



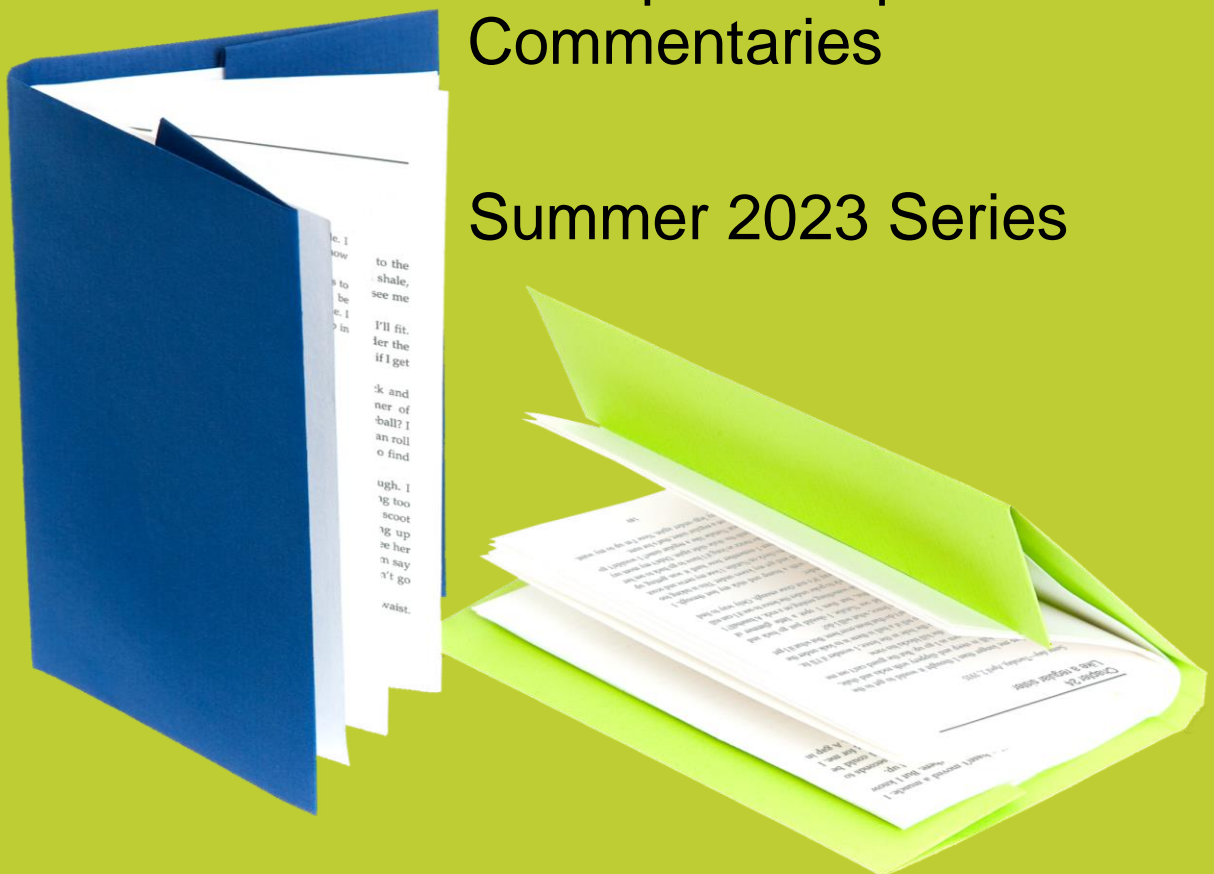
Pearson
Edexcel

GCSE (9–1) English Literature

Paper 1: Section B - Post-1914 Literature –
British Novel (1ET0/01)

Exemplar Scripts and
Commentaries

Summer 2023 Series





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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to GCSE English Literature Paper 1: Section B - Post-1914 Literature – British Novel (1ET0/01).
- The responses in this pack were taken from the Summer 2023 examination series. The question papers and mark schemes can be found on the Pearson website [here](#).
- In this pack you will find a sample of responses, examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our English subject advisor on teachingenglish@pearson.com



Section B: Post-1914 Literature

Question 19: *Animal Farm*

Script 1

Chosen question number: **Question 7** **Question 8** **Question 9**
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Education is important ~~to~~ as seen in the Novel where ~~Squealer's~~
Squealer's propaganda is spread. This is visible when Napoleon was told ~~said~~
to be a great leader who was doing everything he could for the farm's
progression and development when in actual fact he had fallen succretable
to greed. This is visible when he and the pigs drank the milk of
the animals and stole the hens eggs which led to the hen's failed
rebellion. The term "all animals are equal" was one of their commandments
which Squealer seemed to always remind the animals. Also, the
mass misinfamation and constant ~~parzwords~~ buzzwords in speeches, such as "comrades"
was used to psychologically force the animals into believing they were all
equal which they were not. This contextually links to after 1913
when Stalin was in power and he used propaganda to show the
working class (animals) that he was working as hard as he could.
He used propaganda by showing a life spent working was a good life,
forcing the population into work at a young age, denying them of education,



(Section B continued) making them puppets.

Secondly, education is important through Snowball's committees and meetings in the old barn being discontinued. This is because ~~the~~ they represented an interactive environment where voices were heard and questions were asked which is not what Napoleon wanted. Instead he replaced these with secret meetings in the house exclusively for pigs as he saw them as a superior race, human-like. This contextually links to the reconstruction of the politics discussed in the Kremlin post-~~second~~ world war. The diversity of parties were replaced fully with Stalin's communists, telling the public it was for the greater good.

Education is also significant through the misinformation about Snowball being the one who stole their rations, ~~took~~ ^{ruined} the ~~destroyed~~ barns, ~~and~~ and destroyed the windmill. Every inconvenience was blamed onto him saying he terrorised at night misinforming the dumber animals pointing him the bad guy. His portrayal was so evil that the animals completely forgot his contributions to the Battle of the Cowshed and some even claimed they saw him at night and in their dreams ~~destroying the~~. This contextually links to Karl Marx, a socialist who believed in acting on the greater good being assassinated and Russia being educated that socialism was terrible and Communism was better. This is seen in advertisements ~~and~~ brainwashing the working class to work harder, practically draining them of all work they could possibly do in coal mines, construction and many more labour intensive jobs.



(Section B continued)

An incredible importance of education was seen when after the Battle of the Cowshed several ~~pop~~ orphaned puppies were stolen and raised secretly. They were educated only violence to rewire them into brainless killing-machines. They follow orders only to Napoleon and are aggressive weapons. They were used as a symbol of fear drilled into the animals to deter rebellion and ~~are~~ rebels such as the hens were publically murdered. This is contextually linked to the KGB ~~who were~~ and police force who were the bodyguards and practically zookeepers of the Russians who were uneducated and violent.

