



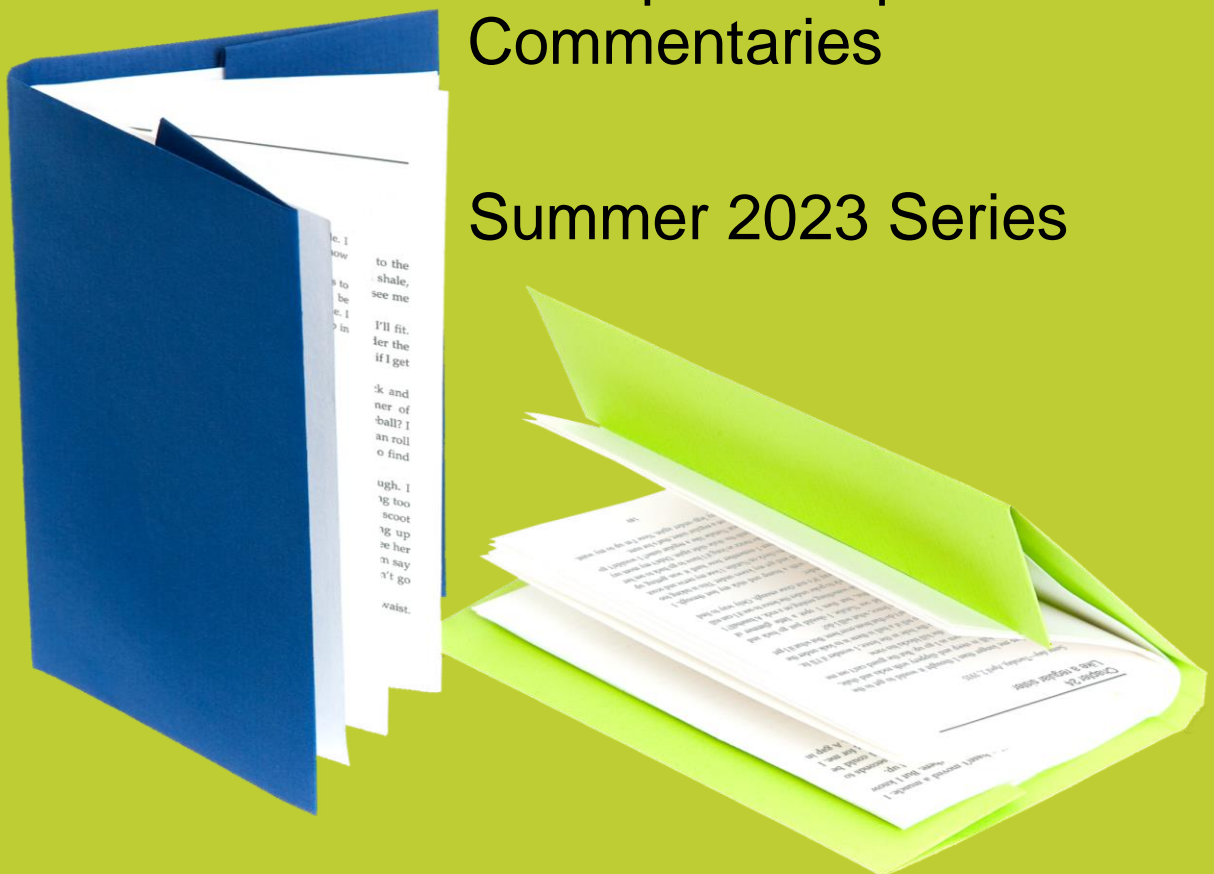
Pearson  
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# GCSE (9–1) English Literature

Paper 1: Section B - Post-1914 Literature –  
British Play (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 Play (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](mailto:teachingenglish@pearson.com)



## Section B: Post-1914 Literature

### Question 7: *An Inspector Calls*

#### 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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**Question 22**       **Question 23**       **Question 24**   
**Question 25**       **Question 26**       **Question 27**   
**Question 28**       **Question 29**       **Question 30**

At the beginning of *An Inspector Calls*, mystery is ~~significant~~ shown as significant in the play through the Inspector's arrival at the Birling house. The lighting changes from 'pink to bright and hard' as the Inspector arrives. This change of atmosphere from a comfortable pink to a bright, hard lighting spotlight seems to make it an interrogation. ~~What~~ <sup>This</sup> is mysterious to the audience as they have no idea of what the Birlings have done. ~~This~~ The ominous looking Inspector wearing a ~~his~~ dark coat is important as it ~~refers to the~~ <sup>he</sup> symbolises the Inspector as a representative of the working class. The effect of this is that it sets the tone for the play with the constant pressure on the Birling ~~Party~~ family. This shows the working class challenging the ideas of the upper class and wanting them to have more social responsibility.



~~1st paragraph~~ 3RD PARAGRAPH  
(Section B continued) → In the middle of the play, mystery is significant as it emphasises the inequality between males and females. Sheila ~~is~~ ~~was~~ when Gerald was being interrogated, Sheila was curious to know what Gerald had done. When Sheila finds out that Gerald was having an affair, Mrs Birling responded that it was 'normal'. ~~2nd paragraph~~ During this time it was <sup>common</sup> ~~normal~~ for a man to go out and have another wife, but if this was a girl then she would be seen as 'ruined' by society. J.B. Priestley wanted to show what gender inequality was like and how it needed to be fixed.

2ND PARAGRAPH → ~~At the beg.~~ Mystery is shown again at the beginning of the play by the ignorance of Mr. Birling. He says how the Titanic is 'unsinkable, absolutely unsinkable' and how 'the Germans don't want war'. Although this is dramatic irony as the audience is seeing this after two world wars. This creates a bad image for the upper class and is also emphasised by the Labour party won the year before this play was released in 1945, so the dislike of the upper class and Priestley's views makes this the right time for him to release the ~~rest~~ play. The arrogance and confidence in Mr. Birling's statement also makes him more hated. As he has more money, he thinks he has more knowledge. The audience know this isn't true and are most likely still mourning over the



(Section B continued) loss of relatives in WW2.

At the end of the play, the ~~a cyclical structure~~ mystery is ~~shown~~ significant which ~~is~~ <sup>is</sup> recognized by the cyclical structure of the play. Gerald figures out that the Inspector was not real all along. This makes him and Mr. Birling very ~~happy~~ as they only cared about their status all the way through. ~~The~~ ~~is~~ ~~not~~ The mystery of the Inspector being fake is ~~is~~ evident as it shows the true nature of the upper class and briefly relieves them. Until Mr. Birling gets a phone call 'a girl has just died at the infirmary'. This is an implication of the cyclical structure and notifies the reader that this whole interrogation will happen again. But instead ~~or~~ with a real inspector. He hopes that ~~the~~ this will lead the Birlings to have more social responsibility.

#### Examiner comment and mark:

- The response opens with a comment about how stagecraft (lighting and costume) contributes to a sense of mystery.
- The context of class conflict is introduced, followed by a reference to gender inequality in the way Sheila probes the mysterious behaviour of Gerald. These are seen as two of Priestley's concerns when writing the play.
- The ignorance of Mr Birling is cited as an example of mystery but this point is not explained clearly. Further points on political context are offered.
- This is a sound personal response written in an appropriate critical style and commenting on context but is not always clearly focused on mystery. A mark securely in Level 3 is appropriate.
- Control of sentence structure, a range of vocabulary and accuracy all contribute to an AO4 mark at the top of Level 3.

