

GCSE (9–1) English Literature

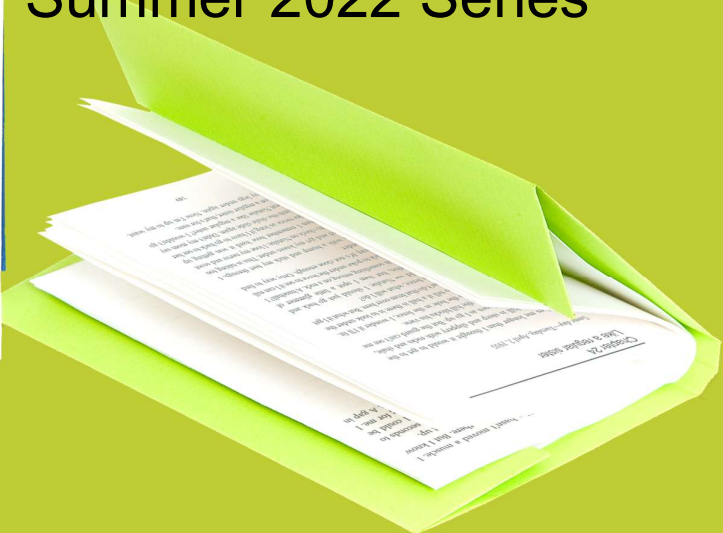
Paper 1: Shakespeare and Post-1914
Literature (1ET0/01)

**Section B: Post-1914 Literature (British
Play)**



Exemplar Scripts and
Commentaries

Summer 2022 Series





	Page
Introduction	3
Section B: Post-1914 Literature (British Play)	
Exemplar Scripts 1–16	4–66
Exemplar Script Commentaries	67–75



Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to GCSE English Literature Paper 1: Shakespeare and Post-1914 Literature (1ET0/01).
- The pack contains scripts from Section B: Post -1914 Literature (British Play). Scripts for Section A: Shakespeare and Section B: Post-1914 Literature (British Novel) are in separate packs on the website.
- The responses in this pack were taken from the Summer 2022 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 0333 016 4120 or teachingenglish@pearson.com



Paper 1: Section B – Post-1914 Literature (British Play)

Script 1 – Question 7: *An Inspector Calls*

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

Chosen question number:	Question 7 <input checked="" type="checkbox"/>	Question 8 <input 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 type="checkbox"/>	Question 30 <input type="checkbox"/>

(Para 1)

In this extract, J.B. Priestley presents the girl who killed her self. The girl's name was Daisy Renton and few people though her name is Eva Smith because as the audience know she had two names in the novel. The important events are the age, themes and when Sheila found out that her future husband created on her with Daisy Renton/Eva Smith.



Para 2)
Section 8 (continued)

The Birlings family had done a lot to this girl Eva Smith at first Sheila got jealous at her because a dress looked better on Eva Smith than Sheila so she sacked her but after Sheila realised what she was supposed to do and ~~decides~~ decides to be a dynamic character the quotation what Sheila says "they aren't cheap labour they're people suggests that every woman from the working class should have a better life. This tells us when Sheila says "mummy and daddy suggests the she is a spoiled child that calls her parents that however Eric Sheila's brother is not a spoiled child but acts like an human from the lost generation him and Sheila are both apart of the lost



Section 8 continued

Generation ~~and~~. When Mr Birling the head of the Birlings family said "unsuitable absolutely unsuitable" suggests that they are dropping down because Eva Smith killed herself because of all of the Birlings family.

(para 3)

Daisy Renton / Eva Smith was seeing Gerald Croft which is Sheila's fiance and after Eva and Gerald ended Eric got Eva pregnant and Eva did not tell Eric because she didn't want his life to a mess because he already took care of his father's factory, so Eva decided to go ask for help at a helping centre where Eric's and Sheila's mother works but she didn't help her because she had no clue that the baby she is carrying is her



(Section B continued)

grandchild so she refused to help her and said that the baby of the father should help.

(Para 4)

The reason why she asked for help because Eva use to work at the factory and asked Mr Birling if he can pay her more so he sacked her for that. Later that day on Sheila's and Gerald's engagement the night was doing perfect when Mr Birling said "you are the perfect son in law".
After an inspector Goole came and said the whole story what every single one did to Eva, Eric and Sheila are dynamic characters but Mr and Mrs Birling are



Section 8 continued

Static characters. This makes
the audience to feel sorry
for Sheila because Mr Birling
didn't help her when she
asked for it this tells us
that Mr Birling is a selfish
and ignorant, arrogant ~~person~~
characters



Script 2 – Question 7: *An Inspector Calls*

- 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"/> |

The chain of events in *An Inspector Calls* is important because it is used to convey Priestley's views on the downsides of Capitalism by showing how everyone had a part in Eva Smith's death, no matter how independent they tried to be.

At the start of the play, the reader is immediately introduced to an 'ideal' family but quickly learn that it is not true. For example, Mrs Birling treats her children as much younger than they really are and Mr Birling claims "a man has to mind his own business". The phrase "has to" implies that nobody has a choice and it's the only way society can run, while "business" could refer to either work or personal life. Both interpretations are ironic ~~because~~ because Arthur's job started Eva's downfall and all of the family's personal lives contributed to her death ("each of you helped to kill her.")



(Section B continued) Sheila's story also contributes to the chain of events while also introducing how ignorant the upper classes were of the lower. Because of her status, Sheila acts vain and gets Eva on fire for her lost stable job, even though she didn't do anything wrong. Meanwhile her ignorance is shown in "how was I to know what would happen?", which implies she gave no second thought to the fate of the girl, only caring for her pride, and that she still doesn't truly see herself as responsible by pushing off the blame.

Gerold is important in the chain of events because it shows how the upper classes only think of the lower classes when it's for something they want. Gerold presents himself as a knight in shining armour, saving Daisy Renton from the "notorious womanizer" and giving her money, but his true underneath intentions seem much more sinister. He pushes the focus of blame on Meggarty instead of himself, and "made her" take the money, making Daisy feel trapped and obligated to him. Overall, Eric acted the same by considering her as only "a good sport" for sex, which inevitably got her pregnant, at which point Eric abandoned her and ^{it} proved to be a significant motivation behind Eva Smith's suicide.

Finally, Mrs Birling was important in the series of events by doing the final act to kill Eva, and representing everything wrong with capitalism. By denying Eva money (which she has lots of) and considering it "my duty" with no remorse, the reader is shown how utterly careless the matriarch is toward the lower classes. This is further emphasised by "it's his responsibility" when referring to the child's father, which shows how completely oblivious she



(Section B continued) is to it being her responsibility, and also showing her lack of morality: she puts all blame on the father but when it's revealed to be Eric, she immediately disregards everything she said.

At the end of the play, we see how important the ~~end~~ chain of events is in how it affects each character. Perturbed by the Inspector's "fire and blood and anguish" speech, Eric and Sheila (the younger generation who can actually make a difference in society) come to value socialism more, while the older generation remain as relics of the past who see the idea of socialism as ridiculous. This is shown through the generations' interactions with each other. Sheila says "it seems you haven't learned a thing". The lack of rage or emotion in which she says it implies she has accepted their implacable views as fact and there's no point trying to convince them otherwise. ~~the~~ Whereas Mr Birling's comment of "the famous younger generation who know it all. And they can't even take a joke" demonstrates how completely ignorant he is of the changing society, especially to the contemporary audience who lived in a time where the idea of socialism and Labour was no joke.



