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Examiners' Report

Principal Examiner Feedback

November 2021

Pearson Edexcel GCSE

English Literature (1ET0)

Paper 1: Shakespeare and Post-1914 Literature

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November 2021

Publications Code 1EN0\_02\_pef\_20220113

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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 the challenges of 2021 and many candidates gaining their GCSE qualifications in the summer, there were still a small number of entries in the November examination. It was extremely rewarding to see how well-prepared students were to sit this exam and the Principal Examiner was able to award a range of marks across both sections of the paper. 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* second. Fewer candidates chose *The Tempest*, *Twelfth Night* and *The Merchant of Venice*. There were no entries for *Much Ado About Nothing*.

There was evidence that most of the candidates were able to answer both parts of Section A, although one or two candidates combined their answers to parts a) and b) in one essay, which caused problems when marking. In many

cases candidates had acquired the 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.

Similarly, many candidates did well with the Part b) question and were able to demonstrate a good understanding of the whole text and were able to select a range of examples from the wider play. The integration of social, cultural and historical context was included in the majority of responses and candidates who were awarded higher level marks had carefully integrated their contextual comments throughout the response whilst relating them to point being made.

## **Section B**

This year marked the first year for the 4 new texts (2 play and 2 prose) within the Post 1914 British literature section of the paper. Candidates now have a choice from six play texts or six prose texts and have to answer one question from a choice of two for each text. The maximum marks for the question are 40 for AO1 (16 marks) and AO3 (16 marks) making a total mark out of 32. There is also a mark out for 8 for AO4.

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

*Empress*: Tanika Gupta

*Refugee Boy*: Benjamin Zephaniah (adapted for the stage by Lemn Sissay)

### **British Novel**

*Animal Farm*: George Orwell

*Lord of the Flies*: William Golding

*Anita and Me*: Meera Syal

*The Woman in Black*: Susan Hill

*Coram Boy*: Jamila Gavin

*Boys Don't Cry*: Malorie Blackman

The most popular texts for Section B were *An Inspector Calls* and *Animal Farm*. There were 1 or 2 entries for *Blood Brothers*, *Journey's End*, *Lord of the Flies* and *The Woman in Black*. There were no responses for the other texts in Section B.

The Section B questions appeared accessible to all candidates and although there were some candidates that maintained a more narrative approach and achieved Level 2 marks, many candidates were able to meet the requirements for a Level 3 and a few were awarded marks in Levels 4 and 5. The majority of candidates showed an understanding of context and its relationship to the text. There were still some examples of unrelated or bolt on contextual sections, as seen in previous series, but it was pleasing to see many contextual comments integrated and relevant to the points being made.

## **Section A – question analysis**

### **Question 1, Macbeth**

The extract for *Macbeth* was taken from Act 1 Scene 4, lines 11 to 43.

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

This was the most popular question in Section A and a range of marks were awarded across all 5 levels. There were one or two examples of candidates not answering Part a) or Part b) but of those that did answer both parts, the majority showed an understanding of the character of Duncan and the presentation of ambition.

In Part a), there were a number of candidates that discussed how Duncan was a good ruler and an honourable man, who respected his kinsmen, especially Macbeth. Whilst some candidates integrated small concise quotations, which were closely analysed for language, form and structure and included accurate terminology, there were a few candidates who included larger sections of the extract without specific analysis of key features or the use of terminology.

For Part b) the most common ambition discussed was that of Macbeth and his desire to become king. Many candidates also focused on Lady Macbeth and her ambition for power and status. Both these areas gave candidates a wealth of material to choose from and there were one or 2 responses that were awarded Level 5 marks for their perceptive composition and analysis. The question also enabled the candidates to discuss the contextual nature of the Divine Right of Kings and regicide and the role of women in Jacobean times.

### **Exemplar response**

The response was awarded the following marks:

1a) 15 marks

1b) 15 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

1a) Question 4  Question 5  Question 6

Shakespeare presents Duncan as genuine. This is shown by 'There's no art to find the mind's construction in the face', the use of imagery of the mind to bind everyone differently suggesting Duncan being humble and being equal to everyone else. Shakespeare embodies gratitude through Duncan. This is shown by 'let me enfold thee and hold thee to my heart', the use of the imperials 'let' and 'had' symbolise a caring and sense of emotional attachment, allowing Duncan to help others. Shakespeare portrays kindness through Duncan. This is revealed through the collective use of 'we'. 'we will establish' and 'we name hereafter'

(Section A) the use of this embodies the collectiveness of Duncan's kindness to gather everyone to be presented as an equal.

