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SECTION A (POST-1914 PROSE/DRAMA)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Questions 1-10

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 35+5

Band	AO1:1a+b, AO1:2	AO2
5 29-35 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 22-28 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 15-21 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 8-14 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-7 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

Eduqas
English Literature
GCSE Exemplar
for: Component 2
Section A
Blood Brothers
Essay Question

Blood Brothers

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Edward and Mickey and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

EDWARD:	Mickey, what's wrong?
MICKEY:	You. You're a dick head!
	EDWARD <i>is slightly unsure but laughs anyway.</i>
	There are no parties arranged. There is no booze or music. Christmas? I'm sick to the teeth of Christmas an' it isn't even here yet. See, there's very little to celebrate, Eddie. Since you left I've been walking around all day, every day, lookin' for a job.
EDWARD:	What about the job you had?
MICKEY:	It disappeared. <i>(Pause.)</i> Y'know somethin', I bleedin' hated that job, standin' there all day never doing nothin' but put cardboard boxes together. I used to get... used to get terrified that I'd have to do it for the rest of me life. But, but after three months of nothin', the same answer everywhere, nothin', nothin' down for y', I'd crawl back to that job for half the pay and double the hours. Just... just makin' boxes it was. But now, it seems like it was paradise.
	<i>Pause.</i>
EDWARD:	Why...why is a job so important? If I couldn't get a job I'd just say, sod it and draw the dole, live like a bohemian, tilt my hat to the world and say 'screw you'. So you're not working. Why is it so important?
MICKEY:	<i>(looking at him):</i> You don't understand anythin' do y'? I don't wear a hat that I could tilt at the world.
EDWARD:	Look...come on...I've got money, plenty of it. I'm back, let's forget about bloody jobs, let's go and get Linda and celebrate. Look, look, money, lots of it, have some...
	<i>(He tries to thrust some notes into MICKEY's hands.)</i>
MICKEY:	No. I don't want your money, stuff it.
	<i>He throws the notes to the ground. EDWARD picks them up and stands looking at MICKEY.</i>
	Eddie, just do me a favour an' piss off, will y'?
	<i>Pause.</i>
EDWARD:	I thought, I thought we always stuck together. I thought we were... were blood brothers.
MICKEY:	That was kids' stuff, Eddie. Didn't anyone tell y'?

10. Blood Brothers

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Edward and Mickey and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- How the relationship between Mickey and Edward is shown in the extract and at key points in the play
- Their initial meeting and Blood Brothers pact
- The interdependence of their relationship as evidenced in the extract and elsewhere in the play
- Comments on how their relationship changes from their childhood to their teenage years and into adulthood and the part their social backgrounds play in this
- The breakdown in communication between Mickey and Edward as evidenced in the extract
- The influence of other characters such as Mrs Lyons and Linda on their relationship
- The shocking end to their relationship

AO2

- Comments on Russell's use of language to suggest Mickey and Edward's relationship in the extract and elsewhere in the play
- Edward's misreading of Mickey's misery in the extract, shown through Mickey's sullen silence and Edward's repeated questions, and how this turning point signals their growing separation in the play
- The impact of Mickey's bitter outburst in the extract 'You're a dick head' and how this shows the rising tension and the extent of the deterioration of their relationship
- The way the boys speak when they are young children and their initial instant connection
- The role of the songs in presenting their teenage years and their mutual love for each other
- The stage directions at the end of the play and how this signals the violent end of their relationship

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

Blood Brothers - example 1

Blood Brothers is a story written by Willy Russell about two twins separated at birth that are brought up in different social classes that aren't meant to mix but the boys are drawn to each other.

General introduction

When the boys are both adults they meet again. Edward the brother raised in the upper class social group has just come back from university to meet Mickey the brother brought up in the lower class group. Both Mickey and Edward are living in the countryside. Edward senses something is wrong and speaks out first, "Mickey what's wrong?" Mickey is clearly angry and upset and takes it out on Edward, "You're a dick head." This makes Edward laugh and thinks nothing of it as he believes Mickey is just joking. Mickey explains that Christmas is boring as he is too poor to afford booze or organise a party. Edward asks about the job, "What about that job you had?" Mickey explains that he was sacked, "It disappeared." Edward doesn't understand and we are shown that he is ignorant when he says, "why is a job so important?" Edward doesn't understand that having a job is key to survival if you have a family to feed and Mickey does. We also see for the first time that Mickey had to grow up quicker than Edward as Mickey has a family. But Edward doesn't and he has his parents to support him with all the money he needs, he also goes to university unlike Mickey who had to get a job. Edward also says that "If I couldn't get a job I'd just say sod it and draw the dole, live life like a Bohemian." This clearly shows that Edward doesn't understand and thinks that life being Mickey is easy and if he was in Mickey's position he would get the easy way out. This also shows that Edward doesn't know how it feels to be poor or in need. Edward also tries to get Mickey to come out and celebrate as he has loads of money but Mickey just tells Edward to piss off. Edward is shocked and says they are blood brothers and should always stick together, acts clingy as he wants it to be the same as when they were kids. Mickey says one last thing

Focus on the extract

Tends to re-tell the story although this shows some understanding

that almost ends their relationship, "That was kids stuff." Edward is confused as he has always shared things with Mickey such as sweets, money and words.

The first time Mickey and Edward meet after their birth is when they are seven. Mickey asks for a sweet and Edward shares it with him, this is the first time that the brothers share things. In return Mickey shares a rude swear word with Edward, this shows how the people in the lower class and the higher classes weren't meant to mix as the upper class people shared sweets and the lower class people shared swear words. After this Edward asks Mickey to be his best friend and Mickey says yes, then they share their names and age with each other, this is when they both realise they were born on the same day so they become blood brothers. They are separated when Edward moves to the countryside, Mrs Johnstone is moved by the council to the same area as all the council houses are getting rebuilt.

Reference to key event

Simple discussion

The next time they meet they are both 14 years old, Mickey spots Edward walking down the street and they both start talking. They are both very friendly with each other and are still similar as Edward looks up to Mickey as a role model and Mickey wishes he could talk like Edward so he could impress Linda. Edward encourages Mickey to ask out Linda and Mickey asks Edward if he wants a fag, this shows the upper and lower classes once again as it shows the lower class people smoking and the upper class people going out with people and being more social with people.

Narrative driven focus

And at the end of the play their relationship deteriorates and Mickey becomes jealous of Edward as he has a good job and is a better partner for Linda, this makes Mickey feel weak and he starts to hate Edward after he finds out about his affair with Linda. He is told Edward is his real brother and feels betrayed, "I could have been him." He realises he could have had an easier life, the drugs make him angry and he has his gun pointed at Edward, the police shoot him in the back and the gun goes off killing both brothers.

AO1: There are appropriate references to the key aspects of the extract and the text although it is rather dependant on re-telling the story. It would receive a Band 3 mark.

AO2: Limited comments.

Overall: The limited nature of AO2 means that this would achieve a mark just into Band 3.

AO4: 3/5

Blood Brothers - example 2

The first time we see Mickey and Edward is when they are 7. They bond instantly because Edward likes Mickey because he uses bad language and acts hard. Edward says yes when Mickey asks for a sweet this makes Mickey in awe of Edward. Because of their relationship they say they are "blood brothers." Later on in the play Edward, Mickey and Linda are throwing stones and the policeman catches them. So Edward says "We are waiting for the 92 bus" which is what Mickey told him to do. This suggests that Edward would do anything Mickey says which makes their relationship good.

Some focus

Reference to the text

When Mickey and Edward are 14 they have both moved to the countryside, without each other knowing. When they do meet they go to Essoldo to watch Nymphomaniac Nights and Swedish au Pairs. This shows even after a number of years they are still good friends. When Edward is about to go to University Mickey says when he gets back we will go on lots of parties. Also, Edward convinces Mickey to tell Linda that he loves her despite Edward is also in love with Linda. This shows that their relationship is strong.

Direct reference

In the extract, which happens when Edward is back from University, it shows their relationship has drastically changed. This is because Mickey has lost his job and he has no money for parties. Mickey says Eddie is being childish and says they aren't blood brothers any more. At the end of the play, Mickey finds out that Edward has been seeing Linda, he goes to see him and shoots Edward by accident, then the police shoot him, so the twins die together like they were born together and their relationship ends.

Reference to the question and to the extract

AO1: There is some focus on the question and the candidate addresses some of the key aspects of the extract and the wider text. Overall there is a degree of engagement although it is limited. This would receive a mark at the top of Band 2.

AO2: There are only basic references to the writer's use of language, structure and form and these are mainly concerned with the structure. The response is at the bottom of Band 2. There are limited references to meaning.

Overall: The response would achieve a mid Band 2 mark.

