020

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

The total number of marks available is 80.

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

AO1	Read, understand and respond to texts. Students should be able to: maintain a critical style and develop an informed personal response
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.

General comments:

Despite a small entry and the challenging circumstances under which candidates were required to prepare and sit the exam, it was great to see that examiners were able to award a range of marks across both sections of the paper and many candidates demonstrated their understanding and appreciation of the two texts they had studied. Marks were awarded across all 5 levels of the mark scheme and according to whether a candidate demonstrated a simple and little (Level 1), limited and some (Level 2), relevant and sound (Level 3), sustained and detailed (Level 4) or precise and perceptive (Level 5) understanding.

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

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

There was evidence that many candidates managed their time well and were able to answer both parts of Section A. It was also clear that in the majority of cases, candidates had acquired the necessary skills to be able to analyse language, form and structure in Part a) and apply the appropriate terminology when analysing the extract. There were still a number of candidates who integrated context (AO3) into Part a), which is not required for this question.

It was also 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 play and a number of candidates were awarded full marks. It was also clear that many centres had taught their students about the importance of using the text as a springboard when interweaving social, cultural and historical contextual comments throughout their response, rather than adding them as a 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 the labelling of Parts a) and b) in Section A was very accurate and there were only 3 cases of candidates writing their answers to both Section A and B in the same part of the answer booklet.

Section B

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

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

The most popular texts for Section B were *An Inspector Calls*, *Animal Farm* and *Blood Brothers*. There were no entries for Question 10 - *Hobson's Choice* and Questions 19 and 20 - *Anita and Me*.

It appeared that the Section B questions were accessible to all candidates and although there were some candidates that fell into a Level 2 with a more narrative approach, most candidates were able to construct a considered response and a number were awarded marks in a high Level 5 or full marks. The majority of candidates showed an understanding of context and its relationship to the text. There were some examples of unrelated or bolt on contextual sections but it was pleasing to see many contextual comments interwoven and relevant to the points being made.

Only a couple of candidates forgot to indicate which question they were answering or marking the wrong box on the answer booklet, however as this was a very small entry, it did not cause any problems for the examiners.

Section A

Question 1, Macbeth

The extract for *Macbeth* was taken from Act 4 Scene 3, lines 204 to 233.

For part a) candidates were asked to explore how Shakespeare presented Macduff's and Malcolm's reactions to Ross' news in the extract, whilst part b) required candidates to explain the importance of death elsewhere in the play

This was the most popular question and a full range of marks were awarded across all 5 levels. There were one or two examples of candidates not answering Part b) of the question but of those that did, the majority showed an understanding of the entire play and the presentation of death.

In Part a), there were very few responses that didn't deal with both Malcolm and Macduff; however, it was pleasing to see some perceptive interpretations of Malcolm's response to Ross' news. For Part b) the most common death discussed was Duncan, and this gave the candidates plenty of opportunity to discuss the contextual nature of regicide and the divine right of kings. Stronger responses looked in detail at the impact of Duncan's death on Macbeth's and Lady Macbeth's sanity. Other deaths considered were those of Lady Macbeth, Banquo and the opening battle scene as described by the captain. Contextually, mention was also made to the supernatural and James' attitude to witches.

Exemplar response

The response was awarded the following marks:

1a) 10 marks

1b) 7 marks

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

Shakespeare presents Macduff as being ~~very~~ worried and upset. We see this in the quotation "My children too?". This shows us that Macduff isn't happy about what happened and wants to get to the bottom of it. Seeing as there is a question mark at the end of it shows that his reaction is very sudden and that he never expected any thing like this to happen to him or his family. Macduff ~~repeatedly~~ ^{repeatedly} asks the same question because he is in shock and can't believe what has happened.

Shakespeare also presents Macduff as not being able to handle the news, ~~like~~ like he's almost going to break down. Macduff says "But I must also feel it as a man." showing that back in the day men were ~~to~~ meant to be strong and look after their family however during ~~that~~ this part can't hold back his emotions he needs to let it out because his family have now die, he has no one to fend for. This also shows Macduff's true colours and that he will do any thing in his power to go after the person that did this to him and his family.

(Section A) Shakespeare presents Macduff's reaction as emotional. When Macduff says "Heaven rest them ~~me~~ now" shows this. The exclamation mark at the end tells us that he's furious and that the anger within him is slowly erupting. Macduff says 'heaven' because he knows that his family were innocent and that they did nothing to deserve this, and he knows that they are in a safer place now.