**AO1/3 - Level 3 - 17 marks**

**AO4 - Level 3 - 8 marks**



## Script 2

(Section B continued) Mystery in the play An inspector calls is extremely important due to the actual inspector being this mystery man towards the end. Furthermore we know that there was a major part the Mysterious inspector played he was no ordinary ~~inspector~~ police inspector. He is

He is presented as a man who likes upper class snobs to face the reality of not being kinder to those who make their every day lives more easier. For example we know that Eva Smith a young girl who worked for <sup>Author</sup> ~~Eric~~ Birling tragically took her own life after encounters with many cruel people.

The inspector ~~being the way he is~~ doesn't really care to tell a person when they are wrong because at the end of the play he tells them you ought to be <sup>ashamed</sup> ~~ashamed~~. And this is because the Birlings took the biggest role in playing apart of Eva's death. Sheila had suspicions about the police inspector from the very start and we know this because she goes on to say "I have an idea - and I had it all along". This implies she knew



(Section B continued) Something was off quite early on.

The Mystery behind the play An inspector  
calls ~~is imp~~ is the reason many  
people would off been left shocked  
mainly for the fact at the end the inspector  
suddenly vanishes and is seen to be left with  
Eva Smith at the end.

**Examiner comment and mark:**

- The initial focus is on the Inspector being 'the mystery man'.
- Context is touched upon with mention of 'upper class snobs' and 'tradgically' but there is no subsequent development.
- There is mention of Sheila's suspicions but this, too, remains undeveloped. The final point is not fully explained.
- This response is by no means wholly narrative but there is no consistent or secure focus. Some awareness of context is present and a mark low in Level 2 is appropriate.
- Sentence structures are not always fully controlled; spelling is generally accurate with some slips. A mark in mid-Level 2 is appropriate.

**AO1/3 - Level 2 - 8 marks**

**AO4 - Level 2 - 4 marks**



## Question 8: *An Inspector Calls*

### 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**

The younger generation is used to show an ideal progressive change in society throughout ~~an~~ *An Inspector Calls*.

~~The younger generation is shown mainly through Sheila and Eric.~~

One way the younger generation is important throughout *An Inspector Calls* is through their ability to change and develop their opinions. This idea is presented the clearest through Sheila, whose emotional maturity has grown significantly by the end of the play. At the beginning of the play Sheila refers to Mrs Birling as 'mummy' but by the end has begun using the more formal 'mother'. Sheila's dependence on others also lessens as the



(Section B continued) play progresses, as in the beginning ~~she~~ when given the ring to ask Gerald 'is this the one you wanted me to have', showing that instead of forming her own opinion she chooses to rely on Gerald. This behavior changes with the introduction of the Inspector, who presents her with a new way of thinking and allows her to form her own opinions around it, and once presented with another opinion than the one she had been told was correct her entire life, she quickly begins to branch away from her father's ideas, even daring to criticize him directly saying 'those girls aren't just cheap labour, they're people'. In the play, the Inspector is used as a mouthpiece for Priestley to voice his opinion, the Inspector introducing new ideas to Sheila mirrors the play introducing new ideas to the audience, hoping they would do the same as Sheila and change their minds, as without exposure to different ideas society can't improve.

The play *An Inspector Calls* was used as political propaganda by Priestley, who wrote it in order to spread his own views and opinions on capitalism, by setting the play in 1912 he was able to criticize the characters much more



(Section B continued) easily, as it meant he was able to call upon historical events in order to make the older generation who refused change seem unintelligent, and so the audience was more likely to side with the younger generation.

Priestley also shows the younger generation showing remorse for their actions, something the older ones don't do. Even after Gerald tells everyone that no one died in the infirmary that night Sheila and Eric are the only two who recognize that they "still did those terrible things to that girl" and <sup>to</sup> continue taking accountability for their actions, even after they might not have had as great of an impact on someone as they previously thought. This morality which is shown through the younger generation contrasts with the uncaring actions of the older ones, as they insist that since no one is dead, they did nothing wrong.

~~Eva Smith and Sheila Birling serve as a great contrast to how life is like for~~

Priestley uses the younger generation to show hope for the future, as with new generations there is new hope for improvement. It's also possible that as Priestley was writing about a family in 1912,



(Section B continued) he thought about the fact that when the play was performed in 1945, the younger ~~gen~~ generation of 1912 would have been in the audience, now older, showing that everyone in the audience was capable of experiencing the same change that Sheila and Eric did.

Eric's change is also significant, as he began to change before the introduction of the Inspector, from the beginning of the play he showed criticism towards Mr Birling ~~and also showed almost immediate remorse for his actions with Eva Smith~~ by frequently ~~disagree~~ correcting him and disagreeing with what he says. Eric was also the only character to show immediate remorse for his actions, without the threat of the Inspector.

After Eric's assault of Eva Smith he instantly began trying to make it up to her, by stealing money for her, risking getting in severe trouble with his father, and even offering to marry her, which would have altered his life forever, ~~but~~ that didn't concern him, as he was so worried about making amends with Eva. He was also the only one who didn't have to be constantly pushed by the Inspector to tell of what he did to Eva. This is a particularly important aspect of his character as it shows both the natural progression of society, but ~~it~~ also, the



(Section B continued) lack of interference from the inspector removed any chances of him manipulating the younger generation to get them on his side, as this is something that happened <sup>almost</sup> entirely without his input.

Priestley also cements the fact that the younger generation of change as when Mr Birling accuses the inspector of corrupting Sheila and her friends he says 'I usually have that effect on the youngsters' which ~~further~~ implies that change in the future is imminent.

#### Examiner comment and mark:

- A perceptive response that shows a high-level of understanding of the entire play and how the younger generation are important, particularly through their 'ability to change and develop their opinions'.
- Points discussed include Sheila's 'emotional maturity' and how she develops as a character, moving from a young woman dependant on others, to 'developing her own opinion' as a result being presented with a 'new way of thinking' by the Inspector.
- Discussion also includes how the younger generation show 'remorse for their actions' and 'hope for the future' is also a central aspect throughout the response, and this is discussed in a critical style with maturity.
- Textual examples are wide-ranging, appropriate to the points being discussed and are integrated throughout the response, helping to enhance the discussion.
- Context is interwoven throughout and explores the way Priestley presents the younger generation as a way to 'show hope for the future' and as a form of 'political propaganda'.

AO1/3 - Level 5 - 32 marks

AO4 - Level 3 - 8 marks



## Script 2

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**   
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**Question 28**       **Question 29**       **Question 30**

Socialists  
Capitalists

~~Priestly successfully~~  
P The play 'An Inspector Calls' written by Priestly, tells the is a lesson taught by him to about the societal domination the upper class had over the lower class. The play also conveys capitalistic and socialistic values presented by its various characters. The younger generation of 'An Inspector Calls' named Eric and Sheila successfully show emerging socialist views.