AO4: 3/5

Eduqas
English Literature
GCSE Exemplar for:
Component 2
Section A
The Curious Incident
of the Dog in the
Night Time

6. ***The Curious Incident of the Dog in the Night Time***

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Christopher and his father and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- How the relationship between Christopher and his father is shown in the extract and at key points later in the play
- The conflict between Christopher and his father in the extract and how this is shown in the play through Christopher's journey to find his mother
- An appreciation of Ed's underlying love for Christopher, shown through his protectiveness in the extract and in the play
- The complex relationship between Christopher and his father which is rooted in Christopher's lack of understanding of people and relationships
- The role of Christopher's mother in Christopher and his father's relationship

AO2

- Comments on Stephen's use of language to suggest the relationship between father and son in the extract and the play
- Christopher's father's growing aggression and frustration in the extract (e.g. the repetition of 'Leave it') and in other parts of the play, and what this reveals about his relationship with Christopher
- Christopher's literal interpretations of questions in the extract, how this reflects the way he sees the world and the effect this has on his relationship with his father in the play
- The use of stage directions and settings in the play to reveal Christopher's confusion and fear of the world around him and the role his father plays in this
- The contrast between the way the two characters speak and behave in the extract and elsewhere and what this reveals about their relationship

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

6. *The Curious Incident of the Dog in the Night Time*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Christopher and his father and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

Christopher *turns to* Ed.

CHRISTOPHER: I'm sorry.

ED: It's OK.

CHRISTOPHER: I didn't kill Wellington.

ED: I know.

Christopher you have to stay out of trouble, OK?

CHRISTOPHER: I didn't know I was going to get into trouble. I like Wellington and I went to say hello to him, but I didn't know that someone had killed him.

ED: Just try and keep your nose out of other people's business.

CHRISTOPHER: I am going to find out who killed Wellington.

ED: Were you listening to what I was saying, Christopher?

CHRISTOPHER: Yes I was listening to what you were saying but when someone gets murdered you have to find out who did it so that they can be punished.

ED: It's a bloody dog Christopher, a bloody dog.

CHRISTOPHER: I think dogs are important too. I think some dogs are cleverer than some people. Steve, for example, who comes to school on Thursdays needs help eating his food and he probably couldn't even fetch a stick.

ED: Leave it.

CHRISTOPHER: I wonder if the police will find out who killed him and punish the person.

ED: I said leave it for God's sake.

CHRISTOPHER: Are you sad about Wellington?

ED: Yes Christopher you could say that. You could very well say that.

The Curious Incident of the Dog in the Night Time
<p>In the extract it shows me that Christopher and his father (Ed) don't have the relationship that a son and father should. They seem to argue about the littlest things and hit eachother for no reason.</p> <p>Ed seems to be the main cause of their fallouts, a quotation to show me this is "It's a bloody dog Christopher, a bloody dog" this shows me that he's guilty of what he's done but he doesn't want him to know about it so he tries to make reasons up to try & stop him from finding out.</p> <p>Chris seems to want to investigate all the time, thinking that his dad would be proud of him. quotation to show me this is "I'm going to find out who killed Wellington" this shows me that he's willing to do anything to "help" his dad.</p> <p>Ed doesn't seem to care about Chris's feelings, he only cares for his own, he's only happy if he has what he wants, when he wants a quotation to show me this is "just try and keep your nose out of other peoples buisness". this shows me that he is guilty so he tries to stop him from finding out about it.</p> <p>Most of the extract is of them arguing Ed turns it into an argument meanwhile Chris tries to keep it calm and steady. Ed's lies could have a massive effect on Chris's actions he could begin to lie, or swear. this shows me that Ed isn't capable of being a father.</p>
<p>Examiner's Comment:</p> <p>A01: The candidate only refers to the extract and not the wider text so there is a limited focus on the task. The candidate shows a quite basic understanding of the text and characters and makes some simple judgements.</p> <p>A02: Only implicit references to language.</p> <p>A04: 2/5</p> <p>Overall: The candidate is in the lower half of Band 2 for this response.</p>

Comment [W1]: The candidate needs to give an example here to support the point.

Comment [W2]: A possible interpretation.

The Curious Incident of the Dog in the Night Time	
<p>At the start of the extract I can tell that Ed is trying to reassure and comfort Christopher, a quote for this would be "I'm sorry" "it's okay" "I didn't kill Wellington" "I know" So this shows Ed does care about on how Christopher is feeling and tries to make him feel safe any way possible. Also after reading the book and finding out what happens, Ed says "I know" so this shows me that Ed knows the real culprit of who killed Wellington.</p> <p>However after that comfort Ed does start to show that he does still care about him but he wants christopher to understand it alot better by putting it more sharp "Christopher you have to stay out of trouble ok?" "I didn't know I was going to get into trouble. I like Wellington and I went to say hello to him, but I didn't know that someone had killed him. " Just try to keep your nose out of other people's business" This shows me that Ed is trying to make Christopher not to ask random people questions, also it might be a way to make Christopher get off his tracks.</p> <p>At one point in this extract Ed gets really offensive about making christopher stop trying to carry on I know this because of these quotes "Yes I know what you were saying but when someone gets murdered you have to find out who did it so that they can be punished" "It's a bloody dog Christopher, a bloody dog". So this chance to get offensive with what he is saying to him it might throw Christopher off his tracks.</p> <p>Near to the end of the extract you can tell that now Ed really wants him to drop the act, I know this by these quotes "Leave it" "I wonder if the police will find out who killed him did punish the person" "I said leave it for god's sake". This shows me that Ed can be rough on christopher and also by this point in time Ed is being serious.</p> <p>When ever Christopher asks Ed if he is sad about Wellingtons death he replise with this "Yes Christopher you could say that. You could very well say that" emplying that he is sad but it isn't only about the dog.</p>	<p>Comment [W1]: Valid inference.</p> <p>Comment [W2]: This point could be further developed here.</p> <p>Comment [W3]: Some awareness of character and motive here although it would have been useful for the candidate to show how the quotations make Ed's response sharp.</p> <p>Comment [W4]: Again, this needs developing.</p> <p>Comment [W5]: Yes, this is a relevant point but the candidate needs to show how it shows this.</p> <p>Comment [W6]: Development needed.</p>
<p>Examiner's Comment:</p> <p>A01: Quite engaged and aware of some of what Ed says but as the candidate only deals with the extract the mark is limited.</p> <p>A02: Only general and implicit.</p> <p>A04: 2/5 (brevity affects achievement- much of this piece is quotation)</p> <p>Overall: A response that just nudges into Band 2.</p>	

The Curious Incident of the Dog in the Night Time	
<p>In the play, their relationship is shown in different ways, even contradicting each other, going from a bad and violent one to a relationship based on love and understanding.</p> <p>Starting with the extract, the type of relationship shown at this point is quite bad knowing that Ed killed the dog Wellington we can deduce from the quotes "It's OK", "I know", that he do not even think that Christopher killed the dog because it was him who killed it. The word "OK" was used to transmit Christopher security and show that Ed do believe what Christopher says. The statement "I know" is very revealing at the end-ish part of the play and in some way he admits that he killed the dog. The quotation "Just try and keep your nose out of other people's business" shows that Ed is feeling uncomfortable with the conversation about who killed Wellington. He tries to make Christopher stay away from the case to not discovered the murder his father. Even more, he sais "Were you listening to what I was saying, Christopher?" To make sure that he said clearly his propositions, he was still insecure with himself because Christopher got involved in that, and he knew that Christopher wont give up. The quote it's a bloody dog, a bloody dog" make the same funtion as the last one mentioned, but "Leave it" shows annoyement from Ed, being fed up with his son's intentions, the same as "Leave it, for God's sake". But another relevant quote is "Yes, Christopher you could say that. You could very well that."</p> <p>That quotation is said in a sarcastic mode, that Christopher could not understand, that is shown by the repetition of the phrase, even "very" shows the sarcasm of the sentence.</p> <p>When I specified at the begining that their relationship that was quite in contrast I ment: -There is a fight scene between them: "Ed grabs Christopher arm", "Christopher screams", "Ed shakes Christopher hard" etc. Which for me demonstrates a fairly aggressive relationship. The fact that Ed grabs his arm and only shakes him demonstrates that he could barely control his actions instead of just punching him, but this truly shows that Ed was out of control.</p> <p>-In contrast with that, Ed, at the very end of the play in London tries to remake their relationship. "Ed bought Christopher a dog". This is very important for the readers because in the play is shown as a bad person, and how he tries to remake their relationship in a smart and emotional way. He killed a dog because of that he deserved pardon from his son.</p> <p>-At the begining of the play Ed is show as a quite uninterested father. When Christopher was caught by a policeman, punched him and then went to in comisary, Ed went to take him home. The fact that Ed is uncomprehensive is shown when his son starts talking about stars and galaxies and "Ed says nothing". That quiet shows quite a lot of their relationship. But he also seems to try to apparent interested with "Is that right?". It does not transmit fully interest, he could say that it is interesting but he said that.</p> <p>Conclusion</p> <p>Ed appears to me like a father that it is indeed caring of his son, loves him, etc. But the fact that his wife left him alone to take care of his son affected Ed until the point of being fed up of his son, which is not a normal thing from a parent. The lies that he told to Christopher were quite important, the supposed death of his mother, the fact that he killed Wellington just for jealousy. He tried to make out in relationship with Mrs Shears but wasn't sucesful and Ed killed the dog. So in my opinion their relationship isn't good along the play, only supposing that Ed changed after the end we could say that is good.</p>	<p>Comment [W1]: Nicely focused</p> <p>Comment [W2]: Good point, engagement with the text is evident here.</p> <p>Comment [W3]: Inference.</p> <p>Comment [W4]: Some discussion is emerging here.</p> <p>Comment [W5]: Well noted</p> <p>Comment [W6]: Discussion of language and its effects</p> <p>Comment [W7]: A valid point.</p> <p>Comment [W8]: Once again the candidate makes a valid point.</p> <p>Comment [W9]: Reference to key episodes.</p> <p>Comment [W10]: Fair inference.</p> <p>Comment [W11]: Not quite as clear as it could be here!</p> <p>Comment [W12]: This point needs more explanation and development.</p> <p>Comment [W13]: Engagement with the text is evident.</p>
<p>Examiner's Comment:</p> <p>AO1: Engaged and focussed in the main with some apt references to the extract and wider text although this could be developed.</p> <p>AO2: Some comments on language and effects.</p> <p>AO4: 2/5</p> <p>Overall: A response in the lower half of Band 3.</p>	