Shakespeare also embodies Duncan to be noble. This is shown through 'But signs of nobleness, like stars, shall shine on all deserving'. This portrays the image of the 'stars' to stand alone however are all connected. The repetitive 's' embodies a soft tone in his speech. Shakespeare conveys Duncan as a gentleman. This is shown by the use of sibilance, 'Stars, shall, shine'. The use of the 's' allows the tone of Duncan's speech to be softer and quieter.



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(Section A continued) 1/2b) Ambition is something that embodies kindness in return for a purpose. Shakespeare exercises ambition in the play through Lady Macbeth. This is shown through Lady Macbeth persuading Macbeth to kill Duncan. Lady Macbeth picks at Macbeth's masculinity, allowing her ambition to overwhelm her. Lady Macbeth's ambition is for Duncan to be killed so Macbeth can be king, allowing also her status to arise.

¶ Shakespeare portrays the importance of ambition through Lady Macbeth. This is shown through the destruction of Macbeth's masculinity, ~~by~~ by the reference of 'coward'. Ambition can consume one's mind, this is conveyed.

(Section A continued)

through Lady Macbeth's idea to kill a king. Shakespeare embodies the use of regicide of a Divine right of kings to contrast the use of ~~my~~ ambition to overcome one's mind, turning them ~~prophets~~ psychos.

Ambition is also symbolised through Macbeth's 'vaulting ambition'. This is shown ~~through~~ just after Macbeth has killed Duncan.

Macbeth's ambition is fueled by Lady Macbeth's words.

Shakespeare embodies the importance of ambition to lead to Macbeth's downfall as a tragic hero. Macbeth's ambition was to become king by committing regicide however everything leading up to his 'vaulting

(Section A continued)

ambition has ~~to~~  
allowed Macbeth to be  
corrupted by ambition.

Shakespeare exercises ambition  
through ~~the~~ Macbeths meeting  
with the witches. This  
is ~~revealed~~ ~~revealed~~ through  
the prophecys, the witches  
command 'an hail thane  
of cawdor' and 'no  
man born from can  
kill Macbeth'. These ~~at~~  
contribute to Macbeths  
ambition to kill Duncan.

Shakespeare embodies Macbeth  
to be a tragic hero  
with one of his downfalls  
being ambition. Ambition could  
be referenced to be  
Macbeths peripetia of the  
play, the reverse of his  
actions resulting in his  
downfall. Shakespeares plays  
was performed to cotemporary

(Section A continued)

audiences which  
would allow the audience  
to visually see how  
ambition can corrupt anyone.  
In the era Shakespeare  
performed Macbeth was in  
the time of the Soviet  
union allowing <sup>views</sup> ~~views~~ of  
'blood and anguish' to be  
acceptable.

## Commentary

Part a)

- although the response is slightly formulaic in style the candidate analyses a wide range of examples from the extract and shows a sustained understanding of the character of Duncan, and how he is presented as a 'genuine, 'humble' and 'noble' man who is grateful for the actions of others
- each paragraph/point is well supported by appropriate examples from the extract, which relate to the points being made
- the response includes a range of both structural and language terminology, including – imagery, imperatives, sibilance and repetition.

Part b)

- the candidate shows a sustained understanding of how ambition is important in other areas of the play. These include: Lady Macbeth's ambition and her manipulation of Macbeth, Macbeth's 'vaulting ambition' and how his ambition corrupts him and leads to his eventual downfall
- the examples given illustrate a secure understanding of the play and the way ambition destroys the Macbeths. There are a number of textual examples, which are integrated within the response and support the points being made
- despite a slight error in the final contextual comment, overall, the response makes appropriate links to the Divine Right of Kings and regicide. Mention is also made to the way Shakespeare uses Macbeth's ambition to illustrate to the audience how ambition can corrupt a person and to teach a moral lesson.

## **Question 2, The Tempest**

The extract for *The Tempest* was taken from Act 3 Scene 3, lines 53 to 82

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

### **Question 3, Romeo and Juliet**

The extract for *Romeo and Juliet* was taken from Act 4, Scene 1, lines 89 to 120.

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

This was the second most popular text in Section A and although the entry numbers were small, responses were seen across all Levels. The majority of candidates were able to discuss how Friar Lawrence was an organised and confident man, who was able to act quickly when devising a plan to help Juliet. Some candidates were able to identify a number of language or structural features, although the use of terminology was weaker than responses seen for Question 1. There were a number of responses where candidates had combined Parts a) and b) in one essay, which made identifying key components difficult. For Part b) the main deaths discussed were those of Romeo and Juliet and how it was predicted in the Prologue. The deaths of Mercutio and Tybalt were also popular choices and most candidates showed a sound understanding of how the theme was presented throughout the play. Contextually, areas that were considered included: the importance of family honour and how this sometimes culminated in violence and death.