Priestly successfully presents Sheila, ~~a part of the younger generation~~ a part of the younger generation as a sympathetic young girl. She explains to her



(Section B continued) father, Mr Birling, that the lower class 'aren't cheap labour, they're people!'. Sheila successfully creates the idea that she ~~believes~~ ~~me to~~ she sees the lower class as ~~cheap~~ <sup>actual</sup> human beings, unlike her father who sees them as a fuel for his economic growth. Sheila knows that the ~~people~~ ~~of the~~ ~~lower~~ proletariats of 1912 were highly mistreated by dominating businessmen in ~~terms of money~~ and that they exploited many of them, in this case the exploitation of Eva Smith. Priestley ~~but~~ uses Sheila as a mouthpiece to illustrate his own ~~views~~ <sup>views</sup> on the society of the actions of the upper class businessmen whose ~~only aim is~~ only aim is to make more money and economically grow. This is why Sheila is so very important in 'An Inspector Calls' as it helps Priestley's opinion be stressed onto the Edwardian Society. Furthermore, Sheila emphasises the plural noun 'people' at letting the audience understand that that she's ~~doesn't~~ ~~see~~ humans and has sympathy for the lower class workers.

Priestley, furthermore, moreover, Priestley, powerfully using Eric's character to show the importance of the younger generation. He does this by



(Section B continued) expressing Eric to ~~see~~<sup>3</sup> question 'Why shouldn't they try for higher wages? We try for the highest possible prices'. Here, Priestly uses Eric to go ~~against~~ against his father's words and challenge him. ~~He can't~~ He ~~can't~~ contradicts Mr Binings' firm statement of 'higher ~~p~~ lower costs and higher prices'. Again, Priestly uses Eric as a mouthpiece to assert his views on the ~~to~~ mistreatment of lower class workers. In 1912, ~~the~~ lower class workers ~~are~~ were ~~not~~ paid so minimally that they couldn't make a firm ~~#~~ living for themselves. This is possibly what ~~Eva~~ Eva Smith was going through so Priestly ~~wanted~~ wanted ~~the~~ the Edwardian Society to understand ~~there~~ ~~their~~ and hopefully change their views on the working class ~~or~~ proletariat's. Eric is firmly a strong, important figure in 'An Inspector Calls' because he demonstrates ~~socialist~~ possible socialist values through his questioning which possibly may be what Priestly wanted ~~to see~~ ~~and~~ to start ~~see~~ seeing in the Edwardian Society of 1912.

~~Priestly~~ Priestly ~~or~~ powerfully presents Gerald ~~as and~~ as a figure of the younger generation who



(Section B continued) has a chance to change. Gerald is presented as a 'knight in shining armour' by Sheila and exclaims ~~to~~ that Joe McGarry, ~~was who to had to~~ harmed Eva, was a 'notorious womanizer'. These statements present Gerald as a ~~a~~ figure who - hero-like ~~figure~~ who saved Eva from harm. He is important because he shows how courageous the younger generation ~~was~~ were in saving people. However, the Edwardian ~~Socie~~ audience later finds out Gerald did this for his own benefit, not for Eva's. He Gerald is portrayed by Priestly ~~to be~~ <sup>to have</sup> that he has the capacity to ~~make~~ ~~make~~ change and show socialist values ~~to~~ but he ~~st~~ chooses not to. His ego is ~~too high and~~ <sup>upper</sup> ~~high~~ class attributes ~~that~~ his ~~holding~~ ~~control~~ control his mind into ~~not show~~ ~~changing~~ His ego and his big upper class arrogance, control his mind into unabling to change. Priestly makes Gerald ~~so~~ this way to show <sup>char</sup> some of the younger generation don't change their opinions, and stay firm upon them. Unlike, ~~Gerald~~ Eric and Sheila ~~At~~ The Edwardian ~~Sociey~~ audience can ultimately distinguish which



(Section B continued) pathway they should follow: the emerging socialists or the arrogant capitalists, Priestley's main message he wants to the Edwardians to understand.

**Examiner comment and mark:**

- This response begins with a broad introductory point about the nature of society in 1912 and the significance of emerging socialist views via the younger generation.
- The candidate introduces Sheila as their first example and contrasts Priestley's presentation of her with Mr Birling, pointing out that she is portrayed as 'sympathetic'.
- Understanding is developed and fully related to the text as the argument develops and the candidate is aware that characters are constructs designed by Priestley for a purpose, for example describing Sheila as 'a mouthpiece to illustrate (Priestley's) views on society'.
- The argument continues in this vein, moving on to discussion of Eric who is also described as Priestley's mouthpiece and refers to Eric's line, 'Why shouldn't they try for higher wages?' to convey this view that is subsequently consolidated with a point on context.
- Context is well integrated into discussion throughout the answer with references to features such as conditions for the working class in 1912 and the nature of Edwardian society.
- The level of detail in the answer reflects the candidate's developed personal response and ability to use well-chosen references. An example of this is in the inclusion and introduction of Gerald to the argument, with an insightful point about his appearance as a 'knight in shining armour' moving into an argument that Gerald is motivated by personal gain even though he has the capacity for social conscience. He is presented as a contrast to Sheila and Eric and the candidate concludes with the concept of the gulf between 'emerging socialists' and 'arrogant capitalists'.

**AO1/3 - Level 4 - 23 marks**

**AO4 - Level 3 - 6 marks**



## Question 9: *Hobson's Choice*

### 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 play *Hobson's Choice*, Maggie and Hobson's conduct towards each other and respect is completely lost. There are never kind words or compliments exchanged between one and another.

Maggie is the eldest of the family of three girls, Hobson is the father and the mother has died.

In the opening of the play ~~Maggie~~ Hobson is very quickly portrayed to the reader as a drunkard who spends most of his time at the Moonrakers - the local pub, much to his daughters' annoyance and disgust.



(Section B continued) Maggie practically runs the house and bootshop they own whilst the girls' father spends a lot of it drinking. When ~~they~~ Hobson comes home after a night of drinking, Maggie is the one who puts him to bed, and in the morning Maggie is the one to open up the shop, and do business alongside her not so helpful sisters, Alice and Vicky.

So when Hobson eventually comes down in the morning, and decides to address his daughters about their futures, he tells Maggie she is an old maid - too old for ~~marriage~~ marriage. Maggie naturally reacts to this with defiance, something that would have been unusual for a woman to do in 1914/1915's England, when this book was published.

Brighouse tried to show a mainly unseen act of independence, in women in a male dominated time, when women were expected to, marry, settle down and have children. When women couldn't vote or have male considered jobs, which is why Maggie being the main character in this book would have been a surprise to the 1914/1915's England.



(Section B continued) When Hobson decides Maggie's "30 and shelved" ~~and~~ Maggie takes marriage into her own hands and when Mrs Hepworth a high-class customer comes to the shop to praise lower-class Willie to his face, Maggie has her mind made up, she is going to marry Will Mossop.

When Hobson hears Maggie's intentions he is furious, counting on Maggie to keep the ~~B~~ boot shop in order and keep fuelling his alcohol addiction, he threatens Will Mossop's job - seeing as he wasn't very keen on being married to Maggie after being "tolened" to Ada Figgins. To which to Hobson's surprise Willie agrees taking Maggie's arm and walking out of the shop with her.

After Willie and Maggie are married Hobson is sinking into debt as all three of his daughters have walked out and planned to marry, and Hobson has continued to drink ~~as~~ as the money steadily runs out and his ~~health~~ health declines rapidly.

Willie and Maggie call a family meeting to discuss Hobson and the shop's future.