Lastly the importance of education is seen through religion. The pigs influenced the belief and faith in an afterlife, being a ~~subplot~~ rather than the farms current dystopia. The pigs did not believe in 'Sugarcoady Mountain' however spread the belief that those work hard are rewarded after death and Old Major is there already drowning in bliss. This is an example of education of the young as younger animals are more gullible especially those who were born after Napoleon's reign. Boxer who represents the 'working class' of Russia was a fundamental part of this belief as he was "no brains, all brawn" and trusted so heavily in Napoleon he didn't realise he was worked to death. The other animals were motivated and saw Boxer as motivation and the pinnacle of strength ~~no meaning~~ His 'I ^{will} ~~must~~ work harder' belief system encouraged the others to do so too.



Examiner comment and mark:

- The response opens with an immediate focus on the question. The answer takes an unusual focus, responding via the idea of propaganda. This is a valid approach, and the candidate selects episodes from the novel such as the pigs drinking milk and stealing hen's eggs and the use of the mantra, 'all animals are equal'.
- In addition, the candidate uses the quotation in the question to reflect on the secret meetings instigated by Napoleon to replace Snowball's committees.
- Context is detailed and integrated throughout the answer in a sustained manner and points clearly present detailed awareness of the relationship between text and context.
- References to post 1913 Stalinist power, the role of the Kremlin and the philosophies of Karl Marx all feature linked to relevant arguments.
- A developed personal response is evident in the paragraph at the top of page 4 where the candidate explores the aftermath of the Battle of the Cowshed, stating that the puppies 'were educated only in violence'. The answer finally explores education through the lens of religion and the concept of 'Sugarcandy Mountain', considering the gullibility of the younger animals and the contrast between dystopia and promised utopia.
- Overall, the answer sustains a critical style and offers thorough engagement, reaching a mark in Level 4. Signposting would have helped the reader to follow the candidate's argument in a more logical way.

AO1/3 - Level 4 - 22 marks

AO4 - Level 3 - 8 marks



Question 20: *Animal Farm*

Script 1

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**
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20) Within the 1945 Novel, Orwell is explicitly able to underline and expose the satires in which politicians use to gain control. He effectively utilises Old Major's ideals of animalism to mirror the utopian vision created by the ways of ~~Robert~~ Karl Marx and his principles of Marxism. Orwell effectively ~~show~~ displays the exploitation of innocent people in a satirical ~~manner~~ yet substantial manner. This is best exemplified through Old Major's thing up of the Rebellion, his principles of Marxism and his creation of a utopian world in which the pigs subvert



(Section B continued)

and exploit for their own interests.

Old Major was a widely ~~regarded~~ ^{respected} animal in Animal Farm where it is noted that all the animals would take time out of their ~~days~~ night to listen to the "prize middle white bear" ~~speech~~. On the night before his death he lays down the principles of animalism and spurs a ~~to~~ rebellion. He states that "Man is the root cause of all problems, remove man and all the problems are gone". The simplicity of this statement awakens a hunger within the animals, ~~as~~ he is able to intensify his support for the rebellion by using language which is personal to each animal and ultimately creates a ~~very~~ utopian vision in which the animals stick by throughout the novel, Old Major's words were so inspirational for the animals to the degree of penetrating through generations. This clearly provokes the allegory of Karl Marx and Lenin who share their discontent about the snobby Tsars and wealthy



ction B continued) landowners. Karl Marx is able to spite a rebellion which occurred in Russia in ~~1917~~ 1917, also known as the Bolshevik revolution due to the utopian world he created which came across as attainable attractive for the poorer and larger population. Old Major's significance in the novel begins to die down nearing the end of the novel where it "came a time where the rebellion was hardly remembered". The eldest animals on the farm such as Clover would fantasise about rebellion thinking "what would have come of that "glorious rebellion" but her influence had been subdued and undimmed by the pigs who had a steadfast grip on the thoughts and actions of all animals on the farm. Orwell's intentions here ~~are~~ clearly allow the reader to explore and ~~Old Major~~ ~~remains~~ significant on ~~the~~ understand the degree of power the and submission corrupt governments can exert on a population.



Section B continued) Old Major and his principles of animalism are also significant in the novel as they allow the pigs ~~to~~ to maintain complete order and control. The seven principles of Animalism created a sense of brotherhood and uniformity amongst the animals in which the pigs could effortlessly exploit. This is much like how Stalin and his supposed socialist party which adopted the principles of Marxism were able to gain popularity and subvert ~~their~~ ~~own~~ ~~manifesto~~ and revise their own manifesto into something that completely opposes ~~socialism, Marxism or even~~ socialism, Marxism (or in terms of the novel) animalism. The degree of exploitation from the pigs is monumental as they change the seven principles of animalism into one slogan "Four legs good, two legs better". This directly opposes Old Major's ideals of anything "stanching on two legs in an enemy". But the pigs are able to use ~~of~~ Old Major's ideals to create a false sense of security for the animals. Throughout



Section B continued) The novel, *The pigs* are able to fool the majority of animals into thinking they are following their utopian dream. Orwell's intentions here are to illustrate how the population are exploited ~~being~~ and ~~are~~ led into a false sense of brotherhood and security by greedy and power hungry ~~elite~~ politicians.

Lastly Old Major's ideals of a utopian vision where ^{the} animals will be free of their hardships and labour is held onto by the pigs to maintain submission and control when ~~the~~ the animals begin to get skeptical. The idea of working hard to achieve something amazing and observing is exercised by Stalin's government via the propaganda of Alexei Stakanov and the encouragement of the government from

to be more like a "stakanovite". It is also exercised in the novel through the ideas of ~~creating~~ working hard to create a utopian world by Old Major. The pigs are consequently



(Section B continued) able to maintain control as they revise and utilise the ideas of ~~used~~ a ~~well~~ "universally respected" animal on the farm. Orwell is able to show us here that politicians would go to far and lowly extents to make ends meet for them and ~~at~~ only them.

Overall Old ^{Major's} ~~Major's~~ ideals are widely glorified by all the animals and hence used to maintain control and fool the animals into effectively working for the very dictatorship they worked to destroy in chapter 1. Orwell shows us here that power can easily corrupt and turn fellow people against each other.

Examiner comment and mark:

- An ambitious and assured personal response, which considers the significance of Old Major through discussion of his ideals/ideology.
- Whilst the response shows a high level of engagement and a perceptive understanding of the novel, there is a slight tendency to repetition and occasionally points are not quite clearly explained, hence this was not awarded a mark at the top of Level 5.
- All references are discerning and support and develop the points made
- Understanding of context is excellent and comments are integrated convincingly into the response.