Script 3 – Question 8: *An Inspector Calls*

Chosen question number:	Question 7 <input type="checkbox"/>	Question 8 <input checked="" 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 type="checkbox"/>	Question 30 <input type="checkbox"/>

plan:

- 'we really **MUST** stop these silly pretences'
↳ Sheila angry at Mrs B
- 'you're not ~~really a father~~ the type of father a chap can go to when he's in trouble'
↳ Eric secretly angry at Mr B
- 'Look Inspector, I'd pay thousands' 'Did you see the way he spoke to me'
↳ Mr B desperately angry at Insp
- 'Arthur!' 'thank you for me'
↳ Mrs B annoyed @ Mr B



(Section B continued)

Sheila is presented as angry at her mother when she tells her to stop covering up the truth. Sheila says 'we really must stop these silly pretences' when addressing Mrs Birling in Act 2. Sheila's anger at her parents grows as the play goes on as she learns more and more about the family and their way of getting through life. This highlights the difference between Mr Birling's capitalist views and Sheila's socialist views. It presents Sheila as driven and independent, as she goes against her family's and father's views on society. This goes against the expectations of the time period, since upper class girls were expected to live off their father's views and money, until they find a husband to which they would then be expected to live off their ~~husbands~~ husband's expectations.

Eric is also presented as angry at his parents, especially his father. When he says 'you're not the type of father a chap can turn to when he's in trouble' to Mr Birling, it is suggested that Eric feels alone and fearful, ~~of~~ yet it leads to a



(Section B continued)

Resentment of his father as he believes his father should be there for him more. Eric's anger at his father could be the reason he's fallen into some tricky and awkward situations, and even further leading to worse ones as he feels he can't ask for help to get out of them. Eric's expression of his feelings goes against the norms of the ~~past~~ pre-war setting of the novel, as men were expected to suppress and hide their emotions in order to be presented as strong and brave. This suggests Priestley disagreed with these expectations, and felt as though men should be allowed to express how they feel, especially to one another.

Mrs Birling is presented as angry at Mr Birling when he tells Edna to 'thank cook for [him]'. Mrs Birling expresses dissatisfaction - shown in the form of anger - towards Mr Birling as she disagrees with what he says, since it goes against the normal values of upper class people. Technically speaking Mrs Birling has a higher social standing than Mr Birling.



(Section B continued)

which was very unusual for the time. Yet, Mr Birling was socially superior due to gender roles, which causes confusion as Mrs Birling speaks out of place to him. This shows that Mr Birling has not quite come to grips with the upper class values, and that Mrs Birling secretly still feels socially superior to him. This could suggest a loathing Mr Birling has of his upbringing and potentially a hatred Mrs Birling has towards the gender roles. Priestley may be trying to help express the women's feelings towards society's way of living and thinking, since women couldn't do that themselves.

Mr Birling is presented as angry at the Inspector when he says 'Did you see the way he spoke to me.' Mr Birling is shown to feel outraged at the conversation had between him and the Inspector which proves his capitalist thinking that he is better than the Inspector. This supports the arrogance associated with upper class men, and the views they express so blatantly



(Section B continued)

on the working and lower class below them. Since Mr Birling is not created to be a likeable character, this highlights that Priestley disagrees with capitalism, and that he disagrees with upper class arrogance.

Anger is also significantly presented through Priestley's mouthpiece, Inspector Goole. For example, when he says 'We are all members of one body' the Inspector is used to express Priestley's anger towards ~~society~~ society's prejudice on the ~~the~~ working class. This highlights Priestley's key message that working together, rather than against each other is key to making society better and more acceptable. It also signifies the family, and their need to look after each other to get through life, rather than sticking to their imperfect morals which had led them to the mess of the death of Eva Smith.



Script 4 – Question 8: *An Inspector Calls*

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

Chosen question number:

Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
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"/>

Throughout the morality play, *An Inspector Calls*, anger is significant in each character. The first example being Mr Birling, who is an older businessmen in the 1912's, with strong opinions and is money driven. Mr Birling is ~~affected~~ ~~to the~~ facts is ~~affected~~ by the 'accusations' the Inspector made ^{against} ~~against~~ him and his family, ~~the~~ ~~the~~ "look here" ~~which~~ which made him angry as they were celebrating the engagement of Sheila Birling and Gerald Croft (meaning new business opportunities for himself.) In the line, "look here, Inspector, I consider this unbecoming and officious. I've half a mind to ~~reproach~~ you!"



(Section B continued)

Mr Birling says this out of anger before ~~he~~ finding out his family have some kind of involvement too. Mr Birling is a capitalist with different views from his two ~~you~~ children Eric & Sheila, in which felt deeply with the situation.

Another way in which anger is significant is through Sheila. Sheila ~~was~~ is apart of the younger generation in society and correlated on a deeper level with ~~the~~ Eva Smith / Daisy Renton. As we know, she accepted the most responsibility and felt the most guilt. However, ~~because~~ she felt extreme anger towards her parents as they have different feelings and ~~the~~ opinions towards it. After finding out what Mr Birling had done, Sheila reacts furiously and says, "those girls are not cheap labour, they are people too!" This is significant because it accentuates her anger to the thought of her ~~to~~ father doing and saying such a thing, ~~as~~ As she was already feeling horrible about what she had done, ~~this~~ the chain of events hindered the process and acted as a catalyst.



(Section B continued)

for her reaction. Sheila was also incredibly angry at her mother, Mrs Birling, for when she ~~didn't~~ refused to help Eva Smith, "knowing that she was pregnant" and 'in need of help', after Eva visited Mrs Birling's, Brumley's Woman Charity organisation, which helps women in need.

Furthermore, Mrs Birling described Eva Smith/ Daisy Renton as 'a girl of that sort', which made Sheila even more angry as it links back to the idea of her saying that 'they are people too'. Priestley does this to show the division ~~between~~ between those of upper classes to those of a lower class. ~~Priestley was~~ Priestley was a socialist who ~~was~~ believed that the upper classes should care for those less fortunate in society instead of dividing themselves and creating that social hierarchy that the Birling family believed in.

In addition, anger is shown through Mr Birling, after finding out that Eric ~~had~~ was stealing money from his office. This is evident in the quote, "~~It was~~ ~~that~~ ~~money~~ ~~that~~ ~~was~~ ~~stolen~~" "you'd be crazy to think that



(Section B continued)

'you wouldn't pay it all back' This shows the anger and frustration that Mr Birling felt he couldn't believe and understand why Eric would do such a thing for 'a girl of that class'. This further shows how selfish Mr Birling is as, that money was used for a good cause £50 was an unbelievable amount ~~at~~ at the time and it helped Eva a lot. However the thought of that infuriated Mr Birling, especially since he took great pride in his business, ~~and that~~ This also made Eric become stressed and angry, as his parents were unable to understand how he was actually feeling and why he felt like he had to do that.

Overall Priestley presents anger in all the characters, but for a different reason one of them being the age division as, Mr and Mrs Birling are of the older generation, they will have the more 'traditional' values and morals, ~~to~~ contrasting against the morals and values of their children who are of the younger generation Eric and Sheila. They both feel anger towards their parents



(Section B continued)

as they feel as though they are not understood
within their 'traditional' households. Priestley
wanted to teach the audience a lesson.



Script 5 – Question 8: *An Inspector Calls*

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

Chosen question number: Question 7 Question 8 Question 9
 Question 10 Question 11 Question 12
 Question 13 Question 14 Question 15
 Question 16 Question 17 Question 18
 Question 19 Question 20 Question 21
 Question 22 Question 23 Question 24
 Question 25 Question 26 Question 27
 Question 28 Question 29 Question 30

In *An Inspector Calls*, anger is significant in so many ~~ways~~ ^{ways} throughout the play. One way anger is significant in *An Inspector Calls* is when Eric gets mad at his father just because Eric stole the money from ~~the~~ the till, and he was very angry because he shouted at his father at this saying "you're not the type of father a chap could go to when he's in trouble that would think Eric is it as stupid or childish as you think, and that he actually does the right thing. Another way anger is significantly shown in *An Inspector Calls* is when Sheila got angry with both her parents and agreed with Inspector Call and said "they're not cheap labour. They're people".