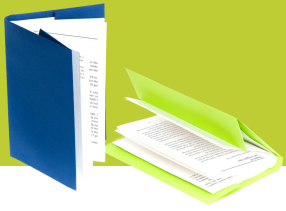


(Section B continued) To Hobson's intense annoyance Willie and Maggie end up getting the upper-hand on every argument included in the meeting, ~~and~~ which ensures Willie is able to come back and work, (with Maggie also), in Hobson's shop, a much better environment, than the cellar Will and Maggie brought in Oldfield Road.

Hobson and Maggie also argue about the doctor's order, of no more alcohol for Hobson, as Maggie dumps it all.

Hobson and Maggie's ~~relationship~~ relationship throughout the play is never on very good terms and Maggie's ~~strong~~ intense independence was a ~~strong~~ strong character being portrayed in an England dominated by male influence. ~~and~~

Hobson calling his daughters "uppish" was a clear point of him trying to control ~~the~~ Maggie and her sisters and show dominance in the household after his absences but Maggie was left to fend for herself and her sisters whilst being left to care for



(Section B continued) the shop which ~~was~~ meant her independent streak was intensified towards her father when he did make an ~~app~~ appearance and try to take back the role, and control that came with it. of father

**Examiner comment and mark:**

- A sound response which opens with an immediate focus on the question and offers a relevant personal response.
- Although there is a tendency to become more narrative at times, the candidate then uses these points to demonstrate a sound understanding and interpretation of the relationship between Maggie and Hobson
- The candidate does maintain an appropriate style, however the lack of close references to the text stops the response from moving higher up the level.
- Comment offered on relevant context (eg attitudes to women) is generally sound, although there is some confusion over dates.

**AO1/3 - Level 3 - 16 marks**

**AO4 - Level 3 - 6 marks**



## Question 10: *Hobson's Choice*

### 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"/> |

Money is very important to Hobson as in the play we can see that in these old times money was status and status was the most important thing a man could have. Money is important for Hobson as he only likes to spend it on himself or keep it for himself and we can see this when Hobson says he does not pay his three daughters who work at his shoe business everyday bringing in him money, Hobson also had chronic alcoholism towards the end of the play as he mostly spent his money on alcoholic beers and would



(Section B continued) have lots until he got drunk, ~~money is~~ Hobson is very tight with his money as he didn't want to pay for his three daughters to get married and in the end he was tricked into paying it. Money was also important in Hobson's choice as during these times in England there was a massive separation between classes, lower class, middle class, higher class. And this all was to do with money, we can see many different people in Hobson's choice from different classes in lower class there was Willie and middle class there was Hobson and from upper class it was Mrs Hepworth. And all of these people had a different amount of money. ~~and~~ Money was also important as it was how to deal with marriages back then, you would have to pay off the families that were marrying.

We can also see the importance of ~~the~~ money when Willie and Maggie needed a loan from Mrs Hepworth to start their new business up and if they did not get the money their business wouldn't have started up.



(Section B continued) The money that ~~is~~ Hobson makes can also be seen as very important when his business stopped making as much money when Willie and Maggie left. We can see how downhill Hobson's health and attitude towards his business goes due to money. Money also played a big role in education as school wasn't cheap and if some people went to school they would probably leave to work and make money for the family, so this meant most lower class people wouldn't be able to read or write in these times all because of money. When marrying in Hobson's choice most families would try and marry their child off to ~~wealthier~~ wealthier and higher class families. And we can partly see this when Vicary and Alice picked two slightly better off men than ~~the~~ them to try and marry but Hobson didn't want to pay to get them married and lose two free workers at his shop. And that's one reason why he didn't let Maggie marry at the start of the play and his excuse was "you'll



(Section B continued) too old" but he just didn't want to lose a free worker. If he loses a free worker he'd have to pay someone which he doesn't want to do because he will lose money. Hobson finds money important ~~as~~ and we can see this when we find how much Willie gets paid, he gets paid below anything although he does most of the ~~real~~ work making the shoes and clogs, Mrs Hepworth a very rich woman only comes here to the shop just to buy shoes made by Willie but Hobson takes most of the money from the shoes.

**Examiner comment and mark:**

- This response opens with a reference to the relationship between money and status. This is a straightforward, but valid point and goes on to illustrate with narrative references to Hobson's relationship with his daughters and also his 'chronic alcoholism'.
- Focus remains on money and is delivered largely through narrative selection. There are some elements of personal response, for example in relation to Hobson's attitude in not paying for his daughters' marriage as 'very tight'.
- Some awareness of relevant contexts is evident through comments on education and the 'massive separation between classes'. These are presented in general terms.
- The candidate makes references to episodes from the play but does not develop these in detail, rather focusing on plot, for example commenting on Willie and Maggie's need for a loan without examining in detail or supporting with reference to the text.
- The point about Vicky and Alice choosing two 'slightly better off men' is a valid example with some elements of personal response but is not executed with secure focus.
- The answer considers Hobson's dilemma at the end, referring to the difficult situation where he has to retain employees but does not want to pay them the sum to secure their loyalty.

•  
**AO1/3 - Level 2 - 12 marks**  
**AO4 - Level 2 - 4 marks**



## Question 11: *Blood Brothers*

### Script 1

The ~~A~~ Narrator has a huge significance in the play *Blood Brothers*. ~~When~~ At the start of the play the Narrator tells the reader that the twins are dead. now this has a huge significance because the characters in the play does not know that Mickey and Edward are going to die, but the audience does. The Narrator is also really significant because he tells the audience thing before there about to happen

#### Examiner comment and mark:

- A simple and straightforward response, which shows limited personal response to the significance of the Narrator, although there is an awareness of the text as a play and of an audience.
- There is little evidence of a critical style and little relevant supporting reference to the text.
- The response lacks links to context.

AO1/3 - Level 1 - 4 marks

AO4 - Level 1 - 2 marks



## Question 12: *Blood Brothers*

### 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 *Blood Brothers*, violence is an important theme to the play. Many characters are involved in violent crimes. ~~One character who has a background of being violent is Sammy.~~ In the play, Willy Russell presents the character of Sammy as a character who has a lot of violent tendencies. In the song 'Living on the Never Never' we are told that Sammy had once burnt his school down. As an audience we are shocked as even though Sammy has done this, he has not had any major consequences and Mrs Johnstone talks about this action as though it



(Section B continued) is nothing. We are aware that Sammy has been in trouble with the police many times before as when the policeman goes around to Mrs Johnstone's house about Mickey's behaviour, he mentions 'this is not the first time we have been around' and that if it happens again 'I will have <sup>AS an</sup> the welfare onto you.' <sup>AS an</sup> audience we are worried as to if this could affect the Johnstone family. Due to Mickey not having a father figure around, Sammy is an ~~order~~ order male figure which Mickey ~~to~~ could look up to as a parental figure; this could influence Mickey to take on a ~~vibe~~ violent personality as he grows up.