AO1/3 - Level 5 - 30 marks

AO4 - Level 3 - 8 marks



Question 21: *Lord of the Flies*

Script 1

Chosen question number:	Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
conch	Question 10 <input checked="" type="checkbox"/>	Question 11 <input checked="" type="checkbox"/>	Question 12 <input checked="" type="checkbox"/>
glasses	Question 13 <input checked="" type="checkbox"/>	Question 14 <input checked="" type="checkbox"/>	Question 15 <input checked="" type="checkbox"/>
castle rock	Question 16 <input checked="" type="checkbox"/>	Question 17 <input checked="" type="checkbox"/>	Question 18 <input checked="" type="checkbox"/>
lord of the flies	Question 19 <input checked="" type="checkbox"/>	Question 20 <input checked="" type="checkbox"/>	Question 21 <input checked="" type="checkbox"/>
beast	Question 22 <input checked="" type="checkbox"/>	Question 23 <input checked="" type="checkbox"/>	Question 24 <input checked="" type="checkbox"/>
fire	Question 25 <input checked="" type="checkbox"/>	Question 26 <input checked="" type="checkbox"/>	Question 27 <input checked="" type="checkbox"/>
	Question 28 <input checked="" type="checkbox"/>	Question 29 <input checked="" type="checkbox"/>	Question 30 <input checked="" type="checkbox"/>

Symbols are extremely pivotal in the novel and hold key significance to the storyline. For example, at the beginning of the novel, Piggy and Ralph find the conch and use it to signal anyone else on the island. As the play progresses the conch holds significance towards leadership and civilisation. The boys decide whoever holds the conch gets to speak so that they don't talk over each other and are organized. However the pivotal use for the conch can be seen from a reader's point of view as dead when Piggy dies. Piggy shouts



(Section B continued) "I got the conch let me speak!", but he is silenced by Roger when ~~at~~ he kills ~~the~~ Piggy and the conch breaks. As ~~the~~ Piggy is portrayed as the innocent, civilised element of the novel we can link his civilization to the conch and as they "died" at the same time, civilisation ended with Piggy and the conch.

Another way Goldings portrayal of symbols is important is with the Beast. The Beast represents an evil, savage side to all the boys and isn't really a "Beast". When the boys deny there is a beast the audi reader is made to think they go on this ~~for~~ route of denial because they don't want to accept the fact they have turned to savagery. The Beast or "Beasty" is significant to ~~sim~~ Simons death as all the ~~B~~ boys, even Ralph and ~~the~~ Piggy were part of this killing as their minds had been taken over by "the beast".

In the novel, the fire also has



(Section B continued) progressive significance to the events that occur. The fire is their way to safety however when Jack starts hunting, he lets it out and upsets Jack & Ralph. "you let the fire out, you and your hunts and your blood"; here Ralph indicates the importance of the fire and Jack represents his drive and need for hunting and killing. ~~At~~

Another way the fire highlights importance is at the end of the novel when the island is set on fire by Ralph. Again, the fire is the route to safety and Ralph's actions are portrayed as a cry for help because he can't deal with the atmosphere of loneliness and evil. As Golding was a naval officer it's no doubt that can be linked with the naval officer who saw the symbol the fire and rescued the ~~the~~ boys.

From a reader's point of view, Piggy's glasses can also be an important symbol. Of course the fire was pivotal, however they would have never had the fire



Section B continued) with out ~~his~~ his glasses. This is another element that proves ~~o~~ Piggy is seen as useless but his ideas contribute to their survival and his portrayal of civilization is important. When Jack and his hunters split away from Ralph and Piggy, Jack steals ~~f~~ Piggys glasses for the fire. Piggy shouts " my glasses give me my glasses" here the glasses are broken, again indicating the element of good and humanity slowly dies with ~~it~~ Piggy and symbols relating to him.

Overall, symbols play extremely significant roles in the novel and represent good vs evil. Key events may have never happened with out these symbols and they held so much value in how they make the reader view the novel. These symbols are personified to be implied as holding importance and feelings as if a person would.



Examiner comment and mark:

- The response works methodically through a number of relevant symbols, seeing the relevance of these symbols to the reader's experience of the novel as the narrative progresses.
- The conch is covered first, followed by the Beat, fire and Piggy's glasses. Arguments are salient and supported by well-chosen references and development of personal response. The candidate neatly links the destruction of the conch to Piggy's death and ultimate destruction of any façade of civilisation on the island. References to the Beast reflect its role in Simon's death and how it is a part of all the boys. The paragraph on fire is linked appropriately to Piggy's glasses as they are required to start the fire, but the context point linked to this referring to the naval officer is not a strong one.
- There is detailed awareness of the relationship between text and context via references to civilisation and society and the lack of secure and tangible contextual awareness keeps the answer in the lower marks of Level 4.
- Although understanding is clear, there is a sense of having to read between the lines to meet the criteria for the second two bullet points in the mark scheme.

AO1/3 - Level 4 - 21 marks

AO4 - Level 3 - 7 marks



Question 22: *Lord of the Flies*

Script 1

Chosen question number:	Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
	Question 10 <input checked="" type="checkbox"/>	Question 11 <input checked="" type="checkbox"/>	Question 12 <input checked="" type="checkbox"/>
	Question 13 <input checked="" type="checkbox"/>	Question 14 <input checked="" type="checkbox"/>	Question 15 <input checked="" type="checkbox"/>
	Question 16 <input checked="" type="checkbox"/>	Question 17 <input checked="" type="checkbox"/>	Question 18 <input checked="" type="checkbox"/>
	Question 19 <input checked="" type="checkbox"/>	Question 20 <input checked="" type="checkbox"/>	Question 21 <input checked="" type="checkbox"/>
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	Question 25 <input checked="" type="checkbox"/>	Question 26 <input checked="" type="checkbox"/>	Question 27 <input checked="" type="checkbox"/>
	Question 28 <input checked="" type="checkbox"/>	Question 29 <input checked="" type="checkbox"/>	Question 30 <input checked="" type="checkbox"/>

~~The ~~book~~ ~~is~~ ~~about~~ ~~the~~ ~~boys~~ ~~who~~ ~~are~~ ~~on~~ ~~the~~ ~~island~~~~

In the novel, 'Lord of the Flies', by William Golding, we could say that Golding was trying to show that nature is inside every human, waiting to come out.

At the beginning of the play, the boys are all very civilised and are still living in a ~~world~~ democratic world with law and order. We know this because they vote for ~~someone~~ someone in charge and make them a leader.



(Section B continued)

course
~~course~~

ACROSS the ~~course~~ of the novel the boys ~~to~~ start losing their identity and start to become animalistic. We know this because they begin to form two different tribes and also rub mud and face paint over their faces, you could say that they were blending into nature.

Golding is trying to show that even ~~a~~ boys from a British school would still turn into animals and savages if left on an island away from civilisation.

As in nature and the animal world, animals fight to become leader. This is exactly what happens in the novel when Jack and Ralph fight to become leader. They start forming tribes against each other and Jack's side go out to hunt for Ralph and Piggy. The boys start chanting and ~~start using~~ start using spears just like what you would find in a rainforest tribe in South America or Africa for example.



Examiner comment and mark:

- The introduction and some later comments suggest the candidate is referring to the link between nature and humans, rather than human nature.
- There is relevant discussion of the move from 'sivilised' to 'animalistic' and how this develops into the boys losing identity and turning into savages. There is a well-made point about how the boys, like animals, 'fight to become leader'.
- Some context is added, particularly in the fourth paragraph about Golding and British schools.
- There is a clear personal response, some evidence of a critical style and reference to the text, but a lack of development. A mark at the top of Level 2 is considered the 'best fit'.
- There is sufficient evidence of consistent accuracy to merit an AO4 mark just into Level 3.