The Curious Incident of the Dog in the Night Time	
<p>In the extract Christopher and Ed try to keep each other calm when they are explaining things. A quote to show this is "Christopher turns to Ed "I'm sorry" Ed replies "It's ok", Christopher then says "I didn't kill Wellington" Ed replies "I know. Christopher you have to stay out of trouble, OK?" This quote shows that Ed tries to keep Christopher calm and not panic too much. The phrase "Christopher you have to stay out of trouble, OK?" shows that Ed want's Christopher to stay safe and not do anything stupid.</p> <p>The extract describes Ed as someone that doesn't like people going into other people's business. A quote to show this is Christopher says "I didn't know I was going to get into trouble. I like Wellington and I went to say hello to him, but I didn't know that someone had killed him." Ed replies "Just try and keep your nose out of other people business." This quote shows that Ed doesn't want Christopher to know what happened. The phrase "Just try and keep your nose out of other people's business" shows that Ed want's Christopher to stop thinking about what happened.</p> <p>The extract describes Christopher as someone that does thing when they think it is wright. A quote to show this is Ed says "Were you listening to what I was saying, Christopher?" Christopher replies "Yes I was listening to what you were saying but when someone gets murdered you have to find out who did it so that they can be punished." This quote shows that Christopher thought it was best to try and find the murderer, so he tried to find the murderer. The phrase "Were you listening to what I was saying, Christopher" shows that Ed just want's Christopher to do what he says.</p> <p>The extract shows Ed as someone that doesn't like dogs much but Christopher does. A quote to show this is Ed says "It's a bloody dog, Christopher, a bloody dog." Christopher replies "I think dogs are important too."</p>	<p>Comment [W1]: Maybe so.</p> <p>Comment [W2]: Yes.</p> <p>Comment [W3]: Rather a simplistic view</p> <p>Comment [W4]: Why doesn't he want him to know? The candidate needs to develop these points.</p> <p>Comment [W5]: Literal, the candidate is paraphrasing here.</p> <p>Comment [W6]: Simple point.</p>
<p>Examiner's Comment:</p> <p>AO1: Limited focus – the candidate only deals with the extract and this is at a very literal level much of the time.</p> <p>AO2: Only implicit.</p> <p>AO4: 2/5 (very dependent on quotation so that affects the mark as there is not much here to assess)</p> <p>Overall: This response would sit at the top of Band 1.</p>	

The Curious Incident of the Dog in the Night Time
<p>In the extract Ed and Christopher's relationship is described as a bad relationship. A quotation to show this "Ed stares at Christopher and says nothing". The phrase from the extract shows that Ed doesn't want to tell Christopher what really happened with the dog Wellington, It also shows that Ed is being in patient about what's going on, because he don't understand.</p> <p>Also in the extract it shows that Ed and Christopher's relationship is still bad. A quotation to show this is "Just try and keep your nose out of other people's business". The phrase from the extract shows that Ed is trying to make Christopher forget about the dog Wellington, so he doesn't have to tell Christopher the truth about what really happened because Ed doesn't want to, disappoint Christopher.</p> <p>In the extract it shows that Ed's and Christopher's relationship doesn't get any better. A quotation to show this is "It's a bloody dog Christopher, a bloody dog". The phrase shows me that Ed doesn't really care that he killed the dog Wellington, as long as Christopher don't find out.</p> <p>In the play Ed and Christopher have there ups and downs through out the whole play but they always find away sort them out. Ed tried his hardest to understand Christopher and his autism.</p>
<p>Examiner's Comment:</p> <p>AO1: There is a limited focus on AO1 here, because of brevity and a lack of reference to the whole text.</p> <p>AO2: Mainly implicit.</p> <p>AO4: 2/5</p> <p>Overall: This response would be in the bottom half of Band 2.</p>

Comment [W1]: 'Shown' would be a better word here.

Comment [W2]: There is some discussion and focus here.

Comment [W3]: This is a good point but it needs to be further extended.

Comment [W4]: Reference to the text.

Comment [W5]: A possible interpretation.

The Curious Incident of the Dog in the Night Time	
<p>In the earlier parts of the play their relationship is shown to be quite violent as they are willing to fight with one another but as you get further on we find that Ed is proud of christopher and that they are alot more caring towards eachother. I know this because Ed at the end buys christopher her a dog for getting his A Level.</p> <p>In the extract I know that Ed is trying to trust christopher the best he can, a quote to show this would be 'Christopher: I'm sorry, Ed: it's ok, and Christopher: I didn't kill Wellington, ED: I know.' The words 'I know' tell me that they have some trust in each other and also the fact that christopher says sorry for something we later find out that Ed did shows their relationship to be bad because Ed doesn't want to tell christopher the truth and wants to keep his selfishness hidden. this also tells me they have some communication problems because through out all of this extract Ed's replies are just one or two words long meaning he doesn't know what to say and that he doesn't really care about what christopher is trying to say to him.</p> <p>Their communication skills are shown to be bad in this extract a quote to show this would be 'I can't leave it for god's sake' This tells me that they are impatient with one another and can't really hold a good conversation without christopher being told told to shut up or I will usually end up in a fight as we find out later on. Also he doesn't want christopher to explain what went on Ed is only interested in his own well being not his own son's.</p> <p>As a whole the extract is half and half because while their speech show's it to be bad, the fact that Ed goes as far as to get christopher out of Jail shows he does actually care about him, another piece in the extract it is shown that Ed is still caring for him because he tracks christopher down all the way to london Just to say sorry and the policeman who christopher meet's even says to him that Ed is very worried about him.</p>	<p>Comment [W1]: Apt references from across the texts.</p> <p>Comment [W2]: And Ed knows who did it!!</p> <p>Comment [W3]: A thoughtful response</p> <p>Comment [W4]: Some evidence of style and effect here.</p> <p>Comment [W5]: Maybe so...</p> <p>Comment [W6]: Maybe..</p> <p>Comment [W7]: Textual reference.</p>
<p>Examiner's Comment:</p> <p>AO1: This is focussed and engaged. References could be more developed and linked to events. The candidate moves into Band 3 for this response.</p> <p>AO2: Some references to effects but under-developed. The candidate moves into Band 3.</p> <p>AO4: 3/5</p> <p>Overall: A low Band 3 response.</p>	

Eduqas
English Literature
GCSE Exemplar
for: Component 2
Section A
An Inspector Calls

8. An Inspector Calls

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Gerald and the way he is presented in *An Inspector Calls*.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An understanding of Gerald's character as revealed in the extract and elsewhere in the play
- Gerald's relationships with members of the Birling family as well as with Eva Smith/Daisy Renton
- His behaviour at the beginning of the play where his confidence is apparent
- His behaviour when his affair is exposed and how this affects his relationships with the members of the Birling family, particularly Sheila
- His behaviour at the end of the play when he goes back to siding with the older generation as revealed in the extract and elsewhere in the play

AO2

- Comments on Priestley's use of language to present Gerald in the extract and the play
- The way the stage directions in the extract show that Gerald delays revealing his news at the beginning of the extract and what this reveals about his character
- His smug tone in the extract with which he explains how he came by the information ('a police sergeant I know') and how this smugness is revealed elsewhere in the play
- His use of short, assertive sentences in the extract, such as 'There isn't any such inspector' and how this relates to the way he speaks and behaves at other points in the play
- Gerald's status and importance in the Birling family as revealed in the extract ('Good lad!')

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

8. *An Inspector Calls*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Gerald and the way he is presented in *An Inspector Calls*.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

BIRLING: *(excitedly)* You know something. What is it?
 GERALD: *(slowly)* The man wasn't a police officer.
 BIRLING: *(astounded)* What?
 MRS BIRLING: Are you certain?
 GERALD: I'm almost certain. That's what I came back to tell you.
 BIRLING: *(excitedly)* Good lad! You asked about him, eh?
 GERALD: Yes. I met a police sergeant I know down the road. I asked him about this Inspector Goole and described the chap carefully to him. He swore there wasn't any Inspector Goole or anybody like him on the force here.

BIRLING: You didn't tell him—
 GERALD: *(cutting in)* No, no. I passed it off by saying I'd been having an argument with somebody. But the point is – this sergeant was dead certain they hadn't any inspector at all like the chap who came here.

BIRLING: *(excitedly)* By Jingo! A fake!
 MRS BIRLING: *(triumphantly)* Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that to us?

GERALD: Well, you were right. There isn't any such inspector. We've been had.