Sammy also seen pulling a knife out at a bus driver, due to being unable to pay for a bus ticket, as an audience we see how due to Sammy's inability to financially cope he uses violence to try and get his way. This was very common in the



(Section B continued) 1960s due to many working class people struggling, they would turn to violence as an escape. Although Sammy did ~~part~~ partake in these violent activities, I feel as though he didn't mean to maliciously hurt anybody, whereas Willy Russell creates Mrs Lyons to be a violent character with the intent to harm Mrs Johnstone. This is significant in the play as we see Mrs Lyons lunge at Mrs Johnstone with a kitchen knife as she says 'I curse you, witch!' This creates shock for the audience as we weren't expecting this to happen as a build up of worry for Mrs Johnstone occurs. The contrast in the both knife incidents are clearly shown that where Sammy had just pulled the knife out he would not hurt anybody, however Mrs Lyons lunged at Mrs Johnstone meaning if she did not move away Mrs Lyons could've seriously hurt her.

~~Another~~ character Willy Russell also



(Section B continued) Creates Mickey into a violent, uncontrolled character as he grows older. This is clearly seen in Act Two when Mickey loses all control of his emotions and mental health and finds Eddie. Due to Mickey's sense of no control we feel worried as an audience as we are aware that Mickey is furious with Eddie. Mickey asks Edward 'how come you got everything and I got nothin'?' proving that Mickey is in a state due to his unemployment and lack of money. This links back to the factories shutting down in the 1970s causing a massive rise in unemployment for the working class; we could also ~~the~~ link it back to the richer getting richer and the poorer getting poorer. Mickey ~~the~~ feels as if he has nothing left to live for as earlier on he says to Linda that he takes his antidepressants ~~to feel~~ as 'they make me feel invisible', he then murders Eddie by shooting him. This ~~we~~ we could mention how the ~~of~~ children have been



(Section B continued) influenced with gun violence  
due to playing them at those games  
when they were younger.

**Examiner comment and mark:**

- There is relevant consideration of Sammy and his 'violent tendencies' which includes some discussion of his upbringing and influence on Mickey.
- Throughout, there is sound contextual comment on the struggles of the working class as a factor contributing to violence.
- The comparison of Sammy ('he didn't mean to maliciously hurt') and Mrs Lyons (she 'could've seriously hurt her') is apposite and there is further consideration of Mickey's violence.
- This is, therefore, a developed personal response which fulfils all the descriptors in Level 3 and merits a mark low in Level 4.
- The candidate uses a range of vocabulary accurately together with varied and controlled sentence structures, meriting a mark in Level 3.

**AO1/3 - Level 4 - 21 marks**

**AO4 - Level 3 - 7 marks**



## Question 13: *Journey's End*

### 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**

Sherriff wrote the play 'Journey's End' as a homage to the casualties of war, he wanted their story and bravery to be showcased as he felt they were forgotten and applauded for, that is why he shows every character to have sort of sense of bravery.

Hibbert is showed as a coward to the audience he is suffering from neuralgia and Stanhope does not believe him "he's trying to wiggle his way home before the attack" Stanhope refers him to a wormy, someone who is rude and has no respect; Hibbert can be interpreted as a coward in contrast to Stanhope's bravery but Hibbert's constant complaint of the trauma induced neuralgia may make the audience sympathetic for him; it is only when him and Stanhope are arguing and Stanhope threatens to kill for him for potential desertion "I was jiddling with my revolver..." Stanhope



(Section B continued) words it like this to show he can easily cover it up and as an attempt to taunt Hibbert but in a moment of sheer bravery Hibbert says "Go on, then, shoot!" this suggests to the audience that Hibbert really is suffering and is brave enough to stand up to his captain.

Stanhope's heroism is made very evident to the reader from the get go, Sherriff does this because when the play first staged he wanted the audience to recognise themselves, friends, husbands, sons in the character. Stanhope is shown as brave through the various words of respect from the officers, Osborne says "He's a long way the best company commander we got" suggesting his bravery and skills are unmatched to any other person, even himself who has 20+ years more experience. We are also informed by Hardy that "He didn't go home last leave..." this ~~the~~ conveys his bravery for constantly working on the front line and putting the army first. His bravery is ~~the~~ most significantly highlighted in his voluntary suggestion of <sup>himself</sup> going on the raid, to save newcomer Raleigh, and it is Raleigh who informs us of Stanhope's Military cross also confirming Stanhope's bravery.

Raleigh's bravery is presented in the play through his naivety and enthusiasm, bravery is presented to have two sides; Raleigh can only see and focus on the good, he views war as an extension of school where Stanhope the "skipper of the rugby" will lead him to a victory on the battlefield, so when he is chosen



(Section B continued) for the raid his enthusiasm is through the roof, it is only when he realised what has to be done to be labelled as brave does this enthusiasm wither, ~~is~~ after the raid "he walked as though he ~~was~~ were asleep" this quote shows how deadened he may be by the experience, in this scene it is where the audience realise the ~~st~~ cause of Stanhope's attitude, he may be brave and a well rounded hero, but it's what he had to do to get those words said about him that drastically alters his demeanour.

Osborne's bravery is accounted for in his swift acceptance of the death wish of a daylight raid, in the moments leading up to it do we see him remove his wedding ring, it's here the audience begin to realise the foreshadowing of the future. Before the raid Osborne and Stanhope have a conversation about worms and the reality of war and Sherriff uses it as ~~an~~ a metaphor for conveying the emotions felt and endured by the soldiers. As Osborne readies himself for the daylight attack he thinks of 'Alice in Wonderland' where nothing makes sense and the world is not right Sherriff uses this to ~~the~~ parallel it to Osborne's life/world makes no sense - shown in the futility of war, and how the world is not right shown the complacency of the colonels dismiss of the men that do die in the raid; so Osborne's bravery is shown in his acceptance and quick agreement to orders.

**Examiner comment and mark:**

- A developed personal response, which meets the requirements of a high Level 4.
- The candidate discusses different types of bravery featured in the play and covers a wide range of characters in some detail, although some points might have been developed in more detail.
- The candidate offers some personal interpretation of events (eg suggesting that Stanhope ‘..didn’t go home last leave...’ conveys his bravery).
- A wide range of well-chosen textual examples are embedded throughout the response.
- Sustained comment is made on context and is integrated into the response, showing detailed awareness of the relationship between text and context.

**AO1/3 - Level 4 - 25 marks****AO4 - Level 3 - 8 marks**



## Question 14: *Journey's End*

### 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**

Humour is <sup>significant</sup> ~~used~~ in *Journey's End* as a way for the soldiers to cope with the stresses and effects of war.

~~Most~~ <sup>it is</sup> ~~potentially~~ ~~Sherriff~~ Firstly, Sherriff presents humour as the concurrent minimisation of major ~~catastrophes~~ catastrophes. This is shown to the audience right at the beginning of the play in Act 1 as through Hardy and Osborne's interaction as Hardy ~~say~~ describes ~~the~~ how the "trench was blown up and came down in the men's tea". ~~The audi-~~ ~~ence~~ ~~see~~ Hardy purposely does not describe further ~~how~~ the fear that the soldiers must have felt at the surprise attack by the Germans but focuses on the problem that the debris destroyed the soldiers "tea." This creates



(Section B continued) an uncomfortable sense of comedy for the audience as they are presented with the idea that the soldiers during WW1 purposely avoided talking about the gear caused by such catastrophes and the effect it has on their mental health, and instead choose to make jokes about minimal details as a way to forget and repress their feelings. The fact that Osborne replies "There's nothing worse than dirt in your tea." enhances the idea that the men bond over distracting themselves away from the reality of the situation of war. However, when soldiers do not abide to this universal conduct of avoiding describing the major problems, ~~change~~ other characters react angrily. For example when Hardy takes an almost malicious pleasure of describing the sounds of the "Minnies" as "swish-swish-BANG!", Osborne replies with "Alright." ~~in a~~ to close the conversation down.