Script 6 – Question 9: *Hobson's Choice*

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"/>

PLAN

- ① Hobson
- ② Will
- ③ Freddie + Albert
- ④ Sim + Tubby?

⑨

In *Hobson's Choice*, men ~~are~~ perform many key parts in the play, and Brighouse presents them in many different ways - the proud, loud and suppressive Hobson; the downtrodden, shy Will; and the industrious, self-important Freddie and ~~Alb~~ Albert. In this essay I will discuss the presentation of these figures in *Hobson's Choice* and their effect.

The presentation of ~~man~~ in Hobson in the play depicts him as a loud, self-important, successful middle-class ~~man~~ man. For example, in Act 1 he says 'I'm a British middle-class man and I'm proud of it.' This shows how Hobson is a traditionalist - a characteristic which is



(Section B continued) further reinforced by his ~~old~~ ~~fast~~ traditional views on women marrying - 'I'll choose a husband for the pair of you,'* Their dress ~~is~~ ~~is~~ ('It's immodest!'), and how men should have authority over women in the household. This presents Hobson as a sexist, authoritative man, as he constantly tries to boss around his daughters who he sees as 'uppish'. This leads me to think that Brighouse may have been challenging the ~~the~~ views ~~of~~ and stereotypes of women in the 1880s and how men acted towards them,* as Hobson is presented as very sexist towards women, as well as his ~~sex~~ overbearing personality.**

In contrast to this, Will Mossup is portrayed by Brighouse very differently. Willie is depicted as a shy, downtrodden, working-class man ~~who~~ who has had a 'brutalised childhood'. His timidity and fear of upper class people is demonstrated in Act 1 when Mrs Hepworth calls him up ~~and~~ out the cellar - he is shy and hardly talks at all. However, him climbing the ^{cellar} ladder is symbolic of him climbing the social ladder later on ~~when~~ when he marries Maggie later on. This demonstrates Brighouse emphasising



(Section B continued) The increasing social mobility in the 1880s and how Willie overcomes stereotypes and criticism to become a successful businessman later on in the play. Therefore, Brighouse's presentation of Willie is crucial to ~~showing~~ showing the characteristics of working class men, as well as showing how he changes for the better and climbs the social ladder to become more respected and successful.

Freddie and Albert are also important men in Hobson's choice. They are presented as industrious, respectable middle-class ~~young~~ young men looking for wives. For example, Albert is a lawyer - a respected profession - and ~~he~~ dresses smartly to try to impress people. However, they are also shown to be somewhat snobby and proud. For example, in Act 3 of the play, ~~the~~ the two men ~~protest~~ object significantly when Maggie asks them to ~~help~~ help wash up - 'Me wash pots!' - because they see it as beneath them, as well as viewing it as a woman's duty, not a ~~man's~~ ^{man's} man's. This shows the stereotypical views about women in Victorian times - they were expected to do all the housework, to have and ^{to} look after ~~the~~ children while the ~~the~~ husbands worked. By making



(Section B continued) Freddie and Albert help in ~~wash~~ washing up, Maggie is challenging the stereotypical gender roles in Victorian society. Therefore, Freddie and Albert are presented as respectable men but flawed in their judgement of women and their snobby attitude.

To conclude, I think that Brighouse presents many different men in different ways to produce a variety of effects - not only does Brighouse develop the portrayal of the character's varying personalities and how they change through the play, he is challenging and highlighting traditional, stereotypical views in Victorian society such as the treatment and lack of respect for the lower working class people and men's traditionalist views on women in society.

** This is also ironic as later on in the play, the roles are reversed and Hobson has to depend on his daughters to look after him and his house when he becomes dangerously ill.

*varying personalities



Script 7 – Question 10: *Hobson's Choice*

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 *Hobson's Choice* ambition is shown by most characters. This trait is strong throughout the three daughters, their husbands, and Hobson.

The first sign of ambition would be the title of the book '*Hobson's Choice*'. This would present that the only option was what Hobson said and that it was to be done what he commanded. This would be right of this ~~era~~ era as the men ran the household and were to be obeyed.

Maggie shows ambition when she suggests that she wants to be married. Hobson doesn't agree as he ^{believes} ~~thinks~~ she is too old. This would represent



(Section B continued) Maggie's strong and wilful character. This would've been looked down on in this era as to be thirty and not married would mean you would never get married.

Maggie shows ambition when she wants to get married to Willie no matter how simple the wedding. She states that, 'all that glitters, is not gold'. This would show that although Maggie and Willie are poor, all Maggie wants is to marry Willie. In this era, it would've been strange for the lady to offer ask the man, and so the way Maggie ~~prop~~ proposed the idea to Willie that they are going to get married is strange. The word gold would refer to the luxuries that Maggie and Willie can't afford such as; a house and an expensive ring.

Ambition is shown when at Willie and Maggie's house, Fred and Albert, Alice and Dicky's partners, clean the dishes. Maggie orders them to do so if they want her to help ~~out~~ sue Hobson. Hobson is being sued for trespassing in Fred's cellar whilst being drunk. In this era, trespassing would be committing a crime.



(Section B continued) Maggie shows ambition when she tells Willie to leave the shop and they will start their own. This ambition leads them far as it becomes a successful shop. In this era: lower, middle, ~~and~~ and upper class, were abode by. As Willie climbs the ladder of the celler up, to the shop, he would metaphorically climb from lower class to middle class. When Maggie and Willie start their shop they become typical middle class people.



Script 8 – Question 11: *Blood Brothers*

~~Willie Russell highlights the importance of education between the 2 because Mickey~~

Willie Russell presents both parents in the play differently due to class game and inequality. Mr and Mrs Lyons were well off and Mrs J was working class and never really had money. Mrs Lyons would read books to Edward and help his education because Mr and Mrs Lyons both have good jobs and earned money. Mrs J highlights the fact they are poor and children are used to it.

Mickey certainly hates school and finds it boring, where Edward is eager to learn. However they are both treated differently at schools due to class inequality. Evidence to support this "mum theres no food" this highlights to us that Mrs J is very poor and struggles to fend for her children.



[Section B continued]

Where Edward on the other hand
is posh and gets what he wants.
Mrs Lyons reads books to Edward
where Mrs J has never had that
privilege.

We can link this to Willy Russell because
his family wasn't well off always
struggled. This influenced him to
write about the different classes
and how you are treated differently.



~~B~~
Willie Russel presents Mrs J as Superstitious and Mrs Lyons is clueless and tells her not to be silly. This shows us that Mrs J believes in myths ~~as~~ which can link to the fact she's working class. Mrs J says "don't put shoes on the table it's bad luck!" this immediately tells us that Mrs J has had bad ~~bad~~ luck.

The evidence to support this is that her husband left her meaning kids wasn't brought up with a dad.

This shows us that it was hard for to live ~~so~~ being on her own so she believed that Superstitions would help her. ~~this means that~~

Mrs J and Mrs Lyons where both treated differently and Mrs J being Superstitious ~~was work~~ made us believe she was always Struggling.



Script 9 – Question 12: *Blood Brothers*

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

Chosen question number:

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

Education is referenced through Blood Brothers and can be shown through Mickey and Edward. It also fits into class division.

~~We~~ We first see the split of education when Mickey ~~and~~ and Edward are 14. Mickey goes to a state school where the classes are large and the teachers are underqualified. The education is bad and doesn't advantage Mickey. But Edward goes to a private school where the classes are small and the teachers are qualified. Edward is advantaged as this school because he gets good education which



(Section B continued) can be used later in life. The main reason the education is so different is because of the split in class. With Mickey and his family being poor and not being able to afford to go to private, but Eddie's family is upper-middle class and can afford to send Eddie to private. This was what it was like in real life in Liverpool where the school education system was horrible for the lower class and disadvantaged their futures but the education was amazing for the middle to upper class people.