BIRLING *(beginning to move)* I'm going to make certain of this.
 MRS BIRLING: What are you going to do?
 BIRLING: Ring up the Chief Constable – Colonel Roberts.
 MRS BIRLING: Careful what you say, dear.
 BIRLING: *(now at telephone)* Of course. *(At telephone.)* Brumley eight seven five two. *(To others as he waits.)* I was going to do this anyhow. I've had my suspicions all along. *(At telephone.)* Colonel Roberts, please. Mr Arthur Birling here . . . Oh, Roberts – Birling here. Sorry to ring you up so late, but can you tell me if an Inspector Goole has joined your staff lately . . . Goole. G-O-O-L-E . . . a new man . . . tall, clean-shaven. *(Here he describes the appearance of the actor playing the INSPECTOR.)*
 I see . . . yes . . . well, that settles it. . . . No, just a little argument we were having here. . . Good night. *(He puts down the telephone and looks at the others.)*
 There's no Inspector Goole on the police. That man definitely wasn't a police inspector at all. As Gerald says – we've been had.

An Inspector Calls	
<p>Priestly presents Gerald as an eligible bachelor due to his father's name, which means he is quite a catch for the women around the town. However, his engagement to Sheila shows a more self-assured side as his parents don't approve of his marriage to Sheila, although he is an 'attractive chap' who has his pick of women.</p> <p>His approving nature of Arthur Birling's comment on the worker's and how he refers to them shows he also has contempt for them, showing that he also believes in Capitalism. The audience's opinion of him becomes even more tarnished as his affair with Eva Smith is revealed.</p> <p>It is clear that Eva Smith had more feeling for Gerald than he did for her and was quite "gallant" about the affair coming to an end. This depicts Gerald as unfaithful as he frequented where the "women of the town" ply their trade. Initially greatly upset by the news of one woman he had slept with, but later tries to justify his actions since he had practically paid her off to keep quiet, which would diminish the favour the audience had held him in for before, as the help he gave was short term. Rescuing her from sexual advances from a senior individual may have painted Gerald as somewhat hero but only to make her his mistress. Albeit he did face what he did honestly.</p> <p>However, after his exit and return to announce to the Birling family that they had been "had" it is now evident that he'll become insensitive to the whole topic at hand, and instead searches for the Inspector's legitimacy. Coming back to say "the man wasn't a police officer" shows he wants to be back in the favour of Sheila and her family. However, Sheila has become empowered through the Inspector's visit and whether or not he was real does not matter any more. He is triumphant in the revelation and she is not.</p> <p>This is clearly an escape route for Arthur Birling and immediately calls to verify and make "certain" that the Inspector was indeed a fraud. Since they now believe due to Gerald's announcement they no longer have to feel responsible for Eva Smith's death. To the audience it is clear that Gerald is part of the comp that remains unchanged after the event and still holds an un-malleable upper class mentality. Even believing Sheila would continue with the engagement after everything that had occurred.</p> <p>Overall Gerald is presented as an individual who cites only for his own needs which may lead to charitable efforts with ulterior motives and also someone who does not recognize the enormity of Eva Smith's death as something he had to share the responsibility for. Pretending that the events would just disappear is the mistake that he makes as at the end of the novel the police call back to say there is a dead girl fitting the description in the "infirmary". Also Inspector Goole tells them they will learn their lesson in "blood, fire and anguish", foreshadowing the world war where many people lost property, wealth and titles.</p>	<p>Comment [W1]: Judging</p> <p>Comment [W2]: To an extent</p> <p>Comment [W3]: Reference</p> <p>Comment [W4]: Supported judgement</p> <p>Comment [W5]: Discussing</p> <p>Comment [W6]: True</p>
<p>Examiner's Comment:</p> <p>AO1: Focused, with some apt reference to wider text although there are fewer relevant references to the extract.</p> <p>AO2: There are some implicit references to language etc.</p> <p>AO4: 3/5 (Sentence structure insecure and some spelling mistakes)</p> <p>Overall: This would achieve a mark into Band 3.</p>	

An Inspector Calls
<p>At the start of 'An Inspector Calls' J B Priestly represents character Gerald as a handsome trust worthy bachelor. But cracks showed in Sheila and Gerald's engagement when it was clear Gerald did not go near Sheila during the summer. After an heated questioning by the inspector Gerald still tried to be in denial about Daisy Renton, but will sheila cover up as expected by Gerald?</p> <p>During the play Gerald visited the 'Palace bar', A place of prostitution and anti-social behaviour. But why would such an Eligible bachelor go to such a place? Only to pick up 'women of the town', in which was Daisy Renton. Gerald explains himself about his affair as him being the hero by rescuing a sweet innocent girl from prostitution, he describes Daisy as 'not the usual type and keeps her as his mistress. As the affair continued Daisy felt herself falling in love with Gerald only to be heart broken, but he described Daisy as being 'gallant' to the break up as she knew it had to end but in reality she was devastated. When it all came to an end as a gentleman Gerald he gave Daisy some money to help herself up but in reality it was Gerald's way of easing his conscience.</p>
<p>Examiner's Comment:</p> <p>AO1: Some focus, but limited reference to events across the play, and the extract is not addressed at all.</p> <p>AO2: Limited, implicit.</p> <p>AO4: 2/5</p> <p>Overall: The limited nature of the response, both its brevity and its lack of exploration of language, would give this a mark into Band 2.</p>

Comment [W1]: Reference to text

Comment [W2]: General focus

Comment [W3]: Not quite

Comment [W4]: Reference to text

Comment [W5]: Proof?

Comment [W6]: Reference to text

Comment [W7]: Probably, some inference is shown here

An Inspector Calls	
<p>The character Gerald Croft, in the play 'An Inspector Calls' is presented as a well respected bachelor at the beginning. His parents don't approve of his marriage to Sheila because of the social class standing. But later the audience can see the true Gerald, who is presented as an anti-hero that does both good and bad.</p> <p>George Croft, son of Sir George and Lady Croft, is described as a young and handsome man who is an eligible bachelor. He is planning to get married to Sheila Birling, who is of lower class to him, hence his parent's disapproval. Although he plans to marry Sheila, there are hints throughout the play that show his disloyalness and unfaithfulness towards Sheila. When he "hardly came near" Sheila, he was having an affair with Daisy Renton, this shows that Gerald doesn't have deep feelings for Sheila. To reduce her anger towards the "busy period at work" he presented her with the ring, to protect himself from confessing the affair with Daisy Renton.</p> <p>His true personality is not exposed until Inspector Goole interrogates him, this is where we first hear about how Gerald and Daisy met in the Palace Bar. Gerald is a respectable man, with a high social standing, when the audience finds out about his affair, it's a large shock as it is not expected for someone with a high social standard, to abuse his authority. If Gerald was really in love with Sheila, he wouldn't be hanging around the palace Bar, picking up women of the town. His lack of commitment towards Sheila is exposed, by his unsuccessful disguise to his connection with Daisy Renton. Here Gerald's true self "disgusts" the Birlings, as his opening speeches were short and brief with the Inspector, he made sure he didn't confess too much to interfere with the marriage. Due to Gerald's minimalistic personality he agrees to everything the Birlings says and tries to fit in with Arthur Birling's capitalist views. He tells Arthur he "couldn't have done anything else" when he fired Eva Smith. When Gerald returns, his whole purpose is to get back into Arthur Birling's good books and impress them by saving their social standing.</p> <p>His triumphant return to the Birling household, after leaving for "air" in a disgrace, was to gain their trust again, by saving their title. In the extract Gerald spoke "slowly", he seems proud to have found out the Inspector was a fake, and knew he would be off the hook from the Daisy Renton incident. His whole purpose for this was to protect himself, just like the elder Birlings do. He "cuts in", reassuring Mr Birling he know what's happening.</p> <p>Overall Gerald is just like Mr and Mrs Birling, he will not change and has not gained a new sense of social responsibility like Sheila, but will learn it one day in "blood fire and anguish" as Inspector Goole says.</p>	<p>Comment [W1]: i.e.?</p> <p>Comment [W2]: Focus</p> <p>Comment [W3]: Proof?</p> <p>Comment [W4]: Maybe</p> <p>Comment [W5]: Bit overassertive</p> <p>Comment [W6]: Maybe</p> <p>Comment [W7]: Reference</p> <p>Comment [W8]: i.e.?</p> <p>Comment [W9]: Reference</p> <p>Comment [W10]: Asserts</p>
<p>Examiner's Comment:</p> <p>AO1: Focused, if a bit underdeveloped at times, with some apt references to the extract and wider play.</p> <p>AO2: Mainly implicit references to style and effect.</p> <p>AO4: 4/5</p> <p>Overall: This would receive a mark into Band 3. It is stronger on AO1 than AO2 and the candidate needs to spend more time analysing language, structure and form.</p>	