Shakespeare presents Macduff as being full of anger. ~~And~~ Macduff's last line in this extract is

"within my sword's length set him. If he 'scape, Heaven forgive him too!" Again with the exclamation mark, this shows that he is finally ready for a battle. "heaven forgive him too!" tells us that only if Macduff is unable to kill him heaven can forgive him.

The way that Shakespeare presents Malcolm is as that he's very shocked. He says "Merciful heaven! - what, man!" showing us that Malcolm can't believe what has happened and what man could go and kill an innocent family. Malcolm is very helpful towards Macduff and won't let him ~~fight~~ fight this battle by himself.

Another way that Shakespeare presents Malcolm

(Section A continued) is as angry. The quotation "let grief

convert to anger" shows us that Malcolm is ready to go after this man and that he isn't going to stop until he has completed his goal. This also shows that Malcolm doesn't fear what's about to happen he doesn't care about the danger ^{he's getting himself into} he only cares about ~~the~~ what ^{happens to that horrible man.} ~~comes next~~.

Shakespeare ^{also} presents ~~Macbeth~~ Macduff as ~~an~~ being heart broken when he finds out the news. We see this when he says "I cannot ~~be~~ but remember such things were, that were most precious to me." This emphasises ~~that~~ how important family is to him ^{and} that he is ~~devested~~ devastated that had to happen to him and that with ~~also~~ this anger in him he wants to get revenge ~~on~~ ~~the~~ on the horrible man.

(Section A continued)

B)

A

~~Macbeth~~ place in the play where death is shown to be important, is when Macbeth wants to kill the King. However, ~~to~~ while on his journey to kill the King he kills many more people so that they don't get in his way, ~~the way~~ of killing the King. When Macbeth and Lady Macbeth kill the guards they leave all the evidence with the guards so that they don't get caught and so they can't ~~and~~ are able to continue ~~with their~~ trying to kill the King.

Death had a different impact on different people; Macbeth's family was murdered which left him heart broken and when Banquo was killed he had a big effect on Macbeth, it was ~~scare~~ making him so ^{scared} ~~scary~~ ~~scared~~. He hallucinated, thinking that he saw a dagger in front of him when there really ^{wasn't} ~~wasn't~~.

~~The~~ importance of death ~~was~~

Death turned the whole play upside down because everyone a lot of people were affected by death in different ways.

Lady Macbeth could get the fact that she killed someone out of her head and sleep walked while seeing blood on her hands ~~and~~ ^{while} trying to wipe it away. "out damn spot" she said, trying to show ~~that~~ they are brave, and not

(Section A continued)

afraid ^{men} they wanted to prove that they could to do it so kill people and showing that they can do it showed true bravery.

Commentary

Part a)

- the candidate illustrates a sound understanding of both Malcolm's and Macduff's reactions to Ross' news and how Macduff is 'worried', 'upset', unable to 'handle the news' and on the verge of a 'breakdown', whilst Malcolm is 'shocked and 'angry'
- there is a brief contextual comment in paragraph 2, which is not required for part a), but does not reduce the mark awarded
- each paragraph/point is supported by an example from the extract. These are rather long at times and a more succinct, integrated example would move the response higher up the level
- there is some slight misunderstanding of the text – page 2, paragraph 1 – is he really 'furious'? However, the remaining analysis of this paragraph does show a sound understanding of how Macduff's family were 'innocent' and did 'nothing to deserve this'
- terminology used is minimal – exclamation marks, question marks.

Part b)

- shows some understanding of how death is important in other areas of the play
- there are a couple of instances where the order of events is incorrect: page 1, paragraph 1 and paragraph 2
- it is a little narrative at times but there is a good understanding of how death impacts Macbeth, making him hallucinate and Lady Macbeth by causing her to sleepwalk and imagining blood on her hands. This second point is well supported by the example – 'out damn spot'
- the final sentence includes a contextual point, which although unrelated to Lady Macbeth, is still relevant to why men wanted to show 'true bravery'.

Question 2, Tempest

The extract for *The Tempest* was taken from Act 2 Scene 1, lines 139 to 162.

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

Despite only having a small number of responses for Question 2, most candidates were able to explore a number of language and structural features within the extract and the way Gonzalo wanted to create a world with a fairer, more equal society. In Part b) the main areas explored were: Prospero's wish for vengeance, Ariel's wish for freedom and Caliban's wish to regain the island. Contextual discussion was a little weaker for this question although one or two candidates briefly mentioned colonialism when discussing Caliban.