Another example is when Mickey and Eddie are suspended for two opposite reasons. Mickey is excluded for not knowing an answer. But Eddie is excluded for swearing at his teacher. This shows ~~the~~ the class system being represented with the lower class being treated poorly. The education system was really like that and punished the lower class more. This was bad because this would be on their records in the future and could stop them getting jobs. This would then boost the poverty cycle and ruin the lives of lower class people. ~~Edwards~~ Edwards



(Section B continued) exclusion was fair, but it won't disadvantage his future as they will be discarded by degrees and university records. This again shows the disadvantage to the lower class.

Mickey is shown to not care about his education by calling it 'boring' and answering his teacher with stupid answers. He does this as he knows he will just end up working in a factory either way and this was the reality for working class men, they expected the worst and a lot of them ended up on the ~~street~~ ^{dole} because they didn't get good enough education. Edward on the other hand works hard but also doesn't care about his education as he knows he is given a 'free pass' in life and will be successful either way. Again this was the reality and it was boosted with Margaret Thatcher's rein as prime minister.

Mickey then goes into a factory job at 18 while Eddie goes to university. ~~The~~ The split in class is represented with Eddie being advantaged and Mickey fitting into the stereotypical working class



(Section B continued) man. But then recessions hit under Margaret Thatcher and lost lots of working class men their jobs, causing severe poverty and riots from the men. This is shown in Blood Brothers when Mickey is fired after getting married and having a child, this meant he would struggle to support his family, turning him to crime. This shows the effect that the recessions had on real people and boosted the working class stereotype ~~of~~ of them committing crime.

After Eddie returns we are given a scene that shows how the middle class people don't understand ~~the~~ the struggles of working class men. It depicts Eddie meeting Mickey at 18 and Mickey is depressed from losing his job, so Eddie offers him money and he asks why doesn't he enjoy not having a job. This shows how Eddie only sees the world through his middle class style and doesn't see the problems for working class men and women. Mickey gets enraged by this and calls Edward a 'dick head' which makes Edward realise the problems faced by the working class.



(Section B continued) Finally Edward gets a job on the housing committee and gives Mickey a house and job after he is released from prison. This shows how the working class fit into the stereotype of 'needing handouts' and how the difference in education affects the lives of people with one having a horrible adult life and the other being very successful. It all comes down to class and how it is separated.

Overall education is very important as it shows the problems with class division and how it affected people in real life through the 1900s in Liverpool. It shows how stereotypes are formed and fulfilled.



Script 10 – Question 13: *Journey's End*

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

Chosen question number:

Question 7 ☒	Question 8 ☒	Question 9 ☒
Question 10 ☒	Question 11 ☒	Question 12 ☒
Question 13 ☒	Question 14 ☒	Question 15 ☒
Question 16 ☒	Question 17 ☒	Question 18 ☒
Question 19 ☒	Question 20 ☒	Question 21 ☒
Question 22 ☒	Question 23 ☒	Question 24 ☒
Question 25 ☒	Question 26 ☒	Question 27 ☒
Question 28 ☒	Question 29 ☒	Question 30 ☒

In the play the relationship between Raleigh and Stanhop was surprised, this is evidence in the line "When Raleigh went in for a hand shake and Stanhop just stared at his hand" this may indicate that Stanhop is surprised to see Raleigh and don't know how to act. The use of the stage directions is to show how the soldiers reacted. This linked to there relationship being surprised because Raleigh is like a little brother to Stanhop but know he at war with him and need to try and keep him safe and treat him like the other soldiers.



(Section B continued) The effect on the audience may be shocked because Stanhope's girlfriend's brother is at war with him and doesn't want Raleigh to tell his girlfriend what he turned into.

In this play the ~~relation~~ relationship between Raleigh and Stanhope is Raleigh looks up to Stanhope. This is evidence in the line "At brake he went taking ~~the~~ bike shed and stoped the kid from drinking alcoholic drinks". This may indicate that Raleigh looked up to him because he didn't show bad behavior. The word stoped is an adjective ~~it~~ it has a connotation of not doing it any more. This ~~is~~ linked to Raleigh looking up to him because he like a big brother to him. This might of happened at war people having family join them in the war and had to look after them but treat them the same.

The effect on the audience may be worried for Stanhope because his girlfriend's brother is at war with him and he worried he get hurt or Raleigh will tell his sister what Stanhope has become a alcoholic.



(Section B continued)

In the extract the relationship between Raleigh and Stanhop is being caring, this is evident in the line "I be by your side" this may indicate that Stanhop is not going to leave Raleigh side when he starts dying. The use of short sentence is to ~~emphasize~~ emphasize the emotions. This linked to their relationship being caring because Stanhop is keeping Raleigh accompanied while he is dying and in the war if your friend or family member was dying you would stay with them so this may of happen every day because people was dying.

The effect on the reader may be sad because Raleigh has arrived only a few days ago and now is dying to show it don't matter if your there for years or days any one could die.



(Section B continued)

In the play the relationship between Raleigh and Stanhop was not trusting, this is in the line "we need to secure all your letter you send out" this may indicate that Stanhop don't want his girlfriend to know he is drinking lots. the word secure is an verb it has a connotation of crossing out or changing things he don't want people to know. this linked to there relationship being not trusting because Stanhop read all his letters ~~to~~ then felt bad because it ~~was~~ all good news about him but in the war they would of secured the letters to make sure there was any information or were there were or thing the planing because the delivery of letter get caught by the enemy.

The effect on the audience may be shocked because why didn't Stanhop trust Raleigh and all the things he said was nice.



Script 11 – Question 14: *Journey's End*

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

Chosen question number: Question 7 Question 8 Question 9
 Question 10 Question 11 Question 12
 Question 13 Question 14 Question 15
 Question 16 Question 17 Question 18
 Question 19 Question 20 Question 21
 Question 22 Question 23 Question 24
 Question 25 Question 26 Question 27
 Question 28 Question 29 Question 30

uncle ✓
expect his ✓
the sort ✓
you don't think he ✓
goes potty ✓
don't have to wash water ✓
every sound out there ✓

In the play 'Journey's End' support for others is shown as it helps the reader get to know how the characters are acting and feeling as the story progresses.

In 'Journey's End' we can see Osborne being supportive and welcoming to Raleigh as he enters the trenches at the beginning of the play. We can see this in the line "Other officers call me Uncle." In this line we see Osborne being welcoming to Raleigh as he enters the trenches, and letting him call him "uncle" shows that he'll be



(Section B continued) a supportive figure for Raleigh. Also Osborne saying that other officers also call him an uncle shows that many people needed support on the front line. This relates to the war as a lot of the soldiers that were drafted for ~~the~~ the war were between 16-30. This means that many were not mentally developed fully and frequently needed support, which they would have to get from their fellow soldiers and officers.

Another example of support being shown in 'Journey's End' is when we see Hibbert confiding in Stanhope and telling him how he can't cope with the war setting. We can see this in the line "every sound out there makes me all cold and sick". Hibbert saying this to Stanhope shows how badly the war is affecting Hibbert and how he needs support from ~~the~~ someone. Stanhope is important to the idea of support ~~as~~ as, although he is clearly troubled in his own way, is able to provide support for his soldiers and help them ~~make~~ make it through the horrible reality of war. ~~the~~ ~~the~~ When new soldiers were put in the trenches for the first time, they had no experience of war and did not know what to expect. This ~~naivety~~ naivety and ignorance often led to young soldiers being so struck by the horror of war that their mental health deteriorated and they didn't know how to cope.