### **Exemplar response**

The response was awarded the following marks:

3a) 20 marks

3b) 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

Part A:

At the beginning of the extract, Friar Lawrence is presented to be a person who people trust. This ~~is~~<sup>is</sup> illustrated through the use of triplication, when the Friar says, "Go home, be merry, give consent to marry Paris." This demonstrates how the Friar is attempting to put his plan for Juliet into fruition by telling her what to do. The Friar uses the abstract noun 'be merry' which suggests that he has only good intentions for Juliet. Shakespeare may have done this to present the situation as hopeful, despite readers thinking there will be a solemn wedding. The Friar also uses the dynamic verb 'give consent' which conveys the idea that they are in control of their own fate. As a result, readers are more likely to be optimistic that Juliet's plan will succeed. The verb 'marry' may have been used by Shakespeare to display the ~~consequences~~ consequences of their plan failure - readers will know that if the plan fails, Juliet will marry Paris, and this is against her wishes. Through the use of abstract nouns and dynamic verbs, Shakespeare presents Friar Lawrence to be trustworthy.



(Section A)

In the middle of the extract, Shakespeare presents Friar Lawrence to be sure of his plan. This is conveyed through the use of simile, when the Friar says, "The roses in thy lips and cheeks shall fade [...] like death when he shuts the day of life." This shows how Friar Lawrence is convinced of his plan as he reassures Juliet of how they will succeed. The Friar uses the metaphor 'the roses in thy cheeks' to symbolise Juliet's beauty; this may convince readers to trust the Friar more as he has Juliet's best interests at heart. Shakespeare uses the simile 'fade like death' to portray the fate of Juliet. This reinforces Juliet and the Friar's plan, allowing readers to be more confident they will succeed. The Friar also uses personification by calling death 'he' - this may display how the Friar now feels that they have conquered death (due to his plan), thus, he refers to death as a mortal being. A contemporary audience would strongly disagree with this due to the attitude towards death in the Elizabethan era. Through the use of simile, metaphor and personification, the Friar is presented as convinced of his plan.

→

(Section A continued)

Towards the end of the extract, Friar Lawrence is presented to be optimistic and hopeful. This is encapsulated through the use of modal verbs, when the Friar says, "And wither shall he come. And he and I will watch thy waking." This demonstrates the Friar's confidence that the plan will work exactly how he ~~was~~ imagined it. The Friar uses the modal verb 'shall' to present his confidence and optimistic nature. This may make <sup>modern</sup> readers more assured of the ~~fact~~ <sup>success</sup> of the plan, due to the Friar's hopefulness. As well as this, the Friar also uses the modal verb 'will' to symbolise his ~~absolute~~ absolute certainty towards the plan's success. Shakespeare may have done this to provide readers with a sense of hope for Juliet (just like the Friar) despite writing of the horrible fate she will suffer as a consequence to the Friar's plan. The Friar uses the dynamic verbs 'watch' and 'waking'; both of these display actions that will be taken after Juliet awakens, displaying the optimistic nature of the Friar. Hence, by using modal verbs and dynamic verbs, Friar Lawrence is presented as optimistic and hopeful.

(Section A continued) Part B:

Death is a key theme in the play, and centres largely around characters who choose not to follow the rules of family and honour.

The importance of death is presented in Act 1, when Tybalt becomes infuriated at Romeo's presence at the Capulet Ball. This is encapsulated through the use of exclamative tone, when Tybalt says, "It is thy will that strike him dead I hold it not a sin!"

This demonstrates the fury that Tybalt was due to Romeo ~~at~~ appearing at the Capulet ball. Tybalt converses in an exclamative tone to illustrate his anger at Romeo for entering the Capulet house. This may be due to Tybalt feeling that his family honour has been violated as Romeo (a sworn enemy) intruded their ball. An audience from the Elizabethan era would likely agree with Tybalt's reaction due to the nature and severity of the family feud.

However, a modern audience may see this as an opportunity for reconciliation as nowadays, views about prolonged hatred have differed. The dynamic verb 'to strike him dead' symbolises the actions that Tybalt wants to incur on Romeo, demonstrating his anger to the readers. Consequently, ~~the~~ <sup>the</sup> use of exclamative tone and dynamic verbs present the infuriated nature of Tybalt.