AO1/3 - Level 2 - 12 marks

AO4 - Level 3 - 6 marks



Question 23: *Anita and Me*

Script 1

Chosen question number: **Question 7** **Question 8** **Question 9**
Question 10 **Question 11** **Question 12**
Question 13 **Question 14** **Question 15**
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Mothers in the novel reflect the later years of their child as they their style in upbringing causes an effect on their children.

This novel is about how Meena lacks knowing her identity and culture and begins by being ashamed of her Indian culture but struggles to fit in the British Tellington culture. Her mother is aware of this and maintains keeping this controlling, focused family relationship with Meena. However Meena isn't aware of this 'care' and the positive treatment from her mother until she contrasts to her Anita's behaviour and upbringing.



(Section B continued) Meena's mother aims to provide Meena with the best possible life for her as 'she mentions the importance of education' and that 'education is over everything'. Meena's mother is aware of the difficulty in growing up in a moderately white country and advises Meena that she will benefit her in the future allowing her family to move out to a 'lot more diverse town'. Meena's mother provides the importance for her to upbring as most of her life this is woman symbolises her culture and allows her to become kind herself in this town. Mr Her mother helps to provide the positive characteristics in Meena as she later becomes aware that Anwar's mother runs away with a man neglecting her children - Meena's ~~positive~~ caring & empathetic character provides Anwar with comfort as she attempts to hug her, Anwar rejects it ~~calling~~ laughing and calling her homophobic with. This develops an ~~ten~~ understanding of the contrast in the ~~two~~ behaviour family life but also the culture and characteristics of each mother.

In contrast to Meena's Mother, Anwar's mother Deirdre shows the clear effect of poor parental hood. Deirdre and Anwar are symbolic of the British culture in Tollin



(Section B continued) ten and show the contrast in two cultures. Deirdre holds behaviours of a poor mother with lack of establishment as she's seen by Meena 'kissing Anita's boyfriend' showing lack of affection towards her own children. This poor motherhood reflects on the behaviour of Anita who too later is discovered to be looked down by the Tollington community and 'addicted to sex', which contrast to Meena who is revealed to be out of Tollington, exploring life. The behaviour of Anita's mother is again seen to be reflected to Anita as she is heard to name the dog the 'n word', also showing the arrogance of her mother who also symbolises the British community. Anita mirrors this as she finds joy in her ignorance in racist slurs such as 'Paki bashing' not aware of the effect it has on Meena.

The importance of mothers reflect the later years of their child's development and the novel successfully pro



Examiner comment and mark:

- The candidate has produced a sound response, which meets many of the requirements for a Level 3. The response focuses on the importance of mothers and the effect they have on the ‘upbringing’ of their children.
- The central discussion focuses on Mrs Kumar and her place as a ‘role model’ to Meena. The candidate explores how Mrs Kumar attempts to provide the ‘best possible life’ for her daughter and to try and provide a stable environment for Meena to grow up in. Consideration is made to how Mrs Kumar considers education important to Meena’s upbringing and the way it will assist in alleviating the difficulties ‘growing up in a ...white country’. Much of the discussion is sound and is linked to the context of the novel and the cultural and ethnic elements of Meena’s family.
- The candidate uses Anita’s mother to act as a contrast to Mrs Kumar and the way she demonstrates ‘the effects of poor parenthood’ and how she acts as a ‘contrast in the two cultures’.
- Points are supported by textual examples, although a wider range would enable the response to move up in a Level 3.
- Contextually, the response shows a sound understanding of the cultural differences between Dierdre and Mrs Kumar.

AO1/3 - Level 3 - 15 marks

AO4 - Level 2 - 5 marks



Question 24: *Anita and Me*

Script 1

Chosen question number: **Question 7** **Question 8** **Question 9**
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Question 13 **Question 14** **Question 15**
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Question 28 **Question 29** **Question 30**

The recurring emotion of anger is significant in Meena's moral and character development, as it pushes her to perceptions and makes her view the world her surroundings in a more complex and subjective way.

At the beginning of the novel we are shown the anger Meena has felt towards her from her ~~repeated~~ repeated use of lying. Even though she attempts to convince she is "Honest, papa!", she is exposed for her dishonesty and immoral character. The anger from her parents distances herself from them and her culture as she tries to find validation elsewhere.



(Section B continued) Meena's resentment towards her culture is openly expressed when she thinks "I did not want ~~that~~ ^{that reminded me of} yesterday's dinner", displaying her ashamed ignorant attitudes towards her Indian heritage. This is reinforced by her resentment towards her Indian cousins, Pinky and Baby. "Even Pinky's voice set my teeth on edge" proves to what extent she dissociated herself from her culture, as the symbols of India she has around her, only fuel her anger for her heritage. She also expresses her feeling of displacement and ^{when she} ~~is~~ ^{feels} "too clumsy to be an Indian, too Indian to be a Tallington wench". Her struggle to create an identity for herself leaves her in a situation of isolation and ^{confusion} ~~confusion~~ which shapes her moral development as her relationship with culture progresses. Sigal was Meena's culture as a reference to 1960s Britain where immigration from Commonwealth ^{countries} ~~countries~~ was increased. As a result, different cultures and customs clashed, causing Meena to want to assimilate.



(Section B continued) Meena also observed the discriminative anger from her peers in a white homogeneous society. Her first experience with racism is her being called the derogatory term "wog" as a result of somebody's anger but also caused her to feel "hurt angry, confused and powerless, because this hatred could not be explained". Her first encounter with racism forces her vulnerable child self to wake up to reality as she worries and questions her position in her community, feeling unsafe and unwanted. There is also collective anger at the summer fete when Sam Lowbridge (who has joined the racist skinhead gang) claims that "This is our patch, not some wogs' holiday". Meena realizes that these racist enclaves or frustrations are due to ignorance of the people she is surrounded by. Her white working class peers place all their anger on immigrants who are perceived as the issue rather than the actual problem itself. As a result, she becomes increasingly aware of her place in society as an ethnic minority. Such displays and refers to the frequent racism and microaggressions experienced by immigrants.



(Section B continued) in 1960s Britain, which was also carried out by the Skinheads, gangs of "shaved head boys" who were openly racist towards people of color. When Sam Lambidge joins the gang Meena feels angry, vulnerable and outraged by his ignorance and racist agenda. Anita, however, also turns out to support Sam's new persona by exclaiming "isn't he brilliant". Her ignorance in this moment is a turning point in her and Meena's friendship as it pushes Meena to realise that Anita's interests lie in using her rather than protecting her. She begins to feel pity and realises "she needed me about more than I needed her". Again Meena's perspective becomes more challenged and open as she ~~from~~ becomes painfully aware of the complexities of her identity and how it affects her friendships. She begins to "erase her like a child's pencil drawing" as her ~~unstep~~ journey for independence progresses, ~~and~~ she causing her to realise what's good for her and what isn't. Meena and Anita's friendship represents many working class girl friendships in 1960s Britain which often involved power dynamics imbalances



(Section B continued) However it is also a symbol of the contrast Meena had with her peers, because of her ethnic differences she made friends with opposite characters such as Anse which only fuels her frustration for not fitting in. This is exemplified when Meena had the desire to "shed ^{my} ~~her~~ ^{body} skin like a snake and emerge reborn pink and unrecognisable." she also feels a ^{sense} ~~degree~~ of underrepresentation as the only ethnic ^{minorities} ~~minorities~~ presented in media, "remained in the background" this was a true ^{void} ~~repre~~ image of the poor ethnic representation in 1960s Britain media, causing many ~~a~~ people like Meena herself to feel marginalized, further ~~disassociating~~ ~~her~~ ^{her} with her culture & heritage.