(Section B continued) In 'Journey's End', Sherriff show support for others as we see Stanhope, who is in one of the highest positions in the trenches, looking for support from officers in lower positions than him. We can see this in the line "you don't think I've gone potty, do you?". In this line we can see Stanhope having somewhat of a mental and emotional breakdown after he reacts so aggressively to Raleigh's letter home. This line shows how ~~the~~ PTSD and alcoholism has broken down all of Stanhopes' stability, and the reader gets to see how vulnerable many people like Stanhope were. Osborne is there to support Stanhope and reassure him that he will be fine, and even recommends that he takes some leaves as its 'due to him'. Osbornes' support leads to Stanhope regaining confidence and getting back into a somewhat 'fit' state to start working again. In the war, soldiers were given daily alcohol rations. This was to try and distract their minds from the reality ~~of~~ of their situations and work efficiently. However, like in Stanhopes' case, many ~~men~~ ^{men} were driven to alcohol dependencies as it was the only way that they could cope with the war and their PTSD.

Another display of support from others in 'Journey's End' is when Osborne braces Raleigh for the state that Stanhope is in after a couple of years in the trenches. we see this in the line "don't expect to find him quite the same"



(Section B continued) when Osborne was talking to Raleigh before they entered the main area of the trenches. This shows support as Osborne is trying to protect Raleigh from the quite large difference of Stanhope before and after war. We also see Osborne supporting and protecting ~~the~~ Stanhope as he doesn't want Raleigh to have a largely tainted view of Stanhope, as Osborne knows it's the war's fault for driving Stanhope down that hole. The context that explains Raleigh's oblivion to the reality of the war and how the soldiers acted was that the propaganda that was shown to the British public showed brave and honourable soldiers, happy in the trenches. This led the ~~most~~ majority of soldiers who joined the war ~~with~~ ^{having} no idea what they were getting into, and how the soldiers would really act. Another contextual reason for Raleigh's ignorance could be that, when soldiers like Raleigh ~~was~~ ^{were} drafted, they had often just left secondary school and had no real life experience and ~~was~~ ^{were} definitely not prepared to ~~be~~ ^{face} dive first into the war.

Overall, R.C. Sherriff shows support for others in many ways throughout the play and between many different characters. This conversations show how important relationships between soldiers would've been during the war and how they needed the support from their peers just to get through the horrors of war and trench life.



Script 12 – Question 14: *Journey's End*

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**

14. The idea of fear is pervaded throughout the whole play, every character is afraid of war, Hibbert is the most visible but even the strongest characters live in a constant state of fear.

Considering this and the harsh reality of war the men faced, the men had to show support to each other to establish camaraderie themselves as comrades together.

Support is shown in the relationship between Osborne and Stanhope. ~~ost~~ Osborne is described as an "Uncle" to the men



(Section B continued) through being a "best friend" to Stanhope. Stanhope exclaims "now, if I wasn't doped up with whisky I'd go mad with fright." From which, Osborne is tender to Stanhope and gets him to sleep when Stanhope exclaims "dear old Uncle, tuck me up."

This shows support as Stanhope knows that he can trust and rely on Osborne for emotional support. The reader understands Stanhope's how Stanhope "drinks like a fish"; ~~and~~ suffers from "neuralgia" and "couldn't bear to be being fully conscious all the time." So by having ~~be~~ Osborne on the front line with him helps him mentally cope with the harsh realities of war and asserts a loving bond between them.

During World War I, ~~man~~ the idea of being a man was tested; the British upper lip was exemplified when exploring the attitudes towards ~~at~~ the war.

A man was expected to carry out his duty to ~~the~~ serve his country and not be a "coward."



(Section B continued) Cowardice was despised to when admitted to, shown through Stanhope in the quotations, "better die of the pain than be shot for deserting" - "it's a disgrace to die like that."

This is in reference to Hibbert and his "beastly neuralgia" and how Stanhope is not showing support to Hibbert as Hibbert represents Cowardice.

"Neuralgia", also known as PTSD was not justified during WW1, medical science was not advanced enough to understand how shell shock and the harsh realities of war had on a man.

Considering this, Stanhope does not show support to Hibbert for his struggles and threatens how his "gun is going to accidentally go off and shoot him between the eyes" in response to Hibbert saying he's going "sick".

The medical science, represented by "Dr Sinker" "does not see any one past" which shows how naive medical authorities



(Section B continued) Were in Compassion for the men.

However, the conversation between Hibbert and Stanhope allows ~~St~~ Stan Stanhope to open up about his own "neuralgia" and how "he's had it for weeks".

This brings out the moral side of Stanhope as he exclaims how they will "hold hands" as they go "up to the front" and "stick it together." This ~~shows~~ Sherriff has purposefully shown this to display the innocence of the men and how they needed to be there for each other.

A contemporary audience would be surprised to witness this as they did not realise nor understand how the harsh realities of war affected the men, ~~and~~ ~~show~~ presenting how mental support was crucial. ~~causorship~~ Censorship of the media meant that compassion between soldiers did not exist in "back in England."

~~This~~



(Section B continued) Support for others is also shown in the play in Raleigh's dying moments. Raleigh suffers a "~~blighted~~ "blighted one" in the finale of the play and Stanhope places Raleigh "on Osborne's bed" and brings him a "candle" and "holds his head" as the life is taken from Raleigh.

This shows support as Stanhope Stanhope feels responsible for the death of Raleigh and wants to make it up for him as he is dying. This symbol of compassion is heartwarming for the audience as they witness the two "school boys" share love in their final moments together.

Sherriff wants to illustrate the brutality of war and how war is merciless to all, ~~by do~~ through this, Sherriff is able to elaborate how the men dealt and suffered with it together.

The ~~conditions of war~~ and severity of war and conditions of the trenches were unjustified. The fatal swoop of death in war was unexpected as millions of young



(Section B continued) men died. Therefore, the men slowly had to attempt to adapt to this through building friendships, talking about "ragger," "gardening" and "girls" to distract them as a whole group, from the terrifying and scarring elements of war.

In conclusion, Support is shown to others throughout the play to show the reader the detrimental reality of what the men faced in 1914-1918 and how support was essential to survive the ~~matter~~ insane mental capacity it took to push through the destruction of human life the men saw on a day to day basis.



Script 13 – Question 15: *The Empress*

- 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 |

is a real historical figure and

Abdul Karim is important in the play for many reasons. The play takes place at the height of British Empire during Queen Victoria's Golden Jubilee. Firstly, he opposes the stereotypical and ~~quite~~ ^{that were} prejudicial views of Indians common of the British in Victorian times, such as those held by Lady Sarah. Her first assumption is that "he probably doesn't even speak English," implying he is unintelligent. Perhaps she is trying to contrast ~~of~~ or distance Abdul from herself ^(as an English person) because she views him as inferior, as opposed to the high opinion she has of the British royalty and herself. This is made evident when Abdul tries to rile her up by saying the royal servant's quarters are "a little drafty" and she says: "I would have thought the royal servant's quarters were more than 'sufficient'." Abdul also responds to her earlier assumption that he doesn't speak English is a



(Section B continued) proud manner. He replies: "English is one of several languages I am fluent in." Rather than just ~~clear~~ ^{make clear that} he can speak English, he makes the point that he is "fluent" in "several" languages to demonstrate that he is very intelligent. This contrasts the common British belief during the time of the Empire's expansion that foreigners needed to be enlightened and civilised by the British. As Lady Sarah said, "we bring light into the darkness."

Although Abdul's views are different to prejudiced characters like Lady Sarah and Susan Matthews, his inflated sense of self-importance has some similarities and is ~~an~~ interesting ^{when combined} ~~combination~~ with his devotion to serve Queen Victoria. He is friendly to Rani, however he eyes Hari - a lascar - suspiciously. He asks Rani, "Is this sailor bothering you?" and advises her to "choose friends more carefully in the future." ~~It is interesting that~~ ~~that~~ ~~that~~ It is significant that Abdul has self-respect and implies he has strength of character because he is so ready to oppose stereotypes and align himself with the upper class. He sounded similar to Mrs Matthews who said,



(Section B continued) "I do not talk to vagabond sailors." Once he is promoted to Munshi (teacher) he tells a servant: "I am no longer a servant, please take my tray," emphasising his power.