(Section A continued) who wants to kill Romeo ~~for abandoning~~  
~~family honour~~, showing that death should be incurred to  
not let that violate family honour.

The importance of death is illustrated in Act 3, when Romeo wants to take revenge on Tybalt for killing Mercutio. This is demonstrated through the use of modal verbs when Romeo says, "Mercutio's soul lies a little above our heads. Either thou, I, or both must go with him." This illustrates Romeo's obsession with wanting revenge on Tybalt after he killed Mercutio and he himself is willing to die in the process. Romeo personifies Mercutio's soul by saying that it 'lies above ~~the~~ <sup>our</sup> heads', demonstrating the belief of Romeo that Mercutio is waiting for one of them to join him. During the Elizabethan era, due to the largely Catholic society, most people believed in an afterlife. As a result, a contemporary audience will likely empathise with Romeo's suggestion that Mercutio is waiting for one of them. Nonetheless, a modern audience may feel that Romeo is just showing his loyalty towards Mercutio due to his attempt to avenge him. Shakespeare uses the modal verb 'must' to encapsulate the need for either Tybalt or Romeo to die with Mercutio. Romeo may be saying this due to the necessity for men to be highly masculine at the time; when a

(Section A continued) family member died, it was usual for other family members to take revenge for family honour. As well as this, men were almost obligated to take up a duel if they were challenged to prove their masculinity - Romeo may be showing this through his challenge to Tybalt. Consequently, by using personification and modal verbs, death is presented to be something that must happen in order to take revenge.

The importance of death is encapsulated in Act 5, when Juliet kills herself due to her love for Romeo. This is demonstrated through the use of oxymoron, when Juliet says, "O happy dagger, this is my death! Here, let me rust and die." This symbolises Juliet's want to die after Romeo dies, illustrating how love led to the death of both. Juliet uses the oxymoron 'happy dagger' which could demonstrate her hesitation towards her own suicide. Shakespeare may have done this to display conflict in Juliet, who is still unsure of what to do. Then, Juliet uses the dynamic verbs 'rust' and 'die'; these symbolise Juliet's feeling that death is necessary due to her being without her love. A modern audience may question why Juliet did this due to her youth and innocence, likewise, a contemporary audience may feel the same, due to the attitudes towards suicide in the Elizabethan period. Suicide was

(Section A continued) ~~was~~ a major sin in the Catholic society, thus, audiences of the time may find disgust in the fact that Juliet did this. ~~In addition~~ through the use of oxymoron and dynamic verbs, death is presented to be ~~necessary~~ <sup>the consequence</sup> to those who lost their loved ones.

## Commentary

### Part a)

- the response meets all the requirements of a Level 5. The candidate shows a perceptive understanding of the extract and how Friar Lawrence is presented as, 'a person who people trust' and 'optimistic and hopeful' that his plan will succeed
- although some exemplification is a little long at times, every point is well supported with examples from the extract and the evidence selected is relevant to each point being made. The response is cohesively written and the candidate considers alternative interpretations or reasons for the way Friar Lawrence is presented: 'Shakespeare may have done this...'
- terminology is extremely wide ranging and includes close focus on both language and structural features: 'dynamic verbs', 'simile', 'modal verbs'
- there are contextual comments made, which are not required in this part of the question, however this does not detract from the detail and depth of the overall response.

### Part b)

- an assured response, showing a high level of engagement and understanding of the play. The candidate covers a number of key areas including the deaths of Tybalt, Mercutio, Romeo and Juliet and how their deaths are significant to the rest of the play
- the focus at the start centres on Tybalt's desire for revenge rather than the theme of death, although the candidate does go on to explain why this desire for retribution is significant and how it eventually leads to Tybalt desiring Romeo's death
- there is some analysis of language form and structure, which is not required for this part of the question, however, as the majority of the response is perceptive and detailed, with wide ranging examples, this can be discounted when awarding a mark
- discussion of context is excellent and points made relate to the theme of death and how both a contemporary and Elizabethan audience would view the play. Mention is also made to family honour and the religious significance of murder and suicide.

**Question 4, *Much Ado About Nothing***

The extract for *Much Ado About Nothing* was taken from Act 3 Scene 3, lines 16 to 49.

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

**Question 5, *Twelfth Night***

The extract for *Twelfth Night* was taken from Act 3 Scene 2, lines 16 to 49.

For part a) candidates were asked to explore how Shakespeare presented Fabian's and Sir Toby's advice to Sir Andrew in the extract, whilst part b) required candidates to explain the importance of women elsewhere in the play.