Question 3, Romeo and Juliet

The extract for *Romeo and Juliet* was taken from Act 2 Scene 5, lines 35 to 64.

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

This was the second most popular text in Section A and responses were seen across all Levels, with a full range of marks awarded. The majority of candidates were able to recognise the playful nature of the Nurse and her affectionate teasing of Juliet. Quite a few candidates discussed how her language suggested she was lower class and old. For Part b) candidates talked mostly about the close relationship between Romeo and Juliet – many remembered the religious imagery from the scene where they first meet and discussed how an Elizabethan audience may interpret that as blasphemy or a sign that they were meant to be together. Parental relationships were also discussed with candidates comparing Romeo's relationship with the Friar to that with his parents. Many recognised that he confided in the Friar and this was more of a father/son relationship. Romeo's relationship with Mercutio was often held up as an important catalyst for the events of the play.

Exemplar response

The response was awarded the following marks:

3a) 9 marks

3b) 8 marks

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

3a. In this extract, Shakespeare has presented the Nurse as overprotective towards Juliet.

~~First~~ I have implied this when the Nurse says to Juliet 'his face be better than any man's', suggesting the Nurse acknowledges Romeo's good looks, but then goes on to saying he 'is not the flower of ~~court~~ courtesy'. The nurse is ranting to Juliet suggesting that she only picked Romeo for his good looks. From this we can understand Shakespeare wants the audience to acknowledge the bond between the Nurse and Juliet and how close they are. This is why the Nurse picks on the fact that Juliet may only be in love with him due to his looks and does not want Juliet to be disappointed.

"I'll warrant him", For the sake of Juliet, the Nurse had decided to endure Juliet's love for Romeo. The verb 'warrant' connotes prison and being arrested. This is quite ironic due to the fact that Romeo and Juliet

(Section A) are about to get married. Shakespeare's choice of word suggests that Shakespeare thinks that getting married means that you will be locked up for the rest of your life, which in a way is true as you would be committed to one person for the rest of your life. Shakespeare has done this to add humour so the audience was engaged in the play. This humour that was added, would have also lessened the tension that was rising. Shakespeare also knew that his audience would have married couples who would find the joke funny. By giving the Nurse this line, we see a humorous side to the nurse, which adds to her already humorous personality. However, ~~this~~ by ~~the~~ adding the joke, Shakespeare would have driven the audience to think about the Nurse's private life; was she married or if she had any children of her own. The joke seems quite bittersweet as ~~was~~ the audience ~~are~~ feel content about the relationship between ~~the~~ Juliet and the nurse, but ~~was~~ also feel sorry for the Nurse as the audience do not know much about the nurse.

(Section A continued)

In this extract, Shakespeare has also presented the nurse as blunt and rude.

"Beshrew your heart for sending me about to catch my death with jauncing up and down.

The nurse uses quite vile language towards Juliet such as: 'beshrew', 'wench' and

'paultrice'. The nurse ~~is~~ is usually presented as quite a jolly, humorous person, but

not quite so often rude. However, from the

use of vile language towards Juliet, we

can understand that they both have quite

a close relationship, which is why the

nurse feels safe and able to speak her

mind to Juliet. Shakespeare, has allowed

the audience to see another side to the

nurse in this extract that ~~hasn't~~ has not

been portrayed elsewhere in the play.

which is why the nurse's bluntness may

come across as a shock to the audience

and viewing the nurse in a different light.

"Henceforth do your messages yourself", the

nurse does not want to relay messages back

and forth for Juliet and is quite blunt

about it. The noun 'henceforth', ~~implies~~

suggests quite an adamant tone in the

(Section A continued) Nurse's voice and wants it to happen straight away. Shakespeare's choice of word here implies that he wants the audience to understand that the Nurse is quite sick of playing the messenger. The audience may start to feel annoyance towards the nurse because ~~it~~ she should not be acting that way towards Juliet. The audience may feel that Juliet is being wronged through the nurse's words because if they did have a close relationship, then the nurse would find no trouble in helping Juliet, which would make the audience question the nurse's relationship with Juliet. ~~with~~ The play was written in the 14th century, where at the time rich families would employ 'wet nurses', who would look after the children as their own and would breastfeed them as well. Lady Capulet would have employed the nurse and the nurse would have been Juliet's primary caregiver and a mother figure, which is why ~~the~~ the nurse's bluntness would confuse the readers.