As Munshi, Abdul is very important to Queen Victoria. She seems ignorant about the truth of the actions of her Empire-builders and defends them, saying, "We are not in the habit of quelling nations through brutality" although this is the very issue modern readers would have with the Empire. Abdul enlightens her about the true situation. He tells her "war brings terrible suffering, something you have never experienced, ma'am" He often uses deontical terms like "ma'am" in juxtaposition with his ~~challenging~~ ideas that challenge the values of his listeners. His subtle language and ability to push boundaries while still holding Victoria's loyalty further illustrates his intelligence ^{and craftiness}. He also shows a compassionate side here we have not seen before, shown by the emotive language and the adjective "terrible."

It seems that Abdul perhaps has more righteous intentions than simply gaining influence, which ~~strongly~~ links him to Dadabhai. Dadabhai



(Section B continued) wants ^{Indian} advice in the government as he feels it is "scandalous, undemocratic and therefore un-British that the Indian population pay British taxes but have no voice in the government." In a ^{similar but} more subtle way, Abdul seems to want the situation in India under the British Raj to improve because he is telling Victoria the truth about it - likely in an effort for her to change things. For example, he tells Victoria that the Taj Mahal - a place of religious significance - is used by wealthy British as a "pleasure resort, dancing on the terraces." ~~They~~ ~~also~~ ~~stole~~ ~~precious~~ jewels from the building. ^{Abdul's insight} ~~the~~ demonstrates their utter lack of respect for India. ^{the British show}

Unfortunately, Abdul does not succeed. Unlike Rani who struggles and then overcomes her trials to live with Hari and Asha and remain in England, Abdul has too much stacked against him. Lady Sarah once said that "Curries will not do at all for the royal digestion" ^(which could be seen as) a metaphor implying that an Indian presence will not be tolerated by the British high class) ~~and~~ and it seems she was correct. ~~the~~ Victoria's own family threaten



(Section B continued) to declare her insane if she keeps promoting Abdul. Once she dies, Abdul has no friend left in British royalty and thus is sent back to India, where ^{historically} he remained until he died. This illustrates how difficult it was for an Indian to succeed in Britain, because for every success story like Rani there was ~~a~~ someone like Abdul who was ultimately rejected by British people and culture.

Hari says that Abdul "might be all dressed up like a jay peacock but he is still lackey to the white man." The simile shows how pompous Abdul appears. However, no matter how self-respecting or intelligent, in Victorian Britain he could not escape being treated as an inferior - as a "lackey", or slave. Abdul is a ^{"gift"} ~~gifted~~ to Victoria ^{from} ~~by~~ Sir John Tyle in the first place, treating him like an object that ~~can~~ ^{is} just shipped away.



Script 14 – Question 16: *The Empress*

- 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 |

Friendship is very important in the play because it helps a lot of people throughout their journey to England and to India. One friendship that should be seen as important is the friendship between Lascar Sully and Ravi. Lascar Sully ~~let~~ let Ravi stay in one of the empty rooms in the Lascar house which helped Ravi while she was all alone in a foreign country.



(Section B continued)

Another very important 'friendship'
is the relationship between
Hani and Rami. This is very
important because they
~~both help each other~~ help each other
throughout the play even
though they both have
their own issues which
could ^{arguably} ~~be more~~ be more
important than the issues
that they are facing
to help each other. This makes
the friendship stronger ~~because~~
because it shows that
they have each other ~~and~~
~~even~~ even when things
are, sad and upset?
They'll still have each other.

The friendship between
~~Abdul and~~ ~~Abdul~~ and Queen
Victoria is also very important
as ~~Kasim~~ Kasim enlightens the
Queen → so what is



(Section B continued)

happening in India and
how badly the English
treat them in their
own home country - I feel
it is very important because
before this the Queen thought
that everything was good but
~~the~~ Kerim showed
her the reality. This
is important to her as
the Queen is the representative
of the country and her
reputation is getting
damaged by the
badly behaved English
soldiers.



(Section B continued) half Eritrean and half Ethiopian. ~~He is left to face the~~ stereotypes of the Western World through ~~the fact that he is~~ ^{an} equally traumatised character: 'Swaggy. This can be seen through the Remarks "You are just a Refugee Boy" and "say it", The fact that in the beginning of the extract Alem was seen to be in denial and refused to do what he said could ^{highlight the} ~~anger~~ ^{anger} and rage that resulted in being Abandoned in a foreign country by his father and being ^{further aggravated} ~~aggravated~~ by unwelcoming people like Swaggy. This is in ^{addition} ~~addition~~ to a later Act in the play where Alem is seen to threaten the person who tried to steal his bike by using a "cheese knife" (which is clearly not able to harm anyone significantly). That object could be a personification of Alem who clearly means no harm but has resorted to violence as a result of the domino effect of what he experienced through Swaggy, yet he still holds so much anger towards the title "Refugee Boy" and orders to be referred to by his name. ^{this behavior is} ~~his~~ further juxtaposed when near the end of the extract Alem introduces him self as "I am Refugee Boy". He affirms the title ^{the} ~~one~~ which he was once put down with and disappointed with ^{before} and associated it ^{with} ~~by~~ saying "I am". This reclamation of his identity as a "Refugee Boy" despite the consideration of the trauma that it holds for him proves that Alem is a manifestation of peace through his anger.

~~Alem is often referred to as a star in the play. In the final structure of the play, Alem's experiences starts ^{old days} with a discussion between Mr. Alem and Mr. Kato, which Mr. Kato mentions that like "I will stay in the old days".~~



(Section B continued)

Anger is also represented through the side characters Ruth and Mrs Fitzgerald. Ruth feels ostracized by her family, possibly isolated as well ~~as~~ she ~~doesn't seem~~ ~~to be able~~ to communicate her emotions to her equally emotionally numb family regarding Thamba. Ruth is seen to deplore her mother to just mention his name: "say his name". After a futile attempt she just results in assuming more stereotypes towards Aem who seems to be just a means to release her impending emotions particularly anger that arose from not being able to convey her sadness regarding the loss of Thamba. She accuses him of "stealing the finer". The fact that it is a comparatively small amount yet she ^{still} chooses to quarrel over that suggests the anger and hurt she feels towards Aem who she doesn't want to view as a replacement for Thamba.

Furthermore, all the kids that were held in the care home seem to hold a certain angst for the Justice system. Rightly so, which is seen through Mustapha. He also was on the receiving end of Sweeney's violence and has to ~~conceal~~ ^{distract} himself by ~~being~~ ^{getting} sick his father's return. Arguably all the violence that is significant in the play is ~~a result of~~ ^{had branched} off the failed justice/care system as Mustapha laughs at Aem when he had expected his father to return.

Overall anger is one of the more vital underlying themes within the play and aided every character throughout ~~the~~



Script 16 – Question 18: *Refugee Boy*

- 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 *Refugee Boy*, the author Sissay presents Alem's identity, as a refugee, in a positive light and dispels the negative stereotypes surrounding those like him to highlight the suffering of people who have to flee their ~~own~~^{own} countries.

At first Sissay portrays Alem as a traumatised child, left to fend for himself in a foreign country without any support from his parents. Alem is even ~~called~~^{called} a 'mongrel' since he holds both Eritrean and Ethiopian ethnicities and is therefore not welcome in either.



(Section B continued) country. The conflict between Ethiopia and Eritrea has been ongoing for over two decades and still is today, mostly affecting those who live along the borders like Alem who 'was born in Badme'. Here Sissay, who also holds both Eritrean and Ethiopian ethnicities just like Alem, reinforces the contrast between how refugees face discrimination because of trauma that unwillingly becomes part of their identity, rather than ~~care~~ receiving the help they deserve.

Sissay also reveals how Alem's surroundings, even after fleeing as a refugee, can have a detrimental impact on him and lead to toxic masculinity.