**Question 6, *The Merchant of Venice***

The extract for *The Merchant of Venice* was taken from Act 2 Scene 2, lines 1 to 30.

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

## **Section B – question analysis**

### **Question 7, *An Inspector Calls***

The question required the candidates to discuss the importance of Mrs Birling in the play.

Question 7 was the most popular choice in Section B. Responses were wide ranging and marks were awarded across all levels of the mark scheme, with some easily meeting the criteria for full marks at a Level 5. The majority of candidates discussed the way Mrs Birling was presented as a cold, stern woman who was socially superior to her husband. Consideration was made to her relationship with her husband, and how she showed very little affection for or understanding of Eric and Sheila as young people. The higher-level responses explored the way Mrs Birling abused her position in the women's charity and showed no remorse for her treatment of Eva/Daisy. Exemplification from the text was wide ranging and, in most cases, helped to develop the points being made. Contextually, virtually all candidates were able to discuss the patriarchal nature of Edwardian society and the social class structures within the play.



**Q7, Exemplar response**

The response was awarded the following marks:

Q7 AO1 and AO3 – 23 marks

Q7 AO4 – 6 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

Question 23

Question 24

Question 25

Question 26

Question 27

Question 28

Question 29

Question 30

In an Inspector Calls, the character of Mrs Birling is significant as it represents the lack of remorse, change and responsibility.

Mrs Birling and Mr Birling have no character arch. They do not change ~~themselves~~ themselves after being inspected. At the start, when Sheila calls Eric "~~squiffy~~" "squiffy" Mrs Birling reacts as if Eric is ~~innocent~~ not capable of being drunk or responsible for any mischief. She defends him. However, at the end she still remains the same as ~~she~~

(Section B) after finding out about Eric and Eva she says "Eric, I can't believe it". This symbolises ~~how~~ how much she does not know her own children. through ~~his~~ this ~~is~~ Priestley shows the audience how the stage direction's at the beginning foreshadowed the families behaviour. They were describing the furniture as comfortable and in style however "not homelike" as well as the lighting being "pink and intimate but change to brighter and harder when the Inspector arrives". This suggests suspense and maybe the Inspector will ~~be~~ uncover something.

Mrs Birling ~~is~~ also states "I accept no blame" at the Eva Smith incident and ~~she~~ justifies not helping Eva as "I didn't like her manner" and "girls of that class". This shows the audience the negative impact of the social classes. This is something Priestley wishes to focus on as he is a socialist. It shows how heartless ~~and~~ Mrs Birling is.

(Section B continued) In addition to that, it links to her husband's ideas and morals to as she is his "social superior". Mr Birling believes in capitalism and that shows when, he mentions "lower costs and higher prices" when speaking about business. This suggests being selfish and charging the poor high ~~price~~ prices for low ~~quantity~~ quality products. ~~He~~ He also says "I accept no responsibility" for Eva which is the same as Mrs Birling.

The Inspector's name is Goole and this has ghostly connotations. It can be a metaphor for being ~~to~~ inspected by character. He said "we are ~~members~~ members of one body" and ~~the~~ "one Eva Smith is gone but there are millions and millions more".

This also speaks for Priestley's socialist views as he believes that we need to work together "like bees in a beehive" like Mr Birling would say. ~~This links~~ This links to Sybil as she is a prime example of

(Section B continued) how members of society in high class and power can create a sequence of negative ~~eff~~ effects on the others as we are all "responsible for each other". The word "responsible" is a common motif in the play as that is what the Inspector came to teach.

The older generation of Birling's did not change however some of the younger generation did. For example Sybil's daughter Sheila at the start was jealous of how "pretty" Eva was as a lower class girl. She justified mistreating her as she was in a "furious ~~temper~~ temper". This ~~implies~~ implies misusing your power.

However at the end, Sheila says "I'll ~~never~~ never, never do it again" and "I'm ashamed of you". This suggests a character arc, change, responsibility and maturing, unlike Sybil. Sheila also changes her relationship with Gerald. At the start she is happy to be

(Section B continued) "finally engaged" and thinks the ring is "perfect" however at the end returns the ring to Gerald and says "you and I aren't the same people who sat down to dinner". The ring return scene symbolizes Sheila's partner was not ~~being~~ changing his <sup>negative</sup> views so she left him. This contrasts Mrs Birling and Mr Birling.