(Section A continued) 3b • Shakespeare has shown the importance of a father figure between Romeo and the Friar. This has been shown through conversation between the two when ~~sayng~~ ^{Romeo said} "Good morrow father", or when the friar said "young, son".

The friar and Romeo have quite a close relationship and the friar is someone who Romeo ~~comes~~ seeks ~~for~~ help from and was the person who Romeo asked to wed him and Juliet. Shakespeare ~~has~~ made the friar the first person Romeo went to after falling in love with Juliet.

This would have made the audience further examine the close relationship between Romeo and the friar. ~~This~~

is because Romeo and Juliet were both from feuding families and ~~and~~ their families despised each other. This suggests that Romeo was close enough to the friar to ask ~~the~~ him to marry the couple and not judge. In the 14th century

~~reputation~~ reputation meant everything to rich families and would make sure there was nothing able to tarnish their reputation. This would shock Shakespeare's audience

(Section A continued) because their marriage would tarnish the reputation of the Capulets and Montagues, and ~~it~~ would be able to understand how close the friar and Romeo really are, for Romeo to trust the friar enough to tell anyone. ~~The~~ when Romeo addressed the friar as 'father', when he is but a priest, also suggest their close relationship as he refers to another man whom Romeo is not related to as father would warm the audience's hearts.

Shakespeare has also shown the importance of close relationships between Romeo and his cousin Benvolio.

Commentary

Part a) - Level 3 (9 marks)

- meets all requirements for Level 2 and is beginning to show signs of a Level 3, therefore a mark at the bottom of a Level 3 was awarded
- considers nurse to be - maternal figure, voice of honesty, ill or unwell, old
- points supported by appropriate examples
- terminology is lacking but considers - exclamation marks, connotations and dialogue

Part b) - Level 2 (8 marks)

- rather narrative and loses focus on the question
- some discussion of relationship between Romeo and Mercutio, Romeo and Juliet and Lord Capulet and Juliet. Not sufficiently developed to move into L3
- brief mention of marriage in Elizabethan era towards the end of the response

Question 4, Much Ado About Nothing

The extract for *Much Ado About Nothing* was taken from Act 5 Scene 1, lines 52 to 79.

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

Although there were only a small number of responses for this question, the quality ranged from Level 3 to 5. Focus centred around Leonato's anger towards Claudio and his verbal and physical challenges. A number of language, form and structural devices were explored including the use of metaphors, varied speech patterns, the repetitive nature of Leonato's anger and his dismissive contempt for Claudio, who he considers nothing more than a 'boy'. For Part b) other areas considered included the justice administered to Don John at the start and end of the play, Beatrice's demand for Claudio to exact justice on behalf of Hero, and the humorous discussion of the watch and their incompetent judicial approach.

Question 5, *Twelfth Night*

The extract for *Twelfth Night* was taken from Act 2 Scene 3, lines 142 to 172.

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

This was the least popular question in Section A. The marks awarded for Part a) were mainly clustered around Level 2 and 3, whilst Part b) was more successful, with candidates achieving Level 3 and 4 quality responses. In Part a) discussion centred around Maria's feelings for Malvolio and how she was 'mischievous', resorting to insults when discussing him. Part b) responses explored the way humour was conveyed through various characters such as: Sir Toby and Sir Andrew's humorously drunken conversations, the confusion caused by Olivia dressing as Cesario and the pranks played on Malvolio. Contextually, mention was made to the revelry of *Twelfth Night* and how historically it was a time for playing jokes on others.

Question 6, *The Merchant of Venice*

The extract for *The Merchant of Venice* was taken from Act 4 Scene 1, lines 1 to 34.

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

This was the third most popular choice in Section A and a full range of Levels/marks were awarded, with a couple of responses achieving full marks for either Part a) or b). Candidates overwhelmingly felt that the Duke was unfair to Shylock. Almost every response picked up on his calling Shylock 'Jew'. The language was mostly explored in relation to it demonstrating the Duke's bias towards Antonio. For Part b) the suffering discussed most was Shylock's and Jessica's. Candidates sympathised with Shylock and many used the quote about being spat on. This lent itself well to discussing the contextual attitudes towards the Jews in Venice. Jessica was not usually dealt with in as much detail but candidates recognised that she had a hard life with her father and often linked this to the lack of power held by women in Shakespeare's time.