In the care home, Alem becomes acquainted with two other main characters: Sweeney and Mustafa who make Alem aware of the bullying that can occur. Sweeney attempts to assert his superiority by making fun out of Alem's name calling him 'A lemon' and 'Alleyway' but stating that if anyone shortens his name he 'breaks their fingers'.



(Section B continued) Here Sissay conveys that behavior is learnt and that ~~refugees~~ ^{refugees} are not inherently bad, even though when Sweeney puts out a knife on Alem and threatens to cut him up, we see Alem in the same role as his perpetrator later on. Lemn Sissay himself faced physical and emotional abuse until the age of 18 in a care home which conveys that ~~violence~~ ^{violence} is learnt not just done.

However towards the end of the play, Sissay shows Alem to have successfully assimilated into his new environment with the Fitzgerald family instead of remaining at the care home. On his first arrival he prays in Amharic to "leave this place" indicating that he does not feel comfortable with the family. But we soon see him opening up, mainly to Fum who he refers to as his 'sister' and they ~~cry~~ ^{cry} together in his ~~bed~~ bedroom. Here Sissay shows that Alem is finally able to open up and be intimate



(Section B continued) WITH MOSE AROUND HIM AND THAT
HE HAS OVERCOME HIS FEELINGS OF HELPLESS-
NESS AND NOT WANTING TO TRUST ANYONE.

IN CONCLUSION, ESSAY USE ALEM WHO
IS THE TITLE CHARACTER TO SHOW HOW
REFUGEES CAN OVERCOME THEIR HARSHIPS
AND EVOLVE INTO ^{healed} ~~happy~~ and
CONFIDENT PEOPLE.



Paper 1: Section B – Post-1914 Literature (British Play)

Examiner commentaries

Question 7 – *An Inspector Calls*

Examiner commentary and mark	
Script 1	<ul style="list-style-type: none">although the response is a little narrative at times, there is some evidence of a more critical understanding emerging when exploring the 'chain of events'. The candidate does not make reference to the 'chain' but they do refer to the 'important events' and how the Birlings had 'done a lot to this girl'one or two points made are supported by relevant textual references, which takes the response away from the bottom of a level 2context is lacking but the candidate does refer to the characters as either 'dynamic' or 'static' and how they will be perceived by an audience. <p>AO1/3 Level 2 (10 marks) AO4 Level 3 (4 marks)</p>
Script 2	<ul style="list-style-type: none">an assured response, which shows a high level of engagement when exploring the way Priestley presents the 'chain of events' and how, 'everyone had a part in Eva Smith's death'the candidate confidently explores how the Birlings are initially presented as an 'ideal family' but following Mr Birling's treatment of Eva/Daisy, by dismissing her from his factory, it 'started Eva's downfall'. Each of the characters are discussed by the candidate and although Eric is very brief, it is not essential that the candidate covers the whole play or character/s to achieve a high-level markthere is a sustained understanding of what the writer is aiming to achieve and his 'views on Capitalism'. <p>AO1/3 Level 5 (32 marks) AO4 Level 3 (8 marks)</p>

Question 8 – *An Inspector Calls*

Examiner commentary and mark	
Script 3	<ul style="list-style-type: none">a sustained response that considers a range of examples to illustrate the theme of anger in <i>An Inspector Calls</i>. Points explored include Sheila's anger 'at her mother... to stop her covering up the truth'; Eric's anger at his parents; Mr and Mrs Birling's anger at



	<p>being interrogated and finally The Inspector’s anger at the Birlings and how he acts as ‘Priestley’s mouthpiece’</p> <ul style="list-style-type: none"> • textual examples are appropriate to the points made, however there are one or two areas where more exemplification from the text would help move this higher up level 4 • context is interwoven throughout and explores the way Priestley presents the imbalances within the social classes and political ideologies. <p>AO1/3 Level 4 (22 marks) AO4 Level 3 (8 marks)</p>
<p>Script 4</p>	<ul style="list-style-type: none"> • the quality of this response is similar in many ways to Script 3 in this pack although it was felt that it was more rooted in the text and was therefore awarded a higher mark in a Level 4 • the candidate maintains a sustained style throughout and covers a number of key incidents where anger is presented, including: Mr Birling’s anger at his family and how they ‘had some kind of involvement’ and Sheila’s anger at her parents and their dismissive attitude to Eva/Daisy, who Mrs Birling describes as ‘girls of that sort’ • points made are well-sustained and textual examples are well-chosen and relevant • contextually, consideration is made to the ‘social hierarchy’ presented throughout the play and its characters and the political stance of Priestley and his socialist views. <p>AO1/3 Level 4 (24 marks) AO4 Level 3 (7 marks)</p>
<p>Script 5</p>	<ul style="list-style-type: none"> • despite this being a very short response, the candidate does explore two aspects of the play where the theme of anger is presented: Eric’s anger at his father and Sheila’s anger with her parents • there is some evidence of a critical style emerging, although the length prevents the points being fully developed • both points are supported with appropriate textual examples • there is no specific reference to context although the first quotation does reflect the way men were presented in Edwardian society ‘not the type of father a chap could go to’ • this response was placed at the bottom of a Level 2 as this was felt to be the best fit. <p>AO1/3 Level 2 (7 marks) AO4 Level 2 (3 marks)</p>



Question 9 – *Hobson's Choice*

Examiner commentary and mark	
Script 6	<ul style="list-style-type: none">• a sustained personal response, which meets all the requirements of a top Level 4• the succinct opening introduces the men in the play and summarises their key characteristics: 'the proud, loud and suppressive Hobson'• the candidate not only discusses each character in detail but also considers how they contrast with each other, 'Will Mossop is portrayed by Brighouse very differently'• a wide range of well-chosen textual examples are embedded throughout the response and assist in developing the points being made. The response is a well-crafted piece of writing• the response concludes by exploring how the presentation of men in the play highlights the 'traditional, stereotypical views in Victorian Society' and the treatment of working-class people. <p>AO1/3 Level 4 (26 marks) AO4 Level 3 (8 marks)</p>

Question 10 – *Hobson's Choice*

Examiner commentary and mark	
Script 7	<ul style="list-style-type: none">• a sound response which follows a secure PEE style format to explore ambition through the 'three daughters, their husbands and Hobson'• the candidate illustrates a sound understanding of how Maggie's ambition is the driving force throughout the play, from her desire to marry Willie to her ambition of becoming a successful business woman• 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• contextually, the candidate does show a sound understanding of marriage in Victorian England and particularly the way Maggie, by telling Willie that she wants to marry him, goes against the stereotypical woman. <p>AO1/3 Level 3 (15 marks) AO4 Level 3 (6 marks)</p>



Question 11 – *Blood Brothers*

Examiner commentary and mark	
Script 8	<ul style="list-style-type: none">although there are some areas where the response is a little disjointed, the candidate does show some understanding of the ways parents are presented in the play and how both Edward and Mickey benefit or suffer as a result: 'Mickey certainly hates school'the candidate does show some elements of a critical style and is beginning to consider the differences between both boys: 'Edward on the other hand is posh and gets what he wants', although some points remain undevelopeddespite there being only 2 close references to the text, these are appropriately used within the discussionthere is an awareness of context, particularly the impact of class divides and the lack of money. <p>AO1/3 Level 2 (11 marks) AO4 Level 2 (4 marks)</p>

Question 12 – *Blood Brothers*

Examiner commentary and mark	
Script 9	<ul style="list-style-type: none">a sound response, which shows a secure understanding of the way education is shown to create 'class division' within the playthe candidate explores the way Mickey and Edward are affected by their differing experiences of education from early childhood: 'Edward goes to a private school', the different punishments they incur at school, 'Mickey is excluded' and how their education impacts on their future lives, 'Edward goes to university'the response does lack exemplification from the text, although there are one or two embedded words integrated into the body of the response, which do assist in its development and prevent it from becoming too narrative. Some points are fairly superficial at times and lack developmentcontextually, a wide range of examples are included, which explore how the 'education system ... punished the lower classes'. It was felt that the context did dominate the response at times and more focus on the play would have allowed the response to move higher up the levels <p>AO1/3 Level 3 (18 marks) AO4 Level 3 (6 marks)</p>