Sybil also threatens the Inspector and reminds him of ~~his~~ her husband's position as he once was a mayor. This may be a reference to how women at the time had no opportunity to be of high position so therefore ~~could~~ had say their husbands are instead. It also suggests she once again uses her power to intimidate someone. However, Goole is not afraid of the Birling's and says "one line of enquiry at a time". This shows how he is not afraid of power.

In conclusion, Sybil Birling's importance in the play symbolizes ~~stubbornness~~

(Section B continued) Abuse of power, being stubborn and not accepting responsibility for her own actions. Through this Priestley represents ~~the~~ the consequences of the social class system, capitalism and abuse of power. The play was also written ~~to~~ at the time of the world war which ~~was~~ her husband suspected would never happen. Her husband also said the Titanic was "unsinkable, absolutely unsinkable". This suggests that Priestley wants the audience to not take the Birlings' opinions serious as they are ignorant and wrong. ~~It highlights~~ The dramatic irony highlights Priestley's view on Sybil and Arthur Birling to be negative.

### Commentary

- the candidate shows a sustained understanding of Mrs Birling and how she is a 'heartless' woman, who does not understand her children and tries to intimidate the Inspector when he is interrogating her
- the focus of the response does deviate from time to time, moving away from Mrs Birling to discuss other characters in the play, however most paragraphs do revert back to discussing Mrs Birling
- there are a range of examples provided to support each point made and it is clear the candidate has studied the entire play
- contextually, discussion covers capitalist attitudes and the differing social classes presented through the character of Mrs Birling and her attitude to others.

### **Question 8, *An Inspector Calls***

The question required the candidates to discuss the significance of appearance in *An Inspector Calls*.

This was the second most popular question in Section B. Many of the responses used the quotation provided in the question paper as a starting point to explore the ambiguous appearance of the Inspector throughout the play. Areas discussed included: his name, his depth of knowledge and his interrogation of the Birlings and Gerald. Contextually, candidates used the character of the Inspector to discuss the differences between a capitalist and socialist viewpoint. There were a number of candidates who took a slightly nuanced approach to the question and discussed the physical appearance of characters - the clothing they were wearing and their living conditions - large house, port, cigars etc. In many cases this approach made for an interesting discussion but some responses were rather superficial and did not fully discuss why some of these physical features were significant to the theme of appearance.



**Q8, Exemplar response**

The response was awarded the following marks:

Q7 AO1 and AO3 – 28 marks

Q7 AO4 – 6 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             Question 23             Question 24   
   Question 25             Question 26             Question 27   
   Question 28             Question 29             Question 30

Appearance is significant in 'an inspector calls' as it seems to be what the birling's only care about. Mr Birling is introduced as a "hard headed business man". He believes that his wealth is hard earned and that his 'power' had nothing to do with it. It presents him as egotistical as they are supposed to be celebrating Sheila and Gerald's engagement, however, seem to be talking about wealth, "unsinkable, absolutely unsinkable". By repeating "unsinkable", Priestley emphasises Mr Birling's level of ignorance. The dramatic irony invites the audience to mock this hubris as the Titanic later in years sinks. ~~The 'Titanic' is also a metaphor for the family. At the beginning of the play~~  
The 'Titanic' is also a metaphor for the family. At the beginning of the play they're presented as a strong family which by the end

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they are their dynamic crumbles from the revelation of lies and secrets.

Mr Birling's political view of capitalism merges into his moral views as he discusses how hard a man works to 'take care of his family', however his wealth and hierarchy is what put him in a comfortable position. The Birling's leave their table unclad to present their 'finewood', this reiterates how arrogant they are as a family as they strive hard to show off their wealth to Gerald. They also do this by bringing fetching the port to pass around the table. Port is an expensive wine, so they used it to show they have 'expensive taste' in things.

To the audience the appearance of how ~~was~~ they are introduced to certain members of the family evolves during the play. <sup>through</sup> Sheila goes from calling her parents "mummy and daddy" to "father and mother". It ~~en~~ portrays how her level of maturity has increased during the play. "They're not cheap labour, they're people", this quote finalises Sheila's character development as ~~she~~ her social views change from capitalism to socialism, it also paints that the inspector's aim was fulfilled as Sheila and Eric were left guilty and remorseful.

Mr and Mrs Birling ~~are~~ appearances remain unchanged, along with Gerald. Although Gerald feels guilty about his affair with 'Daisy'

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he takes pleasure knowing the inspector wasn't real which shows he is shallow, he is along with Mr and Mrs Birling. They only cared about how they would appear to everyone.