An Inspector Calls	
Gerald Croft is the son of Sir George Croft and Lady Croft. He has a titled family and is therefore from upper class. Like many rich people he does not fail in spreading his capitalist views.	Comment [W1]: Focus
Gerald is a young, handsome and rich man who does not fail in attracting quite an audience of women around him. However, although he is well-bred he still believes in love and still engages in his marriage with Sheila despite his parents disapproval. However, Irony is that Gerald although, he claims to be in love with Sheila he still has an affair with Daisy Renton. Therefore, although Gerald seems to be the hero-rescuing Daisy from "old man Meggarty" he is a flawed hero. He still leaves her devastated in the end.	Comment [W2]: Proof? Comment [W3]: Detail Comment [W4]: Engaged response to character
Through Inspector Goole we the audience learn that Gerald commenced in an affair with Daisy Renton also known as Eva Smith after meeting her at the palace Bar. The suggestion here is that he regularly picks up girls from the palace Bar, which leads to him being a flawed hero. After pestering from Sheila Gerald admits she "wasn't the usual sort", she was actually "pretty" – this further emphasised the cracks in his hero-like personality. Furthermore, after meeting with her he installs her as his mistress and become the "wonderful fairy prince" who Daisy fell in love with. At this point he "hardly came near Sheila" which does in fact dull down a small amount that he is a womanizer.	Comment [W5]: Detail Comment [W6]: Reference to text
Another crack in his hero appearance is that he left her – broke her heart eventhough as Gerald states Daisy was "gallant" and knew the affair would have to end. In this way, he dismisses her feelings altogether. He fails to realise that in reality she is devastated, which led to her escape for "two months" – to her aunt's home. To ease his guilty conscience he gives her money but with the statement the money was to set herself up. Similar to Arthur Birling, Gerald sees Daisy Renton as a commodity to own and exploit (due to his capitalist view). At this point JB Priestley presents Gerald as a shallow man and a cheater, who exploits vulnerable women at their weakest moments. When he is exposed, he leaves to go out for "a walk" but in reality he feels humiliated and disgraced. He leaves to compose himself.	Comment [W7]: Reference Comment [W8]: Engaged discussion Comment [W9]: Relevant references
On return to the home of the Birlings, he re-enters feeling smug and triumphant. He realises that the information how the inspector "wasn't a police officer" is a way to return his status as the Birling's well-respected Son-in-Law. He desires to win back the affection again. He is correct and therefore, pleased as he receives the response of the Birlings. He becomes more comfortable in his place which is proven when he "cuts in" to what Mr Birling was saying and in this way, he reassures Mr Birling there is no fear of a "public scandal". He agrees with Mr Birling as he successfully gains back his respect – this is proven when Mr Birling "by jingo! A fake". Like the "perfect son-in-law" Arthur Birling had "always wanted" he agrees with Mr Birling that they "been had". Near the end of the extract Mr Birling states "As Gerald says - we've been had" – this is further evidence that Gerald has gained his status and belonging back into the family.	Comment [W10]: Valid Comment [W11]: Detail to support point
Gerald like Mr and Mrs Birling presents that the events that happened are unimportant, this is proven when he arrogantly thinks Sheila will continue with the engagement stating "everything's all right, Sheila ... what about this ring". He has not learned his lesson.	Comment [W12]: Apt use of extract
Similar to Mrs and Mr Birling, Gerald has not been taught a lesson and refuses to change his views. He thinks that nothing has happened and there's nothing to worry about. Like the inspector states the only way for Gerald and Mr and Mrs Birling to learn a lesson is through "blood, fire and anguish".	Comment [W13]: Indeed
Examiner's Comment:	
AO1: Well focused and engaged discussion, with support from wider text and extract.	
AO2: Some close focus on detail, but could be more developed.	
AO4: 4/5	
Overall: The candidate is stronger on AO1 than AO2 however this is a sound response and would receive a mark in mid Band-4.	

An Inspector Calls	
<p>At the start of the play, Gerald is seen as a respectable "handsome chap" in an influential family thus making him an eligible bachelor. He is the son of Sir George and Lady Croft. Despite being quite a catch there are hints of him being a fop. Suspicions arise of Gerald when the audience discovers that he hardly came near Sheila in the summer.</p>	<p>Comment [W1]: Focused introduction</p>
<p>Gerald has a strong relationship with the Birling family as he is the "son-in-law they've always wanted". Gerald's parents disapprove of his engagement to Sheila showing that Gerald truly loves Sheila and is rebelling against his parents to be with her. This makes him more respectable as he does not care what status he is marrying into and so the Birling family become even more fond of him. However, this perception of him begins to crack when the audience learns that he was avoiding Sheila. Gerald is unable to take any blame and refuses to admit his affair with Daisy Renton. Gerald claims he "didn't know her as Eva Smith" to Sheila and expects her to stay by him but her loyalty prevails as she refuses to support him.</p>	<p>Comment [W2]: Reference</p>
	<p>Comment [W3]: Proof?</p>
	<p>Comment [W4]: Valid</p>
<p>Through Inspector Goole we learn about the affair Gerald had with Daisy Renton. He met her at the Palace Bar, a place where men visited to find "women of the town". Gerald claims to have been helping her get away from 'old man' Meggarty however his intentions were questionable as he says that she "wasn't the usual sort". It was because she was "pretty" why he came to her 'rescue'. As expected he becomes her "wonderful fairy prince" as he charms his way into her life. He uses her for his own sexual gratification as he installs her as his mistress. On knowing about Daisy Renton's feelings towards him and that he was "the most important thing in her life" and he breaks her heart. Gerald had no affection or concern about Daisy's feelings towards him and terminated his relationship with her. This affair with Daisy Renton is surprising because he claims to be in love with Sheila and is rebelling against his parents yet he still puts their relationship in jeopardy by going to the Palace Bar. This also suggests that he had been there before to find other women. Gerald gives Daisy Renton a "parting gift" with what he says was the intention to set herself up. The reality is actually he was buying her silence as he felt his relationship with Sheila would be in jeopardy. Him buying her off is ironic because he was allegedly helping get away from being sexually exploited yet he does the same thing. Gerald says Daisy was "very gallant about" the ending of their relationship however in reality she was completely devastated. Gerald perhaps did not want to acknowledge her emotions and hurt about their break up. Gerald defends his relationship with Daisy Renton to Sybil Birling saying that it was not "disgusting" perhaps showing he did feel something for her. To ease his guilty conscience like Arthur Birling, he sees Daisy Renton as a commodity to his own needs and to exploit her thus enforcing him as a capitalist. Gerald is now seen as a shallow cheat who exploits vulnerable women in their time of need. It is clear that Gerald is left humiliated and defeated as he leaves the house for "air". He no longer is the respectable man he was.</p>	<p>Comment [W5]: 'How'</p>
	<p>Comment [W6]: Detail</p>
	<p>Comment [W7]: Detail</p>
	<p>Comment [W8]: Maybe</p>
	<p>Comment [W9]: Thoughtful discussion</p>
	<p>Comment [W10]: Probably</p>
	<p>Comment [W11]: Astute</p>
	<p>Comment [W12]: Evaluates</p>
	<p>Comment [W13]: Reference to 'how'</p>
	<p>Comment [W14]: Overview</p>
<p>Examiner's Comment:</p>	
<p>AO1: Well focused evaluation of character with apt support from the extract and whole play.</p>	
<p>AO2: Increasingly analyses 'how' – but could be developed still further.</p>	
<p>AO4: 4/5</p>	
<p>Overall: This is stronger on AO1 Than AO2, however it is an astute answer which would receive a mark into B5.</p>	

An Inspector Calls	
<p>Gerald Croft is presented as an eligible bachelor who is confident and 'easy well-bred'. But he turns out so be an anti-hero who has, both good and bad qualities which get revealed throughout the play. Gerald Croft is an eligible bachelor who is the son of Sir George Croft and Lady Croft. He is an 'attractive chap' who is young, handsome and overall quite a catch. However, there are cracks in Gerald's story where it gets revealed that one summer Gerald 'hardly came near Sheila'. This leads to the revelation that Gerald had been disloyal and had an affair with Daisy Renton, who is also Eva Smith. Gerald refuses to admit to Inspector Goole that he had had an affair with Daisy Renton and also expects Sheila to help cover this affair up.</p> <p>Through Inspector Goole we learn that Gerald met Daisy Renton in the palace bar, which is a place for 'women of the town'. Although Gerald went to this place, he rescued Daisy Renton from 'old man Meggarty' because she was not 'the usual type' which leads the audience to believe perhaps Gerald had gone to the Palace Bar more than once. Gerald installs Daisy Renton as his 'mistress' and becomes a sort of 'prince' for her. Daisy Renton, of course, falls in love with this 'knight in shining armour' but he later breaks her heart. Gerald admits Daisy was 'gallant' about it and knew 'the affair had to end' but the reality is Daisy Renton was devastated. Gerald gives Daisy 'money' to ease his guilty conscience but he just sees Daisy as a commodity to own and to exploit. Gerald is presented as shallow, a cheat and a man who exploits vulnerable women. Gerald then leaves the house for some 'air' in disgrace after he had just been humiliated in front of the whole Birling family.</p> <p>Gerald returns to the Birlings triumphantly and 'excitdly' because he has information which can help win back the Birling's affection. He exposes Inspector Goole as a fraud and is pleased by the Birling's response when Arthur Birling says 'A fake!' and Sybil Birling says 'Didn't I tell you', although they are both pretending that they knew Goole was a fake. Gerald becomes so confident of his place that he 'cut in' and interrupts Arthur Birling to reassure him that he 'passed it off' and that there was no reason to fear over a scandal breaking out. Gerald agrees with Arthur and says 'we've been had'. Gerald is arrogant enough to think Sheila will continue with the engagement and that 'everything's all right now'. In the end Gerald, just like Arthur Birling and Sybil Birling, do not learn their lesson and will only learn their lesson in 'blood, fire and anguish', unlike Sheila and Eric Birling who have learnt their lesson and are truly sorry for what happened.</p>	<p>Comment [W1]: Focus</p> <p>Comment [W2]: Nicely engaged</p> <p>Comment [W3]: Reference to text</p> <p>Comment [W4]: Reference to text</p> <p>Comment [W5]: Detail</p> <p>Comment [W6]: Reference to text</p> <p>Comment [W7]: Good use of references from across the text</p> <p>Comment [W8]: Valid</p> <p>Comment [W9]: Clear judgment</p> <p>Comment [W10]: References to extract</p> <p>Comment [W11]: Detail</p>
<p>Examiner's Comment:</p> <p>AO1: Focused, engaged, with secure understanding of the extract and wider play.</p> <p>AO2: Evident grasp of use of language through selected detail but could be more specific.</p> <p>AO4: 4/5</p> <p>Overall: This is a strong Band 4 response. The candidate needs to spend more time developing AO2.</p>	