Secondly, ~~Sherriff~~ shows how this through light relief and humour. Sherriff shows how the soldiers fixate on minimal problems. ~~through~~ This is mostly done through the character of Mason who is used to highlight ~~this way~~ how humour is used in this way as a coping mechanism. ~~to that~~ Later in Act 2, ~~sheer the men~~ Mason ~~change~~ abruptly changes the dynamic of the scene when he enters from a quiet and



(Section B continued) philosophical mood to a comic mood. Previously, Osbourne and Raleigh had been contemplating on how the 'waiting' for action seemed "uncanny" & when Mason enters the scene ~~with a protest~~ saying "I've had 'ad a rather unpleasant surprise." ~~Heed's the mix~~ The mix up of "pineapple" and "apricot chunks" seems <sup>trivial</sup> to the audience as it greatly juxtaposes to the ~~problem~~ strain felt by the soldiers of continuously waiting for "something to happen". ~~However, the fact that the soldiers place this mix up as an~~ equal severity to the ~~anticipation shown~~ <sup>is</sup> The fact that Stanhope is said <sup>to</sup> threaten Mason ("next time we 'ad he'll wring my neck.") shows how the soldiers ~~pt~~ thought that this mix up ~~was~~ is equal in severity to the mounting anticipation. \*Sheriff is therefore presenting to a post-war audience that soldiers used the fixation of good and what the audience may consider ~~be~~ ridiculous as a way to distract themselves from the true horrors of the war that the soldiers are facing.

\*In this moment of ~~rather~~ bathos,

Moreover, this fixation on minimal problems is used even in ~~scenes~~ moments which are not meant to be comedic and are in fact poignant. ~~For example~~ this is shown at the end of the play in Act 3 scene 3 by Stanhope ~~who~~ ~~he~~ says "who ~~meant~~ as he saw gives



(Section B continued) Raleigh tea ~~was~~ as Raleigh is dying and says "It has tea leaves in it. D'you mind?". This is ~~potent~~ The audience would find it hard to understand how "tea leaves" could matter at a time when Raleigh is ~~dying~~ barely able to hold onto life, however Sherriff uses this light relief to depict how the use of ~~the~~ exaggeration of trivial problems through humour is ~~and~~ an embedded coping mechanism in the soldiers as a form of ~~a~~ distraction. ~~It~~ ~~at~~ Notably here, it allows Stanhope to show his affection to Raleigh in his last moments whilst maintaining a 'stiff-upper lip' and repressing his emotions. This therefore makes the audience feel even more pathos for both characters in the scene and are therefore ~~so~~ caused to feel that Raleigh's death is futile in the war.

In ~~A~~ addition, humour and irony are used to attack the British military hierarchy and those with higher status. After the raid, Stanhope uses sarcasm as he says "~~It~~ ~~How~~ Still, how awfully nice is the Brigadier pleased!" in response ~~to~~ to the Colonel's sibilant statement that the raid was a success ~~and~~ that ~~he~~ will plead the Brigadier, and his ignorance of the sacrificed lives of the men. ~~This sarcasm~~ Sherriff uses this irony to show Stanhope's anger at those who had completely ignored the fact that



(Section B continued) The raid will take men's lives as he shows a lack of respect to the Colonel, who has a higher rank than him. However, the Colonel knows that the use of men's lives ~~for the~~ ~~appeal~~ as apparent tactics that will win the war ~~is~~ is unjust and so can only reply with "Don't be silly, Stanhope." The ~~colonel's~~ ~~shown~~ ~~to~~ irony highlights how the soldiers ~~had an~~ felt an impotence towards how their lives are used in the war as they could only be subordinate to the orders of those with a higher status. Sherriss is therefore using the humour here as a way to subtly ~~either~~ ~~how~~ ~~demonstrate~~ critique how those like the "Brigadier" would ~~not~~ utilise the soldier's lives in war like pawns on a chess game, disregarding how they ~~at~~ are men with families and friends. This therefore makes the audience question whether the true enemy of the ~~the~~ soldiers in WWI was those with higher status who controlled the war rather than the Germans themselves.

In conclusion, humour is ~~used as~~ important in Journey's End as it is used as a way for the characters ~~in the~~ to ignore the reality of the horrors of the war.

- Stanhope uses the ~~angry~~ frustrated ironic tone as a way to ~~so~~ cope with the helplessness he feels at not being able to do anything against the orders he was given. Moreover, it distracts him from the guilt he feels towards the soldiers who had died in the raid as he passes the blame on those with a higher status.



### Examiner comment and mark:

- The response begins with a brief thesis statement that humour is used to support the soldiers coping with the ‘stresses and effects of war’.
- The candidate’s awareness of the genre of the text as a play contributes to perceptive understanding and discerning choice of references.
- This response presents a sophisticated and well-illustrated analysis. This is exemplified early in the answer with the mature and lucid point that Sherriff ‘presents humour as the concurrent minimisation of major catastrophe’ supported by Hardy and Osborne’s conversation ‘the trench was blown up and came down in the men’s tea’. This example is developed in excellent detail. Arguments continue with assured and articulate discussion and different ways in which Sherriff uses humour are showcased.
- Another example is the light relief provided by fixating on ‘minimal problems’ through exploration of the character of Mason as he ‘abruptly changes the dynamic of the scene’. In addition, the point about the confusion of the pineapple chunks with the apricot chunks as a distraction is very fluently made.
- Context is integrated very effectively throughout the answer with convincing references to the horrors of WW1 and reference to the response of a post war audience’s likely response to the unfolding action.
- Critical style is developed with focus and maturity, for example on page 3 of the answer when the candidate writes that ‘Hardy takes an almost malicious pleasure in the sound of the “Minnies”, as “swish-swish-BANG!” On page 5, the candidate embeds a relevant and discerning point about the exaggeration of trivial problems used as a coping mechanism. There is also a reflection on the use of irony to attack the military hierarchy as the candidate develops a nuanced and convincing argument that is fully relevant to the question. The conclusion purposefully consolidates arguments and ideas in an assured and erudite style.

**AO1/3 - Level 5 - 32 marks**

**AO4 - Level 3 - 8 marks**



## Question 15: *The Empress*

### 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**

15) Gupta portrays Queen Victoria as significant throughout the play as not only does she represent the ignorance of the British towards their prejudice, but also as to juxtapose many English attitudes towards Indians at the time, through her kindness and open mind.

Gupta exhibits this in Victoria's relationship with Abdul, which, despite Abdul's challenging the queen's views, fear is sustained throughout. As Victoria allows for Abdul to speak his mind, through him she becomes aware of the devastation caused by English forces in India, as Abdul illustrates issues occurring beyond her knowledge. She presumes that 'we bring



(Section B continued) order to chaos', implying the world was uncivilised before British rule, when in fact they destroyed much of India's culture. This perception that anything other than British way of life was "chaos" is mirrored elsewhere by other characters: "binding the colonised in a web of gratitude and loyalty", which directly removes the identity of the countries trapped under English rule. Gupta therefore is able to criticise how deeply integrated racism was into Victorian Society and why it still remains today in modern life.