On a wider view of the novel, the ^{evoked} ~~emotions~~ ^{of} anger and rage are used to highlight societal problems of 1960s Black country Britain, and help Meena shape her place in the world.

Examiner comment and mark:

- This response is a good example of a top mark script as it demonstrates a perceptive and mature understanding of the theme of anger. A wide range of areas are considered, and the candidate demonstrates a secure understanding of the whole novel.



- Areas that are explored include Meena’s resentment and anger ‘towards her culture’ heritage and the way she feels ‘ashamed’ by the plants her mother grows in the garden, unlike other residents in Tollington. The response continues to explore this cultural theme and how she wishes to ‘disassociate herself’ from her own culture.
- Another area discussed is the aspect of racism and the candidate looks at how Meena feels anger at the way she is treated by the ‘white hegemonic society’. The candidate uses this as a springboard to explore the contrasting anger felt by some of the local community, through their racial attitudes towards what they see as ‘immigrants’ taking away their jobs and homes.
- There is a high level of engagement and a range of discerning textual references are selected to support and develop the points being made.
- Contextually, the candidate has integrated their ideas to the time period in which the novel is set, particularly focusing on minority communities, and attitudes felt by some people in society. The discussion is sensitive and discerning.

AO1/3 - Level 5 - 32 marks

AO4 - Level 3 - 8 marks



Question 25: *The Woman in Black*

Script 1

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**
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Susan Hill presents the idea of obsession within the character of Jennet Humfrye, "He is mine. Why can I not have what is mine?". The use of the interrogative sentence "Why can I not have what is mine?" infer that she is questioning the rules of society within the Victorian era and she is obsessing over these rules. The repetition of "mine" further implies her obsession with her Nathaniel and him belonging to her due to her ^{concerning} ~~having~~ him out of wedlock. Due to the rules of society at the time, Nathaniel was taken away from her therefore making



(Section B continued) her powerless in life but due to the gothic inversion, Jennet Humfrye is made powerful in death in order for her to make middle aged, middle class, ~~who~~ men powerless ~~and~~ to symbolise her obsession with revenge for her ~~entire~~ ~~of~~ society. "Desperate, clinging, affection"; the adjective "desperate" could suggest that Jennet's unconditional love for her child and this could also be a portrayal of Susan Hill's emotional and mental state after experiencing a miscarriage.

Arthur Kipps' obsession with Eel Marsh House ultimately ~~leads~~ "the woman in black ultimately leads to the death of Stella and Joseph, "her body was broken [...] ~~for~~ she was still conscious" and "he layed over crumpled below it on the grass". The adjective of "crumpled" connotes that the woman in black has dehumanised Joseph in the same way of which society had dehumanised her and her obsession with revenge is the reason why Stella was "still conscious" as she was



(Section B continued) made to watch Nathaniel die on the marsh from the window ^{of} the nursery. ~~The~~ At the first sighting of the woman in black, Arthur ~~is~~ was entranced by her appearance and subsequently created the ideology that she was a "victim of starvation" ~~and~~ and this obsession with her appearance connects to ~~the~~ Madame 'La Belle Dame Sans Merci' as she is able to make men obsessed with her then she ends up killing them in the end which is quite similar to the woman in black. ^{The metaphor of,} She is a walking skeleton - a living spectre" implies a visible gothic inversion within Jemmet Humfrey of which Arthur is obsessing over; the hyphen represents purgatory of which she is placed in in order to get her revenge, as it is ~~both~~ ~~step~~ separating life and death and this will allow the reader to wonder whether she was born evil or just made evil by society.

Crythin Gifford is represented as being obsessed with the conspiracy of silence in order to avoid any consequences, "The ones



(Section B continued) who are hurt the ^{most} say the least", the superlative of "worst" juxtaposes the superlative of "least" as it implies that those who have been under the wrath of the woman in black are either silent as they were the victim or stay silent to avoid anymore consequences. ~~However~~ A victim of which has experienced these consequences is Mr Jerome as "he" stopped dead" when Arrow men ~~has~~ the woman in black as the adjective "dead" ~~as~~ suggests predator, prey imagery and he was the prey, which subverts stereotypes.

Examiner comment and mark:

- The response begins by focusing on Jennet and her obsession with the Victorian 'rules of society'. The impact of these rules on her motherhood led to an obsession with revenge.
- Other examples of obsession are explored: Kipps' with the woman in black and Crythin Gifford with a conspiracy of silence.
- Several relevant comments on context are offered: La Belle Dame Sans Merci, 'gothic inversion' and Susan Hill's miscarriage.
- This is a developed personal response, fully related to the text and written in a critical style which is reasonably well sustained. Concluding remarks might well have clarified the candidate's overall interpretation but a mark securely in Level 4 is appropriate.
- Accuracy and control are sufficient to merit an AO4 mark at the top of Level 3.

AO1/3 - Level 4 - 24 marks

AO4 - Level 3 - 8 marks

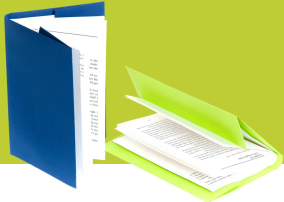


Question 26: *The Woman in Black*

Script 1

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 the woman in black we see the importance of children in many ways. We ~~see~~ see the importance of children in the situation of Jennet humphry and ~~Alice~~ Alice drablow. Jennet humphry is an exsample of a fallen woman, a woman who has had a child out of wedlock. ~~Alice~~ Alice drablow is an exsample of a imperfected woman, a woman who is married yet cannot have children. In the woman in black the importance of when / how you had your child or if you could have a child impacted the reputations



(Section B continued) Of the characters. Due to Jenett getting shunned by the community ~~and~~, left by her child's father and then her child getting taken away from her, we can see her rage ~~get~~ get built up. "He is mine!" this phrase suggests the mother of the woman in black. Susan has done this to install a fear in the reader. The use of the personal and possessive pronouns ~~she~~ suggest that the child was the only thing she had left and that she would do anything to get him back.

The importance of children is also shown through Mr Jerome. Our first interaction with Mr Jerome helps foreshadow the woman in black's next moves. As Arthur and Mr Jerome are at the graveyard, and Arthur sees the children and Mr Jerome faints from Arthur mentioning it, it leaves the reader confused. Susan describes Mr Jerome's face becoming pale, this could imply the physical effects the woman in black had on him again installing fear and worry in



(Section B continued) the reader for ~~the~~ further
RIPPS.