An Inspector Calls	
<p>As Gerald Croft comes from a wealthy upper class family, he is loved by Arthur Birling immediately and despite everything that is revealed about Gerald, Arthur still willingly accepts him into the family.</p> <p>In Act 1, Gerald is presented as an eligible bachelor, who is the son of Sir George Croft and Lady Croft. They are a wealthy family, respected by all. However, as the Birlings are upper middle class, Gerald's parents don't approve of his engagement to Sheila. He is favoured by Arthur, who tells him that he is "just the kind of son-in-law I've always wanted". It is obvious here that Eric, Arthur's son is a disappointment to him. Sheila is considered as lucky to be engaged to Gerald as he is young, handsome and wealthy. It is clear that Gerald does genuinely love Sheila as he is upper class and she is middle class, so he has nothing to gain from this marriage. However, it is later revealed by Inspector Goole, that Gerald may not be as perfect as he appears to be. There had been a year when he hardly came near Sheila because he was at the Palace Bar, where the women of the town usually are.</p> <p>Even though the evidence is against him, Gerald refuses to admit his affair with Daisy Renton in fear of losing Sheila and public humiliation. Gerald shares the same capitalist view of women as Arthur does. He objectifies them and expects Sheila to cover up his bad actions as she is his fiancée. Through Inspector Goole, we learn about Gerald's affair with Daisy Renton. He now knows that he can't escape the truth so there is no option but to reveal his secret. Gerald meets Daisy at the Palace Bar, which makes us question his respectability as this is the place for the women of the town. We ask why Gerald was with other women when he was with Sheila at the time. He tells us that he met Daisy when he rescued her from getting molested by Meggarty. He admits that he rescued her because she "wasn't the usual sort", which suggests that he sleeps with prostitutes often. He describes her as a "young and fresh and charming", with "soft brown hair" and "big dark eyes". Gerald claims to have had no intention of sleeping with Daisy when he rescued her, but it is clear he is sexually attracted to her. He briefly houses her as his mistress. Gerald soon becomes her "wonderful fairy prince", and Daisy falls in love with him. When his affair with her becomes inconvenient, he breaks her heart and sends her away with some money to ease his guilty conscience. Like Arthur Birling, Gerald sees Daisy as a commodity of his own, he can use to exploit for his own purposes. Here, Gerald is presented as a shallow cheat who exploits vulnerable women. It is clear that Gerald did genuinely care about Daisy as he defends their relationship when Sybil Birling calls it "disgusting". He is so humiliated that he has to leave the house for "air" in disgrace. Gerald returns to the Birling's house triumphant and smug. He comes back looking to win back affection from Sheila and the other Birlings. He slowly says "The man wasn't a police officer", knowing that this news will save Arthur and Sybil the fear of having a public scandal. In fact, he is so confident that he's won back the Birlings' trust that he "cuts" Arthur off to tell him he is "dead certain" the Inspector was a fake. "They'd been had" and Gerald is positive that he has become their son-in-law again. He believes that now that they know the Inspector was a fake, he can resume his relationship with Sheila again.</p> <p>By the end of the play, we learn that socialism has no impact on him.</p>	<p>Comment [W1]: Yes</p> <p>Comment [W2]: Focus</p> <p>Comment [W3]: Proof?</p> <p>Comment [W4]: Fair point</p> <p>Comment [W5]: Valid</p> <p>Comment [W6]: Proof?</p> <p>Comment [W7]: Support?</p> <p>Comment [W8]: Some 'how'</p> <p>Comment [W9]: Reference</p> <p>Comment [W10]: Detail</p> <p>Comment [W11]: Maybe</p> <p>Comment [W12]: References</p> <p>Comment [W13]: Valid reference</p> <p>Comment [W14]: Thoughtful, some evaluation evident here</p> <p>Comment [W15]: Succinct overview</p> <p>Comment [W16]: Some style and effect</p>
<p>Examiner's Comment:</p> <p>AO1: Clearly rushed at the end, but nevertheless, reaches evaluation. Aptly supported from extract and play.</p> <p>AO2: Some useful analysis of 'how' effects are achieved.</p> <p>AO4: 4/5</p> <p>Overall: This would achieve a mark just into Band 5.</p>	

Eduqas
English Literature
GCSE Exemplar
for: Component 2
Section A
A Taste of Honey

7. ***A Taste of Honey***

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Helen and the way she is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- An understanding of Helen's character in the extract and elsewhere in the play
- Comments on Helen's character at the beginning of the play
- When she returns during Jo's pregnancy
- How she treats Geof on her return
- Comments on Helen's role as a mother
- Her relationships with other characters such as Jo, Peter and Geof
- Her motives for some of her actions

AO2

- Comments on Delaney's use of language to present the character of Helen
- The effect of Helen's direct address to the audience
- Helen's use of sarcasm in the extract and in the play as a whole
- Her aggressive language to those around her in the extract and in the play as a whole
- Other defence mechanisms Helen employs in her speech and behaviour
- Helen's relationship with Jo for example, her response to Jo's question about her birthday in the extract, and what this reveals about Helen's attitude to motherhood

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

7. *A Taste of Honey*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Helen and the way she is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

JO: Where did this magazine come from?
 HELEN: Woman downstairs give it me.
 JO: I didn't think you'd buy it.
 HELEN: Why buy when it's cheaper to borrow?
 JO: What day was I born on?
 HELEN: I don't know.
 JO: You should remember such an important event.
 HELEN: I've always done my best to forget that.
 JO: How old was I when your husband threw you out?
 HELEN: Change the subject. When I think of her father and my husband it makes me wonder why I ever bothered, it does really.
 JO: He was rich, wasn't he ...
 HELEN: He was a rat!
 JO: He was your husband. Why did you marry him?
 HELEN: At the time I had nothing better to do. Then he divorced me; that was your fault.
 JO: I agree with him. If I was a man and my wife had a baby that wasn't mine I'd sling her out.
 HELEN: Would you? It's a funny thing but I don't think I would. Still, why worry?
 JO *(reading from magazine)*: It says here that Sheik Ahmed – an Arabian mystic – will, free of all charge, draw up for you a complete analysis of your character and destiny.
 HELEN: Let's have a look.
 JO: There's his photograph.
 HELEN: Oh! He looks like a dirty little spiv. Listen Jo, don't bother your head about Arabian mystics. There's two w's in your future. Work, or want, and no Arabian Knight can tell you different. We're all at the steering wheel of our own destiny. Careering along like drunken drivers. I'm going to get married. [The news is received in silence.] I said, I'm going to get married.

A Taste of Honey
<p>At the start of the play 'A Taste of Honey', Helen (the mother) is portrayed as being a drunken middle aged lady who only cares about herself, we know this because she says "I've always done my best to forget that." This is said in context to Jo (The daughter) asking what day she was born.</p>
<p>This shows that Helen wants to forget the start of Jo's life, this shows that Helen only cares about herself.</p>
<p>Helen is also described as being a semi-whore and that Jo and Helen live off her immoral earnings, this shows she doesn't have a proper job and has not got a lot of money.</p>
<p>Helen is also portrayed to be a person who lives life to the full, Helen is a person in the play that is shown as doing something when she wants to do it. This is shown when Helen and Peter leave for the weekend and leave Jo to stay home alone on her own this shows she only cares about herself and will do something in the moment.</p>
<p>Towards the middle/end of the play Helen finds out that Jo is pregnant. This is one of the few times in the play Helen cares about others, She says to Jo "Don't make the same mistake I did" this is showing that Helen is caring about Jo at some stages in her life.</p>
<p>Helen is also caring towards Jo when she finds out that Jo is moving in with Geoffrey.</p>
<p>Examiner's Comment: AO1: There is some focus on the task here and ideas are conveyed with general coherence. There is some reference to the wider text although this is limited. AO2: This is under developed and there are only simple comments on the writers' use of language. AO4: 3/5 Overall: This is a focussed response although it is under developed and there is some misunderstanding evident. There is limited AO2 evident. It would achieve a mark into Band 2.</p>

Comment [W1]: Supports assertion from extract.

Comment [W2]: A straightforward judgement.

Comment [W3]: ?