However, Victoria's open-mindedness allows her to challenge Lady Sarah's prejudiced opinions, evoking admiration from the audience towards her, which allows her moments of prejudice to be considered more deeply, as a relevant issue. Gupta utilises Lady Sarah's racism to illustrate how Victoria does in fact care for her subjects, yet is unaware of how much destruction the British Empire has caused. In response to Lady Sarah's assumption "Indian blood is thinner than the English" which exhibits her racism through segregation, Victoria challenges "Is that a



(Section B continued) biological fact Lady Sarah<sup>2</sup>”, utilising a rhetorical question to remind her of her place:

Gupta ~~uses~~ includes Furthermore, the death of Victoria in 1901, to illustrate how, in her absence, ~~the prince~~ Abdul loses his ~~authority~~ power and title, and is mistreated by the English. The strength of their relationship established previously as Victoria evokes her use of the royal address ‘we’ to directly apologise ‘I’m so sorry’ to Abdul for ~~everything~~ her inability to prevent the suffering caused by the British. This demonstrates her sincerity, therefore elevating the emotive response of sorrow from the audience towards her death. Gupta utilises this to further the horror felt by the audience at the injustice with which Abdul is treated as they are able to empathise with how he must feel at the death of a friend. His fragile power is undermined by Lady Sarah, using formal address ‘Mr Karim’ to ~~mock~~ mock in a mocking tone, as he can merely respond ‘Yes Lady Sarah’. This imbalance of dialogue that contradicts previous scenes, highlighting that it was only Victoria’s kindness that gave India and Abdul any



(Section B continued) illusion of hope or authority under British rule. Therefore Gupta utilises Victoria to evoke deep consideration from the audience as she exposes the severity of racism in Britain:

**Examiner comment and mark:**

- The response shows a sustained understanding of how Gupta presents the character of Queen Victoria in the play and how she is significant in juxtaposing the general 'ignorance of the British' public to the plight of the Indian nation.
- The argument established by the candidate is comprehensive and a range of areas are discussed including, Victoria's relationship with Abdul and how she allows him 'to speak his mind' despite her being the queen and his superior, which in turn enables her to become aware of the 'devastation caused by English forces in India'.
- The candidate continues to develop their discussion by exploring how, as Victoria begins to learn about India from Abdul, she is able to challenge Lady Sarah and her 'prejudiced opinions'.
- The final area discussed concerns the impact of Victoria's death on the treatment of Abdul and how he 'loses his power and title'
- The candidate shows a sustained and detailed awareness of the whole play and each point made is well-developed with well-chosen examples, which are integrated.
- Contextually, points made are sustained and appropriate to the points being made and demonstrate an awareness of the relationship between the text and context.

**AO1/3 - Level 4 - 24 marks**

**AO4 - Level 3 - 8 marks**



## Question 16: *The Empress*

### 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 *Empress*, prejudice is a pivotal theme, which Gupta uses to expose the evilness of the British Empire. and In the beginning, Gupta uses the true story of the lascars in order to expose how the British treated the backbones of Victorian society. She describes Hari as, 'badly beaten' by the Serang and that he will be, "sent to the boiler room" if he does not do his work. The Serang is also non-white, who was most likely appointed by a white leader, so through this interracial prejudice, Gupta aims to expose how the British sought to dismantle foreign communities to strengthen the British one. contextually this is accurate; the boiler room on the ship was the



(Section B continued) ~~most~~ hottest room. Officials thought that non-white lascars were accustomed to the heat due to the country of origin, and would force them to work long hours there with no breaks. It was torturous, so much so that lascars threw themselves overboard and died of heat exhaustion. ~~Additionally~~ Perhaps Gupta did this to expose how ~~the~~ even now, the history of these people have been lost due to the British attempting to cover its hideous ~~previous~~ past. The reader would feel distraught, and perhaps would actively attempt to learn about the hidden victims of the Britain in the 1800's.

In the middle of the play, Gupta exhibits prejudice as highly important through the othering of Abdul by Lady Sarah, in order to ~~we~~ reflect the privileged white people of Victorian society. Lady Sarah, upon meeting Abdul, questions his intelligence asking whether he even "speaks English" in which Abdul retaliates claiming "English is one of the many languages I am fluent in" ~~He~~ She also questions, "how many Mrs Karins" there are, mocking Abdul for his Muslim traditions. Interestingly, Gupta is Hindu, therefore her retaliation



(Section B continued) of Islamophobia is inherent, since Islamophobia ~~and~~ is ~~rather~~ consistent through Hindu communities, and vice versa. Lady Sarah regresses in character; she does not improve, further allowing Gupta to express that white upperclassmen fail to realise the ~~extent~~ horridness of the society they contribute to, since it directly benefits them. ~~The~~ Abdul <sup>was</sup> a real person, and after the queen died, her son and Lady Sarah demanded him to burn all letters associating him with Victoria, and return to India. Gupta here seeks to exhibit the lack of sympathy colonial Britain felt for the backbones of their society and ~~at~~ ~~the~~ it's attempts to hide their actions.

At the end, Gupta presents the importance of prejudice through the idea of undeserved power and the severe contrast in the white upper class, and Indian lower class of the 1800's, in order to express the obliviousness and ignorance of the privileged. ~~•~~ Gupta cleverly placed Dadabhai's speech crosscutting Queen Victoria's coronation; she explains that her 'jewel' ~~and~~ and that her, "clothes were embroidered in India", while Nairaji explains ~~there is~~ that



(Section B continued) "Famine was ~~so~~ swept" across India. This represents the lack of awareness the white people had, especially the royal family. Undeserved power is accentuated when Victoria explains she 'pressed a button' which sent a message to Britain saying, "God bless you all!" Gupta here may have sought to express the idea of minimal work for big results, and the opposite for Rani and Hari for example, who worked their way up the work chain but still experience prejudice. In actuality, Dadabhai ~~actually~~ really said that Victoria was the "Empress of famine" and "the Queen of Black Death" so contextually this was accurate. Gupta here may have ~~sought~~ not only sought to criticise the modern royal family - for they spend copious amounts of money on everyday things, while there are struggling people in the country, but also to expose the lack of education regarding the horridness of Britain's part, which she has experienced. Gupta attending Oxford University for history, and in an interview, claimed that she did not know about this history and criticised the curriculum.



**Examiner comment and mark:**

- The candidate demonstrates an assured understanding of prejudice, how it is a 'pivotal theme' within the play and how Gupta 'uses it to expose the evilness of the British Empire'. The response moves systematically through the play exploring a number of characters and situations and the discussion is developed and mature.
- The response considers the presentation of the lascars and how, despite being the 'backbones of Victorian society' they were treated with prejudice because of their ethnicity and how there was 'interracial prejudice' at all levels on the ship.
- In paragraph 2 the candidate moves on to analyse the relationship between Abdul and Lady Sarah and how she demonstrates her prejudice and ignorance by questioning his biology, religion and marital situation, thereby reflecting her 'privileged white' position. The discussion is again assured although linking back to the question and theme towards the end of the paragraph would have concluded and secured the focus being discussed.
- The final area explored concerns the prejudice exhibited by the British treatment of the Indian people. The analysis of the way Dadabhai's speech overlapped with Victoria's was felt to be particularly perceptive.
- At times there was a little more focus on the context at the expense of the text, however the response did show an assured understanding of how the attitudes within Victorian society impacted on its Empire and particularly the Indian subjects.