Section B

Question 7, *An Inspector Calls*

The question required the candidates to explore the importance of power in *An Inspector Calls*.

Question 7 was the most popular choice in Section B. Responses were wide ranging and covered all Levels of the mark scheme, with some easily meeting the criteria for a Level 5. The majority of candidates discussed patriarchal power; power through wealth and capitalism (in relation to Mr Birling); power through the class system (Mrs Birling) and gender-based power issues (Sheila and Daisy). Quite a number of responses just focused on the family members, but the stronger ones looked carefully at the Inspector too and explored how he had power through knowledge. Contextually, the theme of power leant itself well to the discussion of capitalist vs socialist societies, social class structures and the lack of legal power for women.

Exemplar response

The response was awarded the following marks:

Q7 AO1 and AO3 – 14 marks

Q7 AO4 – 5 marks

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

Power is ~~felt~~ depicted by Sheila when she gets Eva Smith fired from her job. ~~She~~ "I caught sight of her smiling, as if to say, doesn't she look ugly". Sheila also calls Eva 'Pretty', this tells me that Sheila was incensed at the harsh truth ~~being~~ not being as eye-catching as Eva. She then goes on to approach the Manager ~~at~~ with such rage and threaten to cancel the membership if Eva is not fired from ~~the~~ working at the store. Sheila has clearly taken advantage of her upper class power ~~to~~ against working class, Eva Smith.

Power is again, showed, when Mrs Birling refuses to assist Eva when she asked the charity for ~~the~~ help. She also ~~to~~ refers to Eva as "A girl of that class". The powerful use of ~~'that'~~ the word 'that' completely eliminates Eva's identity and proves to us that

(Section B) Mrs Birling talks about Eva as if 'The Girl' is some sort of object, as if all working class people do not deserve ~~to~~ an identity / recognition.

Eric also uses his power to take advantage of Eva it has been said that Eric has been "steadily drinking for two years" This implies that when Eric met Eva Smith, he was drunk as he met her at a bar. Eric then says "I was at a stage where a chat easily turns nasty" ~~★~~ Therefore, by using the term 'nasty' fears out to us that Eric's intentions with Eva weren't serious, However, Eric used his Dad's money to keep Eva maintained as it had turned out she was pregnant with Eric's baby. ~~Could Eva have done this~~ Which brings us to contemplate ~~the~~ whether Eva has done this so that she could gain more power. ~~and~~

Commentary

- The candidate has produced 3 PEE (point, evidence, explanation) paragraphs, which explore power through - Sheila, Mrs Birling and Eric
- The response is just starting to show a sound understanding of the theme of power
- Brief links are made to context, although further development is required
- Textual examples are appropriate to the points being made and are appropriately analysed
- The candidate makes an interesting point at the end regarding Eva.

Question 8, An Inspector Calls

The question required the candidates to discuss how the relationship between Gerald Croft and Sheila Birling changes throughout the play.

This was the second most popular question in Section B. Many of the responses discussed the relationship between Sheila and Gerald rather than exploring how it changed over the course of the play. The common contextual link explored was the lack of power held by women in society. Many candidates quoted Sheila's comment on the ring being the one Gerald wanted

her to have, rather than one she might have chosen for herself. Some recognised foreshadowing of trouble when Sheila comments that she didn't see him the previous summer and there were one or two sound responses which discussed the fact that Sheila changes whereas Gerald does not and how this could present them with difficulties if the relationship was later renewed.

Question 9, *Hobson's Choice*

The question required the candidates to discuss the ways decisions are significant.

There were very few responses for this question and examiners found that they were all fairly narrative at times, with some elements of a critical style. Candidates did show some understanding of the decisions taken by Maggie to create a future for herself and Willie. Contextually, responses showed some understanding of the role of women at the time the play was set and the way Maggie did not conform to stereotype.

Question 11, *Blood Brothers*

The question required the candidates to explore the relationship between Mrs Lyons and Mrs Johnstone in the play.

Despite a small entry for this question, the majority of responses showed either some or a sound understanding of the relationship between Mrs Lyons and Mrs Johnstone and how it altered throughout the play. A few tended to become a little narrative at times, mainly discussing the deterioration in their relationship and the hatred felt by Mrs Lyons, resulting in physical threats. Contextually, responses tended to act as bolt-on sections, describing the financial, social and political diversities between classes in Liverpool at the time the play was set but not always linking ideas to the points being made or the question.