Daisy Renton. The name Eva chose represents how what she has experienced. Eva Smith was pure and pretty like a daisy, however, they all took turns ~~trampling~~ 'renting' her. Daisy's are flowers which either get trampled or picked, Eva Smith's life was trampled all over by the Birlings, they each took turns playing a part in her suicide so it is unbelievable how Mr and Mrs Birling were left unfazed by the news of their daughter's death whilst Sheila and Eric were left disturbed. It illustrates how the younger generation are more in touch with ~~reality~~ humanity than the older generation.

The inspector appears astute and powerful as he speaks to each member of the family ~~as~~ with authority. "If man ~~one~~ ~~that~~ thought have not learned a lesson, they will be <sup>taught</sup> ~~taught~~ in fire and blood and anguish". The 'If' comes off as authoritative and threatening which shows the inspector holds a sort of power over them. ~~It is~~ "the fire and blood and anguish" is biblical connotation which infers how the inspector represents a God-like figure. It also foreshadows the next historical event yet to happen to man, 'World War I' which will ensure mankind are dealt with.

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Priestley's purpose was ~~fulfill~~ fulfilled as socialism was introduced to the family and the inspector warned them of things to come. Appearances change throughout the play, for better and for worse, but the lasting message of ~~capitalism~~ capitalism essentially being bad is spoken to the audience.

### Commentary

- the candidate has produced an assured piece of writing, which explores a number of characters and situations and the way appearance is significant in the play
- the response also discusses the presentation of: Mr Birling, an arrogant and 'hard headed business man', Sheila, a naïve young woman who matures as the play develops, Eva/Daisy, a pure and pretty young woman and the Inspector, an astute, powerful and authoritative character
- all comments made are supported by discerning examples and analysis is well-developed. The comment relating to the way the Titanic is a metaphor for the Birling family is particularly interesting
- contextually, there is mention made to the concepts of socialism and capitalism and WWI, however these points could be developed further to move the response higher up the Level.

**Question 9, Hobson's Choice**

The question required the candidates to discuss how control was significant in *Hobson's Choice*.

**Question 10, Hobson's Choice**

The question required the candidates to discuss how Hobson's Boot Shop changes in the play.

**Question 11, Blood Brothers**

The question required the candidates to discuss the ways growing up is important in *Blood Brothers*.

**Question 12, Blood Brothers**

The question required the candidates to discuss the significance of Linda in the play.

**Question 13, Journey's End**

The question required the candidates to discuss how the Colonel is significant in the play.

**Question 14, Journey's End**

The question required the candidates to discuss the ways the horrors of war are presented in *Journey's End*.

**Question 15, The Empress**

The question required the candidates to discuss why different people's positions in society are important in *The Empress*.

**Question 16, The Empress**

The question required the candidates to discuss the ways Rani changes in the play.

**Question 17, Refugee Boy**

The question required the candidates to discuss how Ruth is important in the play.

**Question 18, Refugee Boy**

The question required the candidates to discuss how people try to help others in *Refugee Boy*.

**Question 19, Animal Farm**

The question required the candidates to explore how inequality is presented in *Animal Farm*.

*Animal Farm* was the third most popular text in Section B. The marks awarded covered all Levels, with the majority of responses being awarded Level 3 marks. Many of the candidates showed a sound understanding of the novel and many areas were discussed. These included: Old Major's speech and how the animals suffered from persecution and inequality at the hands of humans, the creation of the commandments to eradicate inequality and the way the pigs gradually amended the commandments to re-create inequality on the farm. Contextually, comments were made to the Russian Revolution and the inequality between the leaders and the people and the use of propaganda to control and manipulate the population of the Soviet Union.

**Q19, Exemplar response**

The response was awarded the following marks:

Q7 AO1 and AO3 – 19 marks

Q7 AO4 – 6 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 | ✖ | Question 23 | ✖ | Question 24 | ✖ |
| Question 25 | ✖ | Question 26 | ✖ | Question 27 | ✖ |
| Question 28 | ✖ | Question 29 | ✖ | Question 30 | ✖ |

19) Old Major <sup>chickens.</sup> ~~equality~~ ~~with~~ ~~plans~~ ~~dogs~~ a boxer legs

Throughout the start of the novel, Old Major speaks about freedom and equality which therefore results in a revolution to overthrow the farmer.

At the start of the revolution the animals ~~are~~ live ~~happily~~ happily, the pigs then start to take control. The first clear sign of inequality taking place is when the pigs steal the milk and apples from the other animals. Once the other animals find out they stole the pigs are confronted and the pigs lie to justify their actions. They say "it is for your sake" trying to persuade the animals that they need it more. This



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Shows the first sign of inequality as the pigs say "we pigs are brain workers" almost telling the other animals they are smarter so they should have the milk and apples. By the pigs doing this they have already established control over the other animals showing the first sign of inequality.