**AO1/3 - Level 5 - 28 marks**

**AO4 - Level 3 - 8 marks**



## Question 17: *Refugee 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**

Mr and Mrs Fitzgerald are significant in the play because they are offering to look after Alem while he's on his own and his dad's back in ~~Eratria~~ Ethiopia fighting in the war.

The quotation "Alem, until you can go back home, you want to stay here with us, don't you? Not at a children's home". Mrs Fitzgerald is trying to act like a mother figure to Alem and make sure he's safe and nothing bad's going to happen because in 1914 if you was a



(Section B continued) Refugee then you would either live in the children's home if you wasn't old enough to look after yourself or get put with a family who will provide for them until the refugees family returns.

In 1914 the writer Benjamin Zephaniah got bullied and got made fun of because he was black and he faced a lot of racists hate. The person who adapted his book Lemn Sissay ~~exp~~ experienced a lot of racist jokes and hate crime and when they both were little they got bullied and left out and <sup>Benjamin</sup> ~~they~~ wrote a <sup>play</sup> ~~book~~ about it and Lemn Sissay adapted it and changed it into his own story.

If you was a refugee boy or girl then you would get put in a children's home, just like Alem was offered to be put in but Mr and Mrs Fitzgerald volunteered to



(Section B continued) look after him and make sure he's safe, Mr and Mrs Fitzgerald also play another role they also play ~~legal~~ lawyer and judge. So even if Mr and Mrs Fitzgerald didn't agree with what the jury says they get to look after Alen anyways and they both made sure that he felt comfortable and safe and that nothing could hurt him and they was always so welcoming to him and respected his privacy.

But ALSO at the same time as much as they cared about Alen and his wellbeing they completely neglected their daughter Ruth and they didn't even realise that she was there half of the time because of all the attention Alen was getting from Mr and Mrs Fitzgerald, Ruth started hating Alen and also started to feel this hatred for her parents and she started to isolate herself from everyone and



(Section B continued) Mr and Mrs Fitzgerald didn't even notice that she was gone because they only had time for Alen and Alen felt bad for Ruth so he tried to tell Mr and Mrs Fitzgerald about the situation they have caused by neglecting their daughter but they didn't even realise until Ruth and Alen actually confronted her parents and made them clearly realise their mistakes and damaged that they have caused to their family and to their daughter.

So even though Mr and Mrs Fitzgerald are a significant in the play because they seem so welcoming and kind, they neglected their own daughter for a 14 year old boy who they didn't even know anything about him.

**Examiner comment and mark:**

- Although the response is a little narrative at times, the candidate does show some understanding of Mr and Mrs Fitzgerald and their significance in the play. A mark towards to the top of a Level 2 is appropriate.
- The main discussion focuses on Mr and Mrs Fitzgerald's role as foster parents to Alem and how they 'are offering to look after him' and to 'make sure hes safe'. Consideration is also made to the way they respond to their daughter, Ruth, and 'because they only had time for Alem' their relationship with Ruth deteriorates.
- Whilst there are some references to the text, direct quotations are lacking, and the focus is not consistently secure.
- Context is included in the response, but it is not always used to develop ideas and tends to dominate at times e.g. page 2. Despite this, there is some understanding of the play and the role of Mr and Mrs Fitzgerald.

**AO1/3 - Level 2 - 10 marks****AO4 - Level 2 - 4 marks**



## Question 18: *Refugee Boy*

### Script 1

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

in *Refugee Boy* Lemn Sissay presents courage as a very important theme, he does this by constantly demonstrating acts of courage shown by many different characters in the play.

At the very start of the play Alem shows a great amount of courage by going to the children's home even when he has no one and can barely speak English. This is very important because if Alem had decided to run away his life would have ended up very



(Section B continued) differently. Alem also shows courage by introducing himself to Mustapha when he arrives in the childrens home 'my name is Alem' this shows that even though Alem is scared he is still trying to make friends.

In the play courage is also shown when Mr and Mrs Fitzgerald welcome Alem into their home having had a past experience with 'Themba'. The Fitzgeralds also show courage by accepting Alem into their family 'you'll fit right in here Alem' this shows that they have faith in Alem to want to stay with them until his father returns.

Another act of courage shown is when Ruth finally begins to accept Alem. When Alem first arrived Ruth was not willing to accept Alem as it brought back memories of ~~themba~~ Themba who Ruth began to love. Ruth even



(Section B continued)

Says 'I hate you' to Alem this is significant because it shows that Ruth is clearly not happy with her parents decision. Sissay skillfully presents Ruth's courage as when Alem learns of his mothers death Ruth comforts him by saying 'like I'm your sister right' this shows that Ruth has shown courage to learn to welcome Alem.

Furthermore Sissay accurately demonstrates courage through Alem's altercation with Sweeney and Hooded. Sweeney and Hooded attempt to steal Alem's bike and instead of ~~it~~ giving up Alem pulls out a oneese knife and threatens to 'cut' Sweeney and Hooded. This is important as it ~~shows~~ briefly highlights the problems surrounding knife crime within London. Sweeney tries to de-escalate the situation but it seems Alem has reached



(Section B continued)

breaking point and is so outraged.

furthermore ~~ss~~ Sissay presents courage when Ruth and Mustapha decide to help Alem organise a protest to protest about refugee status in England. This shows courage because they are likely to feel judged ~~and~~ for standing up against such a political thing.

~~Alem~~ Sissay accurately presents Alem's courage throughout the entire of the ~~the~~ play. Alem also shows courage by standing up for what he believes is right instead of remaining silent like his father told him to.

~~A~~ Sissay successfully presents courage as a very important theme throughout the play as he is demonstrating the fact that everyone shows courage in many different ways.



(Section B continued)

Courage is also important as Sissay is ~~is~~ skillfully implying that refugees must show courage in order to survive in life. This makes the audience feel sympathy for Alem as we learn the negative impacts other people and society have on others. Therefore courage is a very important theme in the play as we learn that everyone can display courage. Sissay also implies that Alem must show great courage as ~~he~~ he must try and live a normal life on his own.

In the play the character of Sweeney represents society's outlook on refugees this leads to Alem having to stand up against 'society' in order to demonstrate his views.



### **Examiner comment and mark:**

- A sound response, which applies a methodical and systematic approach when discussing the theme of courage. Each paragraph is comprised of a central point, supported by evidence and then analysed. A wide range of examples are explored and show a sound understanding of the play.
- The initial focus is on Alem and his courage adjusting to life in a children's home and having the courage to introduce 'himself to Mustapha'. The response moves on to consider the courage of Mr and Mrs Fitzgerald welcoming Alem into their home; Ruth's courage adjusting to life with Alem; Alem's courage standing up to Sweeney and hooded – although there is some misunderstanding here - and finally Ruth and Mustapha's courage when they 'decide to protest about refugee status'.
- There are a number of textual examples taken from the play but not all points are fully supported. Despite this, the depth of focus and discussion is sound and warrants a mark towards the top of a Level 3.
- Contextually, whilst some areas of context are implied through the discussion of Alem's experiences as a refugee, the response does conclude by discussing 'society's outlook on refugees' and how Alem stands up against society to 'demonstrate his views'.

**AO1/3 - Level 3 - 18 marks**

**AO4 - Level 3 - 7 marks**