Exemplar response

The response was awarded the following marks:

Q11 AO1 and AO3 – 12 marks

Q11 AO4 – 3 marks

- 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

At the start of the play Mrs Lyons and Mrs Johnstones has a good relationship as they have met each other. Mrs Johnstone met Mrs Lyons at the job as Mrs Johnstones cleans Mrs/Mr Lyons house. But then the relation went bad after she promise she wont tell anyone that she gave one of the baby twins away. As after Mr Lyons came back from the holiday Mrs Lyons fired Mrs Johnstone. This cause Mrs Johnstone to struggle as in Liverpool lost of job there was a lot of people to loose their job. As Margaret Thatcher became prime minister this created Liverpool's economy to fall down. After

(Section B)

The reason was that Margaret that closed a lot of factories down which caused a lot of jobs being lost. This created the public to be angry towards her decision. This can relate Mrs. Johnstone like it was difficult for her to cope as she has kids. When Mrs. Lyons moved to Shekeshmerdale it creates relief for her. As she worries that Edward will find the truth about him self which could make her be hated.

A few months later The Council moved Mrs. Johnstone to Shekeshmerdale. This cause a problem to Mrs. Lyons, as once she found out she lives near Mrs. Johnstone. She runs to her house and grabs a knife and tries to kill her. This shows how bad the relation ships has been as she tried to kill Mrs. Johnstone. This can tell us from the action it creates guilt for

(Section B continued) here as Mrs Johnstone knows about it and can tell people the truth about Edward, which creates Mrs Lyons to become paranoid about her.

The hatred of Mrs Johnstone grew for Mrs Lyons which caused her to try and make Mickey hate Edward. She tried to manipulate Mickey that Edward is having affair with his wife Linda. This creates Mickey to be angry so much that he plans to kill Edward. This makes Mrs Lyons ^{said} happy as her she ~~know~~ son will die, but happy at the same time as she know that Mrs Johnstone will devildstade from this as she is Edward true & mother.

Commentary

- The response is fairly narrative at times but there are some elements of a critical style, which places the response at the top of a Level 2,
- Candidate discusses the deterioration in the relationship, from Mrs Johnstone working for Mrs Lyons to Mrs Lyon's hatred of Mrs Johnstone and how she threatens Mrs Johnstone with a knife.
- Mention is also made to Mrs Lyon's manipulation of Mickey
- There is 1 large section on context.

Question 12, Blood Brothers

The question required the candidates to discuss the ways love is important in the play.

Key areas explored included maternal love through both Mrs Johnstone and Mrs Lyons, the sibling love of Mickey, Edward and Sammy and the love of Mickey and Linda. One candidate even considered whether Mr Lyons showed any love for his family. Contextually, points made were slightly weaker than those in Question 11. Most candidates considered how parental love varied between classes, particularly with Edward receiving a better education and upbringing – although this point was lacking further exploration or clarification, especially as it is clear that Mrs Johnstone loves her children but is unable to provide for them.

Question 13, Journey's End

The question required the candidates to discuss the ways social class is presented in the play.

Question 13 was the least popular of the Journey's End questions, with responses achieving marks across all levels and one candidate achieving full marks for both AO1/3 and AO4. All responses considered the various classes presented within the trenches and how the class system generally established a hierarchy within the dugout – with senior officers mainly coming from a public school upper- and middle-class background, whilst the general soldiers, such as Mason, were from a working-class background. The stronger responses in Level 3, 4 and 5 used the contextual impact of WWI to explore how this stereotype was inverted through the character of Trotter and his promotion. Other contextual links were made to propaganda and patriotism.

Question 14, Journey's End

The question required the candidates to discuss how Hibbert is significant in *Journey's End*.

Although this was the more popular of the 2 questions, there were still very few entries. Responses seen ranged across all Levels, with a number showing secure and at times perceptive understanding of how Hibbert is significant in the play. The majority of candidates considered Hibbert a coward and explored the way he was using his 'neuralgia' as a means of escape. These ideas were then used to explore how his attitude contrasted to that of Stanhope, Osborne and Raleigh. Mention was also made to the other officers' opinions of Hibbert and particularly his confrontational interaction with Stanhope. All responses were particularly strong when it came to context and the way society used propaganda as a means of encouraging men to fight for one's country, as it was seen as a noble and honourable thing to do.