The importance of children in the
woman in black is also shown through
the ~~the~~ nursery. "bump. bump. Pause"
you could infer that this is the
heart beat of the dead child of
Alice Drablow. ~~This~~ The phrase
creates suspense and also references
to another book called the tale-tale
heart. In the ~~the~~ nursery there are toys
of soldiers, this tells us a lot about
how Alice Drablow wanted to raise
Jennet's son. (to bring him up to praise the
country) There were also racist toys
suggesting Alice wanted him to believe he
was better than other races. However
the woman in black destroying the
nursery ^{could} display that she didn't want that
for her child no matter how acceptable
it was at the time. Susan would have
done this to show how every bad
motive of the woman in black, was
done out of the love for her child.
This makes some readers relate to the



(Section B continued) *feeling of doing any thing
for your child*

Examiner comment and mark:

- Although there is sometimes a tendency to narrative, the response begins to show a sound understanding of the importance of children in the novel through consideration of a range of examples.
- There is some sound interpretation, with some focused references to text, although some are not really secure (e.g., ref to 'racist toys').
- There is some awareness of the writer's intentions and effects on the reader.
- There is some sound contextual reference (e.g., attitudes to unmarried mothers).

AO1/3 - Level 3 - 15 marks

AO4 - Level 2 - 5 marks

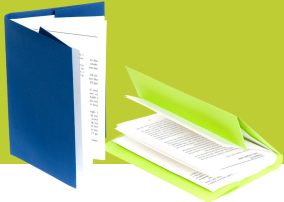


Question 27: *Coram Boy*

Script 1

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**

Otis Gardener is incredibly significant throughout the novel, and is a classic gothic villain, completely embodying ^{the themes} cruelty and evil. Otis is the ~~first~~ first line of dialogue in the entire book, 'Oi Meshak wake up you lazy dolt.' This immediately sets the scene of Otis' character. ~~He~~ He consistently demonstrates cruel behaviour and ~~is~~ both physically and verbally abuses Meshak who is left because of this appearing timid and scared. If he were a dog his tail would permanently be tucked between his legs as he slunked around waiting for the next kick. Shows the psychological ^{impact} effects left on Meshak. Otis is also portrayed as exploitative and emotionless as he exploits Meshak into doing



(Section B continued) his dirty work ^{he} demanded Meshak to bury an alive baby, 'drop it in.' on following these instructions Meshak throws up against a ~~tree~~ and Chris' only anchorless response is 'don't go lily-livered on me.' This also shows Chris believes empathy is a weakness. ~~We know contextually Meshak was~~ Meshak was assumed to be an 'empty vessel' and a 'simpleton'. Also described as 'put together all wrong.' We know contextually medicine wasn't nearly as advanced so ~~the~~ Meshak was simply misunderstood but mistreated because he was different. In some ways Meshak is the anti-villain to Chris as Chris forced him into ~~the~~ committing heinous acts but we knew Meshak always tried to do right.

We also know Chris could ~~not~~ adapt to his environment and alongside being 'smooth-tongued' he ~~was~~ could 'barter the hind leg of a donkey' and was ~~was~~ seen as 'charming' to the ladies.

Furthermore Chris is a classic gothic villain - completely evil yet deceiving in his 'handsome' looks. ~~and~~ we also see him as cunning - when he picked up a woman's baby in exchange for money he told Meshak to get 'upfront and 'look



(Section B continued) caring 'till they were out of view.
This began to make a lucrative business out of
exchanging promises of taking illegitimate babies to
Coram hospital in exchange for money his
business later grew with the help of 'Mrs Lynch'
into blackmailing the aristocracy so they would
keep their secrets. Conventually we know having
a baby out of wedlock in any social class was
seen as ~~disgraceful~~ ^{sinful} ~~and you would~~
be shunned from society. To try and prevent this,
women tried to give their babies to 'the Coram
man,' known for his 'most christian virtue - charity'.
The Coram hospital was ~~set up for the poor~~
a charity set up to take in children abandoned
by their mothers.

^{kidnapped}
This ~~was~~ ⁱⁿ ~~the~~ slightly older boys and girls
as well which we know he would sell off to the
factories where children were needed for cheap
labour ~~and~~ ^{as} after their small fingers enabled them
to ~~push~~ ^{push} clean the machines - this was very
dangerous and resulted in many children's deaths ^{or} injuries
This also took boys ~~to the navy~~ and sold
them to the navy. England was in various
conflicts during the 18th century including against
~~Spain~~ Austria and there weren't enough soldiers



(Section B continued) So press gangs forced people into the Navy. on one occasion a 'cargo of slaves' docked and Otho exchanged 'brats' dehumanising them in exchange for a ~~black~~ black baby boy. Otho demonstrated inhumane cruelty. He 'snatched' the baby from a woman who ^{was} 'shivering and chained together' with others. She let out such a heart-rending shriek that even the 'hardened sailors stopped what they were doing' and 'glanced over in pity.' This shows how Otho lacks any form of empathy and this follows him into his new alias in part 2 as Mr Gaddern. Although publically known as a wonderful man. Toby - who was sent to work for him - knows better juxtaposing the previous statement that Otho was known for his 'most christian virtue' to Toby describing Mr Gaddern as 'not a christian man'.

In some ways Otho is similar to Lord Ashbrook as they are both cruel in different ways to their sons and Lord Ashbrook is involved in the slave trade we know this because he docked at beads coming in from Barbadoes which was a known hotspot contextually for slavery. However in terms of how he treats his son, Alexander, we see it improve later on in the novel as



(Section B continued) just wanted his son to return home, whereas Otis remained cruel and disappointed to Meshak ~~in the~~ when reunited in the latter half of the book. This shows he remained a cold-hearted villainous character throughout the novel.

He also knew Otis is very ambitious as he declared he was going to stop being a pedlar and become a 'gentleman trader.' This showed he had aspirations and knowing he lacked any empathy it became clear to the audience he would achieve his goal no matter the expense to others.

Examiner comment and mark:

- A comprehensive response that shows an assured understanding of the novel and the way Otis Gardiner is significant, fulfilling the role of 'classic gothic villain'. The candidate immediately establishes the significance of Otis at the start of the response by describing how he has the 'first line of dialogue' emphasising how through him the rest of the novel evolves. The assured nature of the discussion is perceptive and well-developed.
- The relationship between Otis and his son, Meshak, forms another central area of the response and how he 'physically and mentally abuses Meshak.
- The candidate goes on to explore other aspects of the novel by contrasting Otis's initial presentation as a 'pedlar', involved in the removal of illegitimate babies' to be traded as 'cheap labour', and how he later reinvents himself as Mr Gaddarn.
- The section where the candidate compares Otis to Lord Ashbrook, through their involvement in slavery, is particularly perceptive.
- There are one or two areas where the discussion felt a little under-developed (pg. 2) but overall, the response is consistently focused throughout to meet the requirements of a mid-Level 5.
- Contextually, not only has the candidate discussed the gothic genre but also included references to the attitudes motherhood, particularly in 'the aristocracy', conflicts in the 18th century and slavery.