A Taste of Honey	
In 'A Taste of Honey', a play by Shelagh Delaney, the character of Helen plays a huge role. At different points in the play, she shows different sides to her. Helen is portrayed as witty yet rude, selective and rude yet not hypocritical. Her character differentiated , relating a lot to who she speaks to.	Comment [W1]: The candidate sets out their stall here with a clear focus from the start
Firstly, Helen is the mother of Jo, a young 16 year old of the 1950's and Helen isn't shown as the greatest of mothers. Helen is stated as an alcoholic semi-whore – immediately not the perfect role model – concerned alot about men, money and sexual relations. Similarly, she is shown as working class – specifically in the scene where daughter Jo finds a magazine which her mother has borrowed from downstairs. Jo quickly patronizes her stating she 'didn't think...she'd...buy it", this shows that even her daughter notices her mother's mischevious ways. This including Jo describing Helen's earnings as 'immoral' .	Comment [W2]: ? Unclear Comment [W3]: The candidate supports their assertions with reference to the text although the inference is a bit shaky here.
On the other hand, Helen is understanding and veers away from being hypocritical. Helen isn't oblivious to her mistakes and knows she has made them . Helen expects her daughter to learn from her mistakes rather than teaching Jo herself. This shows that Helen is depicted as a lazy mother . Though Helen understands that she has made mistakes, could easily fall back into traps she already has.	Comment [W4]: This needs proof. Comment [W5]: Maybe.
Thirdly, Helen is presented as scatter-brained and oblivious to the effect her words and actions have on others. To Jo's black boyfriend, Jimmy, Helen is extremely rude and racist about his culture . This may be due to her culture herself this being written in 1958. This is also highlighted when she talks to Geoff, Jo's homosexual friend as she is presented to have homophobic views .	Comment [W6]: Needs detail and examples here. Comment [W7]: This could be developed further.
However, with her husband Peter, Helen reveals a lot of lust and trust towards him. She also relies on him a lot. There are two different views given off by her relationship with Peter: It's for love or It's for money . Helen; at some times, is profoundly in love and wants to get married to Peter but however at times, such as when Peter is talking about the new house that they will love in Helen's attention seems to dwell into a want for luxury.	Comment [W8]: Maybe.
Relating back to a previous point, Helen can easily neglect or disrespect her daughter – not considering her feelings. Helen comfortably describes Jo's father as 'a rat ', not seeing why this would upset Jo.	Comment [W9]: This is an apt reference.
But Helen does show spurts of real affection towards her daughter , specifically for a short moment when talking about her daughters artistic talent but quickly tangents onto how sad she looks in a painting .	Comment [W10]: Good Comment [W11]: Need references to support this point.
Helen's appearance is always important to her and this is shown throughout the play.. Repeatedly, Helen is found making herself look better for men – especially Peter. Even though throughout, she looks semi-drunk, she is still viewed as a pretty woman looking for her fancy men. In conclusion, Helen is viewed as a oblivious yet intelligent, neglecting character with hidden bursts of affection for her daughter but more for her men as they always come before Jo. She is realistic 1958's Mancunian women with stereotypical views.	
Examiner's Comment:	
AO1: There is some sustained focus on the task. There is real understanding of key aspects of the extract and the wider text.	
AO2: This aspect is weaker. The candidate begins to comment on language although this is limited.	

AO4: 4/5

Overall: This is an engaged discussion of character with some apt support. AO1 is into Band 4 but AO2 is more limited. The response sits at the top of Band 3.

A Taste of Honey
<p>In 'A Taste of Honey' Helen is presented as a self centered character; This is evident in the way she acts around people and in the fact that she is spontaneous and says what she thinks. When she blurts out 'He was a rat.' It shows that she says what she thinks no matter if someone will be affected by it.</p>
<p>Helen is rude to Jo almost all of the time, even when she tries to give mothering advice there is a spin involving a twisted humour or sarcasm, however, she doesn't really involve sarcasm or humour when she is talking to people apart from Jo, she's blunt and tells it how she sees it, implying that she cares for Jo more than anyone else.</p>
<p>Helen seems as if she never plans ahead, she just does things without thinking of any future implications. She might run into, this is clear when, in the extract, she says she married someone because she 'had nothing better to do.'</p>
<p>For most of the extract, Helen is ludic in the way she speaks to Jo but in the last few lines she gives advice without any mockery or humour attached to it, implying that Helen's sarcasm and twisted sense of humour is just a front and she shows Jo she really cares for her by doing this.</p>
<p>Helen is portrayed as prejudiced, especially racially because when she finds out that Jimmy was black she suggests 'drowning' the baby; Helen was a single mother who cheated on her husband so she faced prejudice, maybe this is the reason she is rude to almost everybody she meets.</p>
<p>Helen may seem self-centered and stuck up but I believe that she is humble, this become clear when she admitted that she wasn't a very good mother and highlighted a lot of her flaws.</p>
<p>Because Helen was marginalised because of her choices she takes out her anger on other people who were marginalised even though they had no control over it, this is seen when she calls Geof a 'silly little pansy' making him feel bad for something he can't control because she had few control over the events that led to her becoming shunned by society.</p>
<p>Examiner's Comment</p> <p>AO4: 3/4</p> <p>Overall: This is a focussed response with some comments on language, although these are mainly comments about tone. The language references and the response to AO2 is under developed. There are some references to the extract and the wider text but these are also under-developed. It would receive a Band 3 mark overall.</p>

Comment [W1]: Needs some evidence here

Comment [W2]: Rather generalised

Comment [W3]: Effective use of textual reference to support the point

Comment [W4]: There is some discussion of tone here but it is general.

Comment [W5]: Or that the baby will be...

Comment [W6]: Some discussion of character but general

Comment [W7]: Maybe?

Comment [W8]: This is an interesting point which needs development.

A Taste of Honey
<p>At the beginning of the play, where Helen is first introduced, she is presented to be an alcoholic. This was indicated through her desire to drink her 'medicine' (whiskey) before even going into her new home. The use of the word medicine explores how Helen may feel as if she relies on the drink to make her feel better. This mind set is equal to an alcoholics.</p>
<p>She is soon later presented to be an desireable attractive woman. This is done through Shelagh Delaney describing how she was a 'semi-whore'. This exhibits that she has the ability to get any man she desired. This is later confirmed when Jo explains that she uses men for money; thus describing her a semi-whore.</p>
<p>From the out-set it is clear that Helen is carefree. She is described to be living in the moment, not caring about how it affects her or her families future. However from her tendancy to live in the moment, she often makes poor decisions. An example of this is her moving from property to property without thinking about how it would affect Jo's education; as his forced her to change schools multiple times.</p>
<p>This progresses through the middle of the play where it becomes clear that she is not a good mother to Jo. Their relationship is constantly strained and Helen often has little help to offer. This is shown through Jo constantly looking after Helen. However the key sign of Helen's poor parenting skills is when she leaves Jo to marry Peter. She had left her pregnant daughter in a flat, alone, so that she could be with a man.</p>
<p>Helen is forever shown as a rude, constant aggrevation to whomever she is around. This is shown when she says to Jo that the reason she left her father was "your fault". Little snide comments like this one are frequent throughout the play to Jo, Geoff and about Jimmy. However as much as it shouldn't it almost makes her likeable. The reader is often left waiting eagerly to hear what comment comes next: acting as a cruel form of comedy.</p>
<p>However against all of this, Helen is revealed to be a caring, loving mum who tries her best to balance her lifestyle with raising a child. This is shown mildly throughout the play, for instance she always offers little pieces of advise to help Jo. An example of this is when she says "learn from my mistakes, it takes half your life to learn from your own." Little helpful phrases like that help show that Helen is just trying to make the most out of what she has got.</p>
<p>To conclude, Helen is portrayed to be a pragmatic, alcoholic that does her best to go against her stereotype and raise her teenage daughter. However her defiancy to match these stereotypical housewives leads her to making increasingly wrong decisions until she hurts everyone around her. Yet this doesn't bother her as she is almost selfish in the way she only thinks about herself.</p>
<p>Examiner's Comment:</p> <p>AO1: There is a sustained focus on the task and an understanding of key aspects of the extract and the wider text.</p> <p>AO2: There is some comment and some analysis of the writer's use of language, structure and form although this is under developed.</p> <p>AO4: SPAG 4/5</p> <p>Overall: AO1 is better than AO2 here. The response is engaged and focused. There could have been</p>

Comment [W1]: A focussed opening to the question.

Comment [W2]: Effective use of relevant detail here.

Comment [W3]: Some inference evident.

Comment [W4]: Direct reference to the text.

Comment [W5]: Some comment on language.

Comment [W6]: Support is given for the candidate's judgements

Comment [W7]: Understanding of the text

Comment [W8]: Some detail given about language here

Comment [W9]: The candidate is beginning to make an engaged discussion of language and its effects.

Comment [W10]: An apt reference

more specific detail and reference to events in the play. The response is just into Band 4.

A Taste of Honey
<p>The play 'A taste of honey', written by Shelagh Delaney, is about a woman called Helen and her daughter Jo. Helen, the mother, is a happy go lucky sort of person. She is not scared of anything and doesn't really care about life.</p>
<p>Helen is presented in the play as a semi whore, but it's important to know she is not a prostitute, who sleeps with men for a while and uses their money in the mean time. She has a daughter who doesn't look up to her as she treats Jo so badly. An example of this is where Helen fails to tell Jo when her birthday and she shows no interest or affection for her daughter apart from during her pregnancy.</p>
<p>Helen is carefree as she is show not to care about death and she lives life in the moment without planning ahead. She does not 'lay claim' to being a good mum, she tries not to be or doesn't try at all. She explains to Jo how she has tried her hardest to forget Jo's birthday and I am yet to know why.</p>
<p>Helen always tryes to find easier alternative like when she borrows the magazine instead of buying. This shows that she isn't well off but Helen it comes to the men paying she is greedy.</p>
<p>Examiner's Comment:</p> <p>AO1: There is some focus on the task here although it is limited. There is some understanding of key aspects of the extract and wider text.</p> <p>AO2: Some implicit comments on language although these are still simple.</p> <p>AO4: 2/5</p> <p>Overall: There is some focus here but it is under developed in terms of detail. There are some direct references to the text. AO1 and AO2 are both Band 2 responses. This is a Band 2 response overall.</p>

Comment [W1]: General introduction and focus

Comment [W2]: But someone?