Question 15, Animal Farm

The question required the candidates to explore how humans are presented in the novel.

Animal Farm was the third most popular text in Section B, however the majority of candidates opted for Question 16, with only a few candidates answering Question 15 on the presentation of humans. Responses mainly focused on the character of Mr Jones, although 1 or two candidates briefly mentioned Mr Pilkington and Mr Frederick and their interaction with Napoleon. Some responses were fairly narrative in style and although they did show some

understanding of Mr Jones' presentation, the responses were fairly superficial, discussing how he was a 'bad farmer' who treated the animals cruelly and how all the animals hated him. There was also a lack of contextual discussion at times.

Question 16, *Animal Farm*

The question required the candidates to discuss how power is significant in *Animal Farm*.

This was a popular question with the majority of candidates achieving marks in a Level 4 or above. The majority of candidates explored a number of areas in the novel including: Napoleon's use of violence and fear to oppress and control the other animals; his use of the 'nine dogs' to intimidate the animals and the gradual alteration of the seven commandments to maintain his power. Some responses veered away from power and became more focused on the theme of fear; however, most candidates were able to explain how the two themes were interlinked. Contextually, candidates associated the misuse of power on the farm to that of Stalin and his oppressive regime, driven by propaganda and show trials.

Question 17, *Lord of the Flies*

The question required the candidates to discuss how Roger is important in *Lord of the Flies*.

This was one of the least popular questions on the paper, however the responses seen were generally sustained and showed a thorough understanding and engagement with the novel. Candidates discussed how Roger was an unpredictable and violent boy, who appeared to enjoy physically hurting others. Many explored how his violent tendencies evolved from a controlled, conditioned behaviour, with some restraint, to his later savage desire for killing. Contextually, candidates linked the presentation of Roger to Golding's philosophy that human nature is unpredictable and how even young boys, who have been conditioned by society, when presented with the opportunity, can descend into savagery and violence.

Question 18, *Lord of the Flies*

The question required the candidates to explore how fear is significant in the novel.

This question also had a small entry, although the quality of responses ranged across all Levels. All responses from Level 3 upwards showed a secure understanding of the theme of fear and the main areas discussed included: fear of the 'Beast', fear of the unknown and being isolated on the island without adults, and the fear of each other – particularly the fear of violence from Roger and Jack. Some more perceptive answers discussed Simon's revelation that the beast was inside them and that was the thing they should fear the most. Points were well supported by textual examples and contextually, most candidates related their responses to Golding's experiences as a teacher and the fear of the political, social and global unrest as a result of war.

Question 21, *The Woman in Black*

The question required the candidates to discuss how the residents of Crythin Gifford are significant in the novel.

Although there were only a few candidates who answered this question, all of them showed a secure and at times perceptive knowledge and understanding of the novel. The main residents discussed included: Samuel Daily, Mr Jerome and Keckwick and their interactions with the woman in black. The more perceptive responses also explored the wider community, particularly the landlord and patrons of the pub, and the reluctance of residents to speak to Kipps. Contextually, discussions were made to the Gothic genre and the superstitious nature of isolated communities.

Question 22, *The Woman in Black*

The question required the candidates to explore how danger is important in *The Woman in Black*.

The final question on the paper also had a small entry of responses. The majority of marks awarded ranged from Level 1 to Level 3, with one extremely discerning response that was awarded full marks for AO1, 3 and 4. There were many areas covered by the candidates, including the danger of seeing the woman in black and what that would lead to, the way tension is used to raise the danger felt by the reader and how it altered Kipps' perception and attitude to ghosts and the use of noises, isolated settings and place names to create a sense of danger. Contextually, ideas were linked to Gothic genre traits, particularly the use of isolation and the remoteness of communities.

Paper Summary

Despite a smaller entry this series, the Principal Examiner recommends the following:

Section A

- 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 succinct. One or two-word examples are often much more successful than longer quotations

- refer back to the question to maintain focus

Section B

- 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 avoid spending too long on it
- allow a few minutes to proof read your work to check for any errors particularly in relation to AO4.

General:

- please remember to identify the question numbers that you are attempting in each section of the paper.
- write your response to each question in the right part of the answer booklet.

Finally, I would like to thank you for all your hard work in these unprecedented times and on behalf of Pearson I would like to congratulate all centres and candidates and wish them well for the coming year.