Question 13 – *Journey's End*

Examiner commentary and mark	
Script 10	<ul style="list-style-type: none">despite the errors in spelling and grammatical irregularities, which occasionally hinder understanding, the response is starting to show a sound understanding of the relationship between Raleigh and Stanhope. The response comfortably meets the requirements of a Level 2 and just moves into the lower end of a Level 3the candidate discusses the way Raleigh is 'like a little brother' to Stanhope, has known him since they were children and the way Raleigh looks up to Stanhope. Mention is also made to Stanhope's support for Raleigh 'while he is dying'many of the examples are supported by appropriate examples from the textcontextual comments are limited, although the candidate does mention the impact of war on page 3 and the censoring of letters on the final page. <p>AO1/3 Level 3 (14 marks) AO4 Level 3 (3 marks)</p>

Question 14 – *Journey's End*

Examiner commentary and mark	
Script 11	<ul style="list-style-type: none">This is a sustained response that shows a good level of understanding of the play. The opening is a little bit repetitive (paragraph 2) although, it does become more focused with thorough engagement as it progresses. To move into a Level 5, the candidate needs to ensure focus is maintained, points are fully expanded or alternative interpretations considered.The candidate explores a variety of characters that provide support for others. These include: the way Osborne is 'welcoming to Raleigh', encouraging him to call him 'Uncle' and is honest about the changes in Stanhope and his drinking. Stanhope's support of Hibbert when Hibbert 'can't cope with the war setting' and the way Stanhope turns to others and alcohol to help support him with the trauma of war and to show how 'vulnerable people like Stanhope were'.All points are supported by well-chosen examples, which are integrated within each paragraph and relate to the points being made. The systematic approach and detailed discussion help sustain a critical style, in keeping with a top Level 4 response.Contextually, the candidate shows a detailed understanding of the relationship between the text and context and the way support for



	<p>others was necessary to help the men ‘distract their minds from the reality of their situations’, and the horrors of war.</p> <p>AO1/3 Level 4 (25 marks) AO4 Level 3 (7 marks)</p>
Script 12	<ul style="list-style-type: none"> • a detailed and perceptively written response, which meets the requirements for a mark in a Level 5 and shows a mature understanding of the way the men showed ‘support to each other to establish themselves as comrades together’ • the candidate explores the way Osborne acts as ‘uncle’ to the other men, especially Stanhope, who sees him as his ‘best friend’. There is also a sustained examination made of how Stanhope, as the most senior officer, overcomes his anger with Hibbert to support Hibbert when he struggles to cope with the horrors of war, and how Stanhope describes how they will ‘stick it together’ • all points made are supported by a discerning choice of references to the text • the discussion of context has a tendency to dominate some areas of the response, however the links made are excellent and show a perceptive understanding of the relationship between text and context. <p>AO1/3 level 4 (26 marks) AO4 level 3 (8 marks)</p>

Question 15 – *The Empress*

Examiner commentary and mark	
Script 13	<ul style="list-style-type: none"> • A detailed and perceptively composed response which meets all the requirements of a top Level 5. The exploration of the play and the significance of Abdul Karim is sensitively explored, with perceptive insight into how he ‘opposes the stereotypical and prejudicial views of Indians’ during Queen Victoria’s reign. • The candidate explores how Abdul is presented as a ‘proud’ man who is fluent in ‘several languages’, has ‘self-respect’, is able to ‘push boundaries’ and is ‘very important to Queen Victoria’. The response also considers and how other characters perceive and interact with him, especially within the Royal Court and particularly Lady Sarah who ‘views him as inferior. The candidate also explores the way Abdul differs from the other Indian characters: ‘Unlike Rani, who struggles and then overcomes her trials ... Abdul ... was ultimately rejected’. • Exemplification is discerning and wide ranging and each quotation is embedded within the response, enabling the discussion to flow and develop in a critical style. The candidate maintains a subjective approach and explores all areas of the play.



	<ul style="list-style-type: none"> The integration of context is excellent and the selection of social and historical aspects relating to the setting and time period of the play are relevant and include the discussion of the British Empire, life 'under the British Raj' and 'how difficult it was for an Indian to succeed in Britain'. <p>AO1/3 level 5 (32 marks) AO4 level 3 (8 marks)</p>
--	--

Question 16 – *The Empress*

Examiner commentary and mark	
Script 14	<ul style="list-style-type: none"> Although the response is difficult to read and fairly short, the candidate does show some understanding of the way friendship is presented in the play. The quality of analysis although at a surface level does move beyond a narrative style and therefore places the response in the middle of a Level 2. Discussion does lack depth and development; however, the candidate does explore the friendship between Lascar Sally and Rani, Hari and Rani and how despite facing difficulties 'they'll still have each other', and the friendship between Abdul Karim and Queen Victoria. The response does lack a range of examples from the play to support points made and to place the mark higher up the level, although there is some critical analysis and personal engagement: 'I feel it is very important'. Contextually, some awareness is shown, however this is implied rather than explicitly discussed through the mention to Abdul Karim's friendship with Queen Victoria and how he 'enlightens the Queen as to what is happening in India'. <p>AO1/3 Level 2 (9 marks) AO4 Level 2 (4 marks)</p>

Question 17 – *Refugee Boy*

Examiner commentary and mark	
Script 15	<ul style="list-style-type: none"> A sustained response that explores a number of characters and situations where anger is presented in the play. The response does deviate from the question at times with the discussion focusing more on violence rather than anger. However, the candidate manages to pull the focus of their response back to the topic sufficiently to warrant a mark in a mid-level 4.



	<ul style="list-style-type: none"> • The key areas discussed include: the anger of characters when ‘reclaiming their identity’ during the Eritrean/Ethiopian war, particularly the anger of the soldier who has been ‘indoctrinated’. The anger of Alem ‘being abandoned in a foreign country’ and Ruth’s anger at the way she feels ‘ostracized’ by her parents. • Textual examples are well-chosen and integrated throughout, whilst the critical analysis is sustained and well-developed. One particularly interesting point made by the candidate is that of how the ‘trauma’ experienced by Alem acts as a ‘manifestation of peace through his anger’. • Links are made to the context of the text and how the war between Eritrea and Ethiopia acts as a backdrop and a cause for much of the anger experienced by the characters. To move the response up within the Level 4, some of these points could be developed further, for example the inclusion of Sweeney’s anger at being part of the care system and the social impact of children’s homes on young people’s lives. <p>AO1/3 Level 4 (23 marks) AO4 Level 3 (6 marks)</p>
--	--

Question 18 – *Refugee Boy*

Examiner commentary and mark	
Script 16	<ul style="list-style-type: none"> • A detailed and perceptively written response, which meets the requirements for a mark in a Level 5 and shows a mature understanding of the way Alem is used to ‘shed a positive light and dispel the negative stereotypes’ of young refugees fleeing a war zone. • the candidate explores the way Alem is initially presented as a ‘traumatised child’ when he first arrives in the UK, who is affected by the ‘toxic masculinity’ whilst living in the children’s home, and the way he eventually learns to ‘assimilate into his new environment’, when he goes to live with the Fitzgerald’s. Each point is perceptively discussed and shows a high-level understanding of the play. • Most points made are supported by a discerning choice of references to the text, which are integrated within the discussion, however these could be expanded further to place the response at the top of a Level 5. • the discussion of context has a tendency to dominate some areas of the response, however the links made are excellent and show a perceptive understanding of the relationship between text and context. Particular mention is made to Sissay’s experiences as a refugee, the war in Ethiopia and Eritrea and the way young refugees are treated, particularly those living in care.



	AO1/3 Level 5 (30 marks) AO4 Level 3 (8 marks)
--	---