Comment [W3]: Sort of.

Comment [W4]: Personal response.

Comment [W5]: Judges from reference to the extract.

A Taste of Honey
<p>Throughout the play 'A Taste of Honey', we see a number of sides of the character, Helen's personality. In some ways her personality is continous for the duration of the play. She is consistently a witty and humorous character, however we are exposed to Helen's emotional caring side on a number of occasions.</p>
<p>At the begin of the play, we are introduced to the characters of Helen and Jo. Helen is presented as a scatter brain and having little patience for her daughter. Her and Jo also engage in playful conversation which begins to imply Helen's wit and humour.</p>
<p>As the play continues, it is indicated that Helen is somewhat of an alcoholic. Jo remarks "Drink, drink, drink, that's all your fit for." This statement from Jo suggests that she has been neglected by her mother in the past, as she repeatedly drinks rather than looking after her daughter.</p>
<p>This behaviour would often influence the reader to feel a dislike for the character, yet for many Helen is still a likeable persona. It is difficult as a reader to dislike her when she is portrayed as such a fun loving character. Described as a 'semi-whore', we have many insights to Helen and how she is trying to get the most out of her life, despite her pessimistic outlook upon it. She is also portrayed as outgoing as she is not afraid to talk to men.</p>
<p>Despite this, we are also exposed to Helen's less caring side, which Jo is often the victim of. She says to her daughter "You can't sing, can you?" implying that she is unsympathetic, as well as the lack of attention she shows her daughter. Helen fails to pick up on a number of traits her daughter posseses, such as her fear of the dark, to which Jo claims Helen "knows" she does. Helen also has no idea of the date of her daughter's birthday which does not phase her. Gestures such as this depict Helen as unobservant, uncaring and neglectful.</p>
<p>Finally, Helen is characterised as spontaneous, when she decides "I'm going to get married." By making such a major decision so quickly, it presents Helen as putting a lack of thought into things, in addition to acting in the spur of the moment.</p>
<p>In conclusion, despite Helen being portrayed as neglectful and uncaring for the majority of the novel, she is still seen as likeable, witty and humorous.</p>
<p>Examiner's Comment:</p> <p>AO1: There is some focus on the task here.</p> <p>AO2: There is some comment on language here although it is limited.</p> <p>AO4: 4/5</p> <p>Overall: This is an engaged response but the coverage of both the extract and the whole play is rather limited. Low band 3.</p>

Comment [W1]: This is a nicely focused introduction

Comment [W2]: This needs some exemplification from the text.

Comment [W3]: Audience?

Comment [W4]: Engaged reference to the text here, but stays a bit general

Comment [W5]: Needs proof from the text

Comment [W6]: The candidate supplies valid references to support judgements.

A Taste of Honey
<p>In the play 'A Taste of Honey' Shelagh Delaney chooses to portray Helen, the mother of young Jo, as a care-free, happy-go-lucky woman.</p> <p>However, throughout the play, Jo is often on the receiving end of Helen's scattered lifestyle, as she is often at the bottom of her priorities list. Unimportant issues or obsessions usually come first, such as alcohol, as she uses it as medicine when she is ill, instead of battling her cold off caring for Jo.</p> <p>Other matters such as Peter, her manipulative 'partner' get in the way of any real affection being shown to Jo, as Helen is very much a product of her tough upbringing during the war and feels the need to flaunt any remaining youth she feels she has left in front of Peter, making her want to neglect Jo and her responsibilities. This is shown when Jo asks Helen about what day she was born in which she replies with, 'I don't know' and she's 'always done her best to forget it.' Jo's lack of an upset response suggests that she has become immune to her snide comments, which is far from any maternal instincts that Helen should have. On the other hand, the typical roles are switched throughout the play, as Helen often refers back to Jo in times of trouble, is a nuisance or leaves her on her own while going off with her 'new man'. As a result of Helen's lack of general organisation and sympathy for her daughter, Jo was forced to grow up very quickly, and evoked other actions in the play.</p> <p>However, her caring side does emerge ever so slightly when Geoff offers to look after her, as she doesn't allow him to care for her when she arrives. This attitude would come across as being cruel to be kind in her eyes but is conveyed as simply cruel to the audience, as it is apparent that she took no notice of the harm she was doing to Jo and Geoff in the process of sending Geoff away. This selfishness and lack of sympathy for other people is shown throughout, which had resulted in such a distant relationship between Helen and Jo by the end of the play, even though she chooses to keep Jo blissfully unaware of her banishing Geoff.</p>
<p>Examiner's Comment:</p> <p>AO1: There is an emerging focus on the task and ideas are frequently conveyed with coherence. There is some engagement in this discussion of Helen and her relationships.</p> <p>AO2: There is some emerging sense of AO2 here such as an awareness of tone, for example.</p> <p>AO4: SPAG 4/5</p> <p>Overall: This is an engaged response with some apt references but it is underdeveloped, it would achieve a top Band 3.</p>

Comment [W1]: A clear focus at the outset of the response.

Comment [W2]: Some reference to the text here.

Comment [W3]: Exemplification from the text is required here.

Comment [W4]: Some detail.

A Taste of Honey	
<p>In the play 'A Taste of Honey' by Shelagh Delaney, the character Helen is presented as quite a complex character.</p>	<p>Comment [W1]: Clear focus from the outset.</p>
<p>At the start of the novel she is presented as a selfish and vain character who cares little for her daughter. This is shown when she is surprised at her daughter Jo's talent at art. Clearly she has expressed no interest into Jo's life if it doesn't affect her. However she is also presented as quite a sarcastic, witty and intelligent human being but her obsession with living in the moment and doing things on a whim holds her back. If she could put her intelligence to any use she might of been able to hold down a steady job and give a healthy childhood to Jo – yet she insists on being a 'semi-whore' as the authour describes her.</p>	<p>Comment [W2]: Reference to text required.</p> <p>Comment [W3]: Needs to back up assertions with proof from the text.</p>
<p>In a way she is quite masocistic because she goes out with men (like Peter) what she knows will hurt her emotionally or physically yet she remains in the cycle of meeting men, getting abandoned then rushing off to another place. This constant nomadic life could be one of the reasons for negativity between Helen and jo. However even when Helen isn't there she is constantly giving Jo pain in lots of points in the play. Sometimes Jo lets herself hope that her mother will be supportive – like when she is talking to Jimmie about how her mother won't care that he is black. Sadly when she tells Helen she is quite derogative and racist.</p>	<p>Comment [W4]: The candidate is engaged with the text.</p> <p>Comment [W5]: For example?</p>
<p>Being derogative is one of Helens main traits. Even in the extract it shows her calling a man a 'dirty little spiv.' This could be a desperate need to separate herself from who she thinks is beneath her because socially she is quite low in the social ladder as well. She had a baby unmarried, she's a single mother and not to mention she gets her money from being a 'semi-whore' – three very large social taboos in the 1950's.</p>	<p>Comment [W6]: Yes</p> <p>Comment [W7]: Candidate needs to develop this point.</p> <p>Comment [W8]: Interesting.</p>
<p>When she is presented with the character of Peter she is at her worst and meanest towards Jo. She does whatever Peter says and is very flirtatious towards him –when she isn't asking for money. She even abandons Jo to live with Peter and only comes back when she hears Jo is pregnant. The moment contradicts some of Helens nastier moments because even though she gets rid of Geof its almost as if she cares for Jo. Helen has a few moments like this in the play where she lets down the wall of spite and wit and actually gives Jo advice or a skewed version of affection. For example she does try to five Jo advice about 'work or want' in the extract but she manages to bring it back to the topic of herself.</p>	<p>Comment [W9]: And other men....</p> <p>Comment [W10]: Good engagement here.</p> <p>Comment [W11]: Indeed.</p>
<p>When the character of Helen is presented getting rid of Geof – even though it is clear that Jo made a life without her and Geof was an important part of her new 'happiness' (or contentness) its almost as if she is jealous. She has been with Jo for a long time and even if it can at times be mean, they have a connection through their sarcasm and wit and maybe Helen realised this and wanted the familiar. Or maybe Peters mental (and possibly physical) abuse just got too much for her and she wanted out so instead of leaving her daughter who is secure and making a new life of her own she went back to Jo for food and board.</p>	<p>Comment [W12]: This is valid inference.</p>
<p>Overall Helen is presented as quite a contradictory character. But maybe thats the point. To show that the play is realistic with real people and real emotions. Maybe its showing how complex emotions and relationships can be especially under the strain of being a taboo.</p>	
<p>Examiner's Comment: AO1: Very engaged. This is a focussed piece which has thoughtful discussion throughout. AO2: There is some reference to language and its effects although this can tend to be under-developed. AO4: SPAG 3/5 Overall: This is a mid-Band 4 response. AO1 is stronger than AO2.</p>	