AO1/3 - Level 5 - 29 marks

AO4 - Level 3 - 8 marks

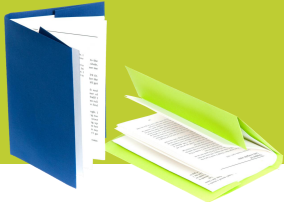


Question 28: *Coram Boy*

Script 1

- Chosen question number:
- | | | | | | |
|-------------|-------------------------------------|-------------|-------------------------------------|-------------|-------------------------------------|
| Question 7 | <input checked="" type="checkbox"/> | Question 8 | <input checked="" type="checkbox"/> | Question 9 | <input checked="" type="checkbox"/> |
| Question 10 | <input checked="" type="checkbox"/> | Question 11 | <input checked="" type="checkbox"/> | Question 12 | <input checked="" type="checkbox"/> |
| Question 13 | <input checked="" type="checkbox"/> | Question 14 | <input checked="" type="checkbox"/> | Question 15 | <input checked="" type="checkbox"/> |
| Question 16 | <input checked="" type="checkbox"/> | Question 17 | <input checked="" type="checkbox"/> | Question 18 | <input checked="" type="checkbox"/> |
| Question 19 | <input checked="" type="checkbox"/> | Question 20 | <input checked="" type="checkbox"/> | Question 21 | <input checked="" type="checkbox"/> |
| Question 22 | <input checked="" type="checkbox"/> | Question 23 | <input checked="" type="checkbox"/> | Question 24 | <input checked="" type="checkbox"/> |
| Question 25 | <input checked="" type="checkbox"/> | Question 26 | <input checked="" type="checkbox"/> | Question 27 | <input checked="" type="checkbox"/> |
| Question 28 | <input checked="" type="checkbox"/> | Question 29 | <input checked="" type="checkbox"/> | Question 30 | <input checked="" type="checkbox"/> |

In *Coram Boy* there is a running theme of secrets after Melissa gives birth to her baby (Aaron) it is kept a secret from the family of the Ashbrooks which is where Melissa and her mother Mrs Milcote worked and stayed. Another major secret within the book was that the baby Melissa gave birth to did not die like Mrs Lynch and Mrs Milcote had informed her, the baby was given to Otis Gardiner / the Coram ^{and Meshak} man, they gave Melissa's baby away to be sent to the Coram ^{be killed} Hospital and Melissa went on believing her baby was dead, ^{and didn't have a chance of living} which is something the reader knows and the characters do not, this creates tension and suspense when characters like Meshak and Melissa cross, Alexander (the father) and Aaron Mrs Lynch and Aaron. The reader is aware of all the secrets the characters are not and this will encourage the reader



(Section B continued) To question whether Alexander, Melissa and Aaron will be united or another secret Mr Gaddan being Otis Gardiner. The Author has chose to create secrets so the reader feels enticed in the story and there's a increasing tension building when all the characters are joined together. Secrets create tension and depth this is very predictable for a gothic novel, the themes of death, mystery, the supernatural and tragedy. "No one knows about the child except the far of us. Remarkably, the secret has been well kept" - Mrs Lynch, as the reader we know about things that other characters don't for example we know Aaron is Alexander and Melissa's son but they do not know that, there are many moments in which characters could have close realisation to the secret for e.g. when Aaron was used to sing in front of Mr Ashbrook to open up his heart and accept his son's passion for being a musician, surprisingly this worked, mainly because of Aaron's relation to his father Alexander and how they share a musical talent. Aaron also sang the song Alexander last sang to them all, this moved Mr Ashbrook and he sent a letter to his son asking him to come back and be part of the family. Secrets in the novel create plot and story line and the gap in years between 8/9 years makes us emotionally connect with the characters through their growth and development and the reader more intensely yearns for the suspending secrets to be revealed.



(Section B continued) Secrets are a main theme in the novel and one that creates the amazing plot with all the depth and tragedy within it. As a reader I was rooting for Alexander to finally find out Aaron is his son he didn't know he had, at the end of the book we do get the closure of Aaron and Toby approaching Alexander and stating that he is his father, although in the fight scene between Otis Gardiner, and Alexander and Thomas it is the characters were already beginning to realise Aaron is Alexander and Melissa's child. The secret in the novel lingers right up until the very end with building tension and commotion for it to then be revealed to us in a bittersweet way because we had just lost a liked character Thomas who sacrificed himself to save his best friend Alexander and we were left ~~stuck~~ knowing Toby and Aaron betrayed Meshak on the slave ship and Otis Gardiner not getting the punishment he deserves. Secrets are part of the story and make us as the readers feel superior knowing what the characters do not but also makes us want to have control over the situation and we can't we have to let the characters figure it out themselves ~~why~~ while we are on the edge of our seats. I think Jamaica Kincaid was very clever to choose the method of using secrets to create tension and it made the book exciting while creating ~~catchy~~ attachments of the reader to the characters.



(Section B continued) All the secrets at the end of the novel are revealed to the characters and this gives the reader a sense of closure and ends the book in a almost bitter - Sweet but tragic way. It contains many elements of the gothic genre, mystery, secrets, death, abandonment etc. this was effective and made the book ~~unique~~ unique and enjoyable and interesting. All the elements Janita Garcia have used in the book contribute to its richness and depth.

Examiner comment and mark:

- Although there is a tendency to revert to narrative from time to time, the range of examples discussed, the sound knowledge of the novel and the links to the purpose of the novel - to create 'tension and suspense' for the reader, enables the response to move up into a Level 3.
- The opening page explores the secret of Melissa's baby and how she managed to keep it a 'secret from the family of the Ashbrook's'. The candidate also mentions how the disposal of her baby was kept a secret from Melissa and the way she 'went on believing her baby was dead'.
- The enthusiasm of the candidate and their engagement with the storyline is refreshingly clear throughout the response, however, to enable the mark to move higher up the Level, it would require a closer more refined discussion of key aspects. Drilling down into each point made, whilst integrating textual references and linking to the context would create a more structured feel.
- Contextually, the candidate refers to the gothic genre and how the final revealing of secrets creates a 'bitter-sweet tragic ending' to the story.