Further on in the novel Napoleon takes charge of the farm. Snowball and Snowball are top contenders for leading the farm. Snowball has everyone's interest at mind and wants to carry on Old Major's speakings of equality and freedom whereas Napoleon is power hungry and just wants control over everything. As Snowball was Napoleon's only contender, Napoleon saw Snowball as a threat and ~~got~~ chased Snowball out of the farm with the dogs as "they were fierce looking as wolves". This therefore shows inequality as Napoleon now has all the power over the farm.

Another area where inequality is emphasised is when Napoleon decides the farm will trade its goods. This goes against what Old Major said at the start as he said "the produce of our labour will be our own". Napoleon tells the animals that the farm will trade instead of asking them, Napoleon tells the other animals

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about his plan with the dogs around him. He uses the dogs as fear tactics to get everyone to agree with his decision otherwise they would die. This relates to Stalin and the USSR as Stalin used the USSR as fear tactics to get everyone to agree to his rulings without anyone going against him. This shows the inequality in the novel as Napoleon has all the power and everyone else is scared of him giving him free ruling.

Another area where inequality is present is when the chickens disagree to giving up their eggs. By the ~~chickens~~ chickens doing they opposed Napoleon which led to a slaughter of all the chickens that disagreed. This shows the power Napoleon held over the other animals therefore showing the inequality. This could be related to the Moscow Show Trials where whoever opposed Stalin was killed showing how "some animals are more equal than others".

One other area where inequality is shown is when Napoleon sends Boxer to the knacker when he is no use to him anymore. This shows Napoleon didn't care about the animals. This is shown as Boxer was Napoleons most loyal and hardest worker, this is

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seen by his mottoes, "I will work harder." And "Napoleon is always right." These show that Boxer would do ~~anything~~ anything for Napoleon but Napoleon was so power hungry he only saw Boxer as a tool and now that he is broken there is no need for him. This shows the inequality of power Napoleon had over the animals as he has control over every aspect of the farm.

As you can see, throughout the novel inequality is presented as something that happens when someone or a select group of people are given too much power and as something that can easily become out of control.

PLACE ANIMAL FARM EXEMPLAR HERE (doc i.d. 0500000127579)

#### Commentary

- the candidate has produced a sound response exploring the way inequality is established through the power of Napoleon and the pigs. Key areas considered are: the way the pigs create inequality by controlling the amount of food the animals have, claiming they are 'the brain workers'; how Napoleon uses his position of power to dominate and intimidate the other animals, creating inequality, whilst Snowball tries to maintain equality and the teachings of Old Major and the way the chickens are slaughtered for defying Napoleon
- textual examples are appropriate and focus on the points being made, whilst the analysis is appropriately critical in style
- comments on context and how it relates to the text are relevant to the points being made and include links to Stalin and the inequality created under his regime and the Moscow Show Trials.

#### **Question 20, Animal Farm**

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

#### **Question 21, Lord of the Flies**

The question required the candidates to discuss the ways power is important in *Lord of the Flies*.

**Question 22, *Lord of the Flies***

The question required the candidates to discuss how the relationship between Jack and Ralph changes throughout the novel.

**Question 23, *Anita and Me***

The question required the candidates to discuss how loss is presented in the novel.

**Question 24, *Anita and Me***

The question required the candidates to discuss the ways the setting of Tollington is important in *Anita and Me*.

**Question 25, *The Woman in Black***

The question required the candidates to discuss the importance of suffering in the novel.

**Question 26, *The Woman in Black***

The question required the candidates to discuss how Alice Drablow is significant in *The Woman in Black*.

**Question 27, *Coram Boy***

The question required the candidates to discuss how Thomas is significant in the novel.

**Question 28, *Coram Boy***

The question required the candidates to discuss the ways fear is presented in *Coram Boy*.

**Question 29, *Boys Don't Cry***

The question required the candidates to discuss how Dante's father, Tyler Bridgeman, is important in *Boys Don't Cry*.

**Question 30, *Boys Don't Cry***

The question required the candidates to discuss how challenges are presented in the novel.

## **Reminder:**

### **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:**

- for Section A remember to write Parts a) and b) as two separate responses
- 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 again for all your hard work in preparing for and sitting this exam and on behalf of Pearson I would like to congratulate all candidates and wish them well for the rest of the year.