AO1/3 - Level 3 - 14 marks

AO4 - Level 2 - 5 marks



Question 29: *Boy's Don't Cry*

Script 1

- Chosen question number:
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|-------------|--------------------------|-------------|-------------------------------------|-------------|--------------------------|
| Question 7 | <input type="checkbox"/> | Question 8 | <input type="checkbox"/> | Question 9 | <input type="checkbox"/> |
| Question 10 | <input type="checkbox"/> | Question 11 | <input type="checkbox"/> | Question 12 | <input type="checkbox"/> |
| Question 13 | <input type="checkbox"/> | Question 14 | <input type="checkbox"/> | Question 15 | <input type="checkbox"/> |
| Question 16 | <input type="checkbox"/> | Question 17 | <input type="checkbox"/> | Question 18 | <input type="checkbox"/> |
| Question 19 | <input type="checkbox"/> | Question 20 | <input type="checkbox"/> | Question 21 | <input type="checkbox"/> |
| Question 22 | <input type="checkbox"/> | Question 23 | <input type="checkbox"/> | Question 24 | <input type="checkbox"/> |
| Question 25 | <input type="checkbox"/> | Question 26 | <input type="checkbox"/> | Question 27 | <input type="checkbox"/> |
| Question 28 | <input type="checkbox"/> | Question 29 | <input checked="" type="checkbox"/> | Question 30 | <input type="checkbox"/> |

plan Dante

parenting

friendship

theme of responsibility. → emma

~~emma~~

Dante

financial

woman in shop



(Section B continued) Dante is shown to be significant in the ~~play~~^{novel}, when he manages to take on various responsibilities. This is proven when his ex-girlfriend & Melanie shows up at his door, with his child (Emma). Dante was shocked - without doubt - he wants a DNA test. This shows ~~that~~ Dante is in disbelief when Melanie ~~she~~ turns up after being a mum to 18 months. This could make the reader feel ~~so~~ sympathetic towards Dante, as he has many opportunities in which he was going to go on to do, but now they have to hold back, as he has more responsibility on his hands. Contextually, in the ~~the~~ 20th century single parenthood was seen as a negative, but in the 21st century $\frac{1}{4}$ of the population is single parents, more commonly women though. ~~However~~ Malorie Blackman may have done this to make society realise there are single dads out there who also need support. This could make the reader also question how much his dad (& Tyler)



(Section B continued) Will be able to help.

Another way in which ~~to~~ Dante is shown to be significant is how he manages to cope with money. In the shop the cashier gives ~~an~~ Dante some trouble by saying her paying taxes is all going toward people like him. Dante takes knowledge of what she is saying and he comes across shocked to this statement, as he is doing everything within his power to be able to afford things on his own, for example, for his birthday he didn't want gifts or money for himself all he asked for was ~~money and~~ presents / essentials for ~~to~~ Emma. Contextually, in the 20th century financial stability was a major issue, unemployment rate raised ~~rose and rose~~ This could make the audience worry for the expense of having a baby, but also feel proud for ~~a~~ Dante as it shows he has courage. Blackman may have done this to make society real and see the day to day struggles parents have to face with



(Section B continued) money.

Dante is very significant in the part of the novel, where he always use to stick up for his brother (Adam), but his personality changes when Adam tells Dante that he is in fact gay. Dante insists that it is 'a phase'.
~~The~~ The reader may consider Adam's feelings at this point; Adam clearly felt comfortable enough to go to ~~the~~ Dante with such big news. Adam may have felt Dante would be supportive and not follow 'typical stereotype ~~society~~' and ^{follow} the stigma around LGBTQ+. Contextually, homophobia was a major problem in the past and with new laws being put in place for example same sex marriages being allowed in 2014 made the population thrilled but many people disagreed with this. Blackman may have done this to show society how damaging discrimination can really be. This could make the audience feel disappointed in Dante as he knows



(Section B continued) how hard it is to go around ~~day to day~~ being a single black dad. ~~and being to~~ people may think that it is hypocritical of him as he knows the pain of judgement.

Toward the end of the novel, Dante is significant because he and Emma brings the family together and now his personality had completely changed, from the beginning, where he said "baby ruin my plans" to the end where Dante, Emma, Tyler and Adam come together as a whole family who support each other. This could make the reader feel settled, as no one has any judgements after concerning there problems. Contextually, realism in the play shows the day to day struggles but also how people can overcome so much. Blackman may have done this to make people realise that even if you are going through what you think is -the worst typical problem, people can move on and ~~to~~ be happy for you no matter what. It also



(Section B continued) *show the reality of family relationships.*

Examiner comment and mark:

- Although the response does follow a formulaic format, with each aspect of Dante's character structured using the same format, this is a sound personal response.
- There is sound interpretation of a range of facets of Dante's character, although points are not sufficiently developed to move towards a Level 4.
- There are few quotations, but textual support is clear through reference to events etc (e.g., ref to Dante's birthday presents).
- The candidate offers some sound comment on context, although the relationship between text and context is not always effectively explained.

AO1/3 - Level 3 - 18 marks

AO4 - Level 3 - 6 marks



Question 30: *Boy's Don't Cry*

Script 1

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 boys dont cry the attitudes to sexuality ~~are~~ are completely ~~far~~ opposite to one another. You have Dante and Tyler who do not like the idea of being a member of the LGBTQ+ community, however they come to terms with it due to their love for Adam who is part of the family. ~~overriding their~~ However they do not accept that he is gay yet they have instead come to terms with it. This is completely different to accepting it. If Dante and Tyler had the choice of Adam being gay or straight they would pick straight due to the old fashioned traits and stubbornness, described by aunt Jackie, however if they truly accepted ~~a~~ Adam's sexuality they would do what makes him happy which is being fine with the fact Adam is ~~a~~ gay and accepting it ^{and} not having to tolerate it.



(Section B continued) On the other side of the coin you have Aunt Jackie who does ~~not~~ not care about Adam's sexuality she ~~care~~ cares more about the type of person he is, this behaviour grows on Dante at the end and he develops as a person and ~~there~~ character caring more about the type of person you are not ones sexuality he no longer considers it as a 'phase Adam will grow out of' but ~~part of~~ thinks of it as what makes Adam who he is.

In the middle of both- the sides there is Josh who's character is very complicated. Josh is gay however just like Tyler and Dante ^{at the start} he does not like gay people or he puts on a persona that does not. This creates an inner conflict within Josh where he had a relationship with Adam in private however in front of people he bullies Adam this dual persona lead to his downfall as he ~~is~~ thought no one would accept him if he came out and due to ~~his~~ conflicting attitude towards his sexuality this created anger and Prostration ~~at~~ that he had towards himself yet he took this anger out on Adam the one person who loved and accepted him. When Josh jumped Adam and Adam kissed him his confliction towards his sexuality and fear of people leaving him if they found out his true



(Section B continued) Self lead him to become very confused and he only had one outlet to let his anger and frustration out, which was Adam. He snapped and beat up a Adam. However he later realised Adam loved him and was the only one that accepted Josh. This lead to Josh Feeling bad for what he did and his way to atone was going to Jail.

Examiner comment and mark:

- This response goes straight into Dante and Tyler's attitudes to the LGBTQ+ community and how these change as the novel progresses, leading to them coming 'to terms with it due to their love for Adam'.
- The answer strives to focus on different attitudes to sexuality but doesn't really move beyond Adam's homosexuality.
- There is some reliance on narrative, but also elements of a personal response on page three when writing about the character of Josh and how this relates to the theme of sexuality. The candidate does attempt to use a critical style and demonstrates understanding of some of the complexities of the relationship.
- The candidate looks at several areas of the play with some reference to specific episodes. There is little development but some selection of awareness of context linked to the LGBTQ+ community and struggles with attitudes to sexuality in society.
- The answer fully meets Level 2 criteria but falls short of the sound comment and focused support that would be needed for Level 3.

AO1/3 - Level 2 - 12 marks

AO4 - Level 3 - 6 marks