
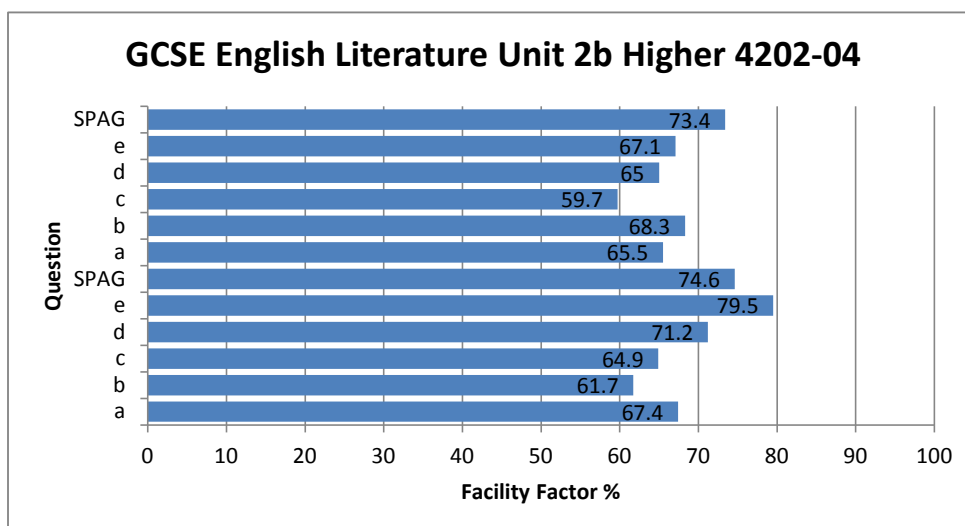


## GCSE English Literature Unit 2b Higher 4202-04

All Candidates' performance across questions

 <i>Question Title</i>	<i>N</i>	<i>Mean</i>	<i>S D</i>	<i>Max Mark</i>	<i>F F</i>	<i>Attempt %</i>
a	2956	20.2	4.2	30	67.4	7.5
b	19321	18.5	4.2	30	61.7	49
c	16918	19.5	4.4	30	64.9	42.9
d	118	21.3	4.4	30	71.2	0.3
e	73	23.9	4	30	79.5	0.2
SPAG	39345	3	0.8	4	74.6	99.8
a	1089	19.7	4.8	30	65.5	2.8
b	838	20.5	4.7	30	68.3	2.1
c	15466	17.9	4.8	30	59.7	39.2
d	21773	19.5	4.8	30	65	55.2
e	157	20.1	4.7	30	67.1	0.4
SPAG	39223	2.9	0.8	4	73.4	99.5



**(b) Blood Brothers**

Answer part (i) and **either** part (ii) **or** part (iii).

*You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).*

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how Willy Russell creates mood and atmosphere for an audience here. [10]

**Either,**

- (ii) How does Willy Russell show the influence society has on individuals in *Blood Brothers*? [20 + 4]

*Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.*

**Or,**

- (iii) Show how Willy Russell presents the changing relationship between Mickey and Edward throughout the play, from their first encounter, to their deaths. [20 + 4]

*Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.*

MR and MRS LYONS *enter their house and we see them looking at the child in its cot.*

MRS JOHNSTONE *enters and immediately goes about her work.*

MRS JOHNSTONE *stops work for a moment and glances into the cot, beaming and cooing.* MR LYONS *is next to her with MRS LYONS in the background, obviously agitated at MRS JOHNSTONE's fussing.*

MRS JOHNSTONE: Aw, he's really comin' on now, isn't he, Mr Lyons? I'll bet y' dead proud of him, aren't y', aren't y' eh?

MR LYONS: (*good naturedly*): Yes ... yes I am, aren't I Edward? I'm proud of Jennifer, too.

MR LYONS *beams at his wife who can hardly raise a smile.*

MRS JOHNSTONE: Ah ... he's lovely. (*She coos into the cot.*) Ah look, he wants to be picked up, I'll just ...

MRS LYONS: No, no, Mrs Johnstone. He's fine. He doesn't want to be picked up.

MRS JOHNSTONE: Ah, but look he's gonna cry ...

MRS LYONS: If he needs picking up, I shall pick him up. All right?

MRS JOHNSTONE: Well, I just thought, I'm sorry I ...

MRS LYONS: Yes. Erm, has the bathroom been done? Time is getting on.

MRS JOHNSTONE: Oh. Yeh, yeh ...

MRS JOHNSTONE *exits.*

MR LYONS: Darling. Don't be hard on the woman. She only wanted to hold the baby. All women like to hold babies, don't they?

MRS LYONS: I don't want her to hold the baby, Richard. She's ... I don't want the baby to catch anything. Babies catch things very easily, Richard.

MR LYONS: All right, all right, you know best.

MRS LYONS: You don't see her as much as I do. She's always fussing over him; any opportunity and she's cooing and cuddling as if she were his mother. She's always bothering him, Richard, always. Since the baby arrived she ignores most of her work. (*She is about to cry.*)

MR LYONS: Come on, come on ... It's all right Jennifer. You're just a little ... it's this depression thing that happens after a woman's had a ...

MRS LYONS: I'm not depressed Richard; it's just that she makes me feel ... Richard, I think she should go.

MR LYONS: And what will you do for help in the house?

MRS LYONS: I'll find somebody else. I'll find somebody who doesn't spend all day fussing over the baby.

MR LYONS: (*glancing at his watch*): Oh well, I suppose you know best. The house is your domain. Look, Jen, I've got a board meeting. I really must dash.

## **Blood Brothers**

In the beginning of the extract it shows Mrs Johnstone fussing over the child trying to see if anything is wrong with the child, "aren't y', aren't y" This shows Mrs Johnstone's concerns for the child because of the repetition of the words "Aren't y'" it is almost as if she is wanting to know if anything is wrong with her child, if it's sick or not feeling well.

Towards the centre of the extract Mrs Johnstone starts to lie to Mrs Lyons about her work, "Oh yeh, yeh..." When someone typically says those words they are lying to get out of doing something.

After Mrs Johnstone left, Mrs Lyons talks about Mrs Johnstone as if she is an unsanitised person, "Babies catch things very easily" this implies that she is using any excuse she can think of to keep Mrs Johnstone away from the child.

Willy Russell creates a mood of desperation in the fact that Mrs Lyons is trying to keep Mrs Johnstone away from the child.

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After Mrs Johnstone left, Mrs Lyons talks about Mrs Johnstone as if she is an unsanitised person, "Babies catch things very easily" this implies that she is using any excuse she can think of to keep Mrs Johnstone away from the child.

Willy Russell creates a mood of desperation in the fact that Mrs Lyons is trying to keep Mrs Johnstone away from the child.

### Comment [65]:

Not quite correct. Need to read more carefully!

### Comment [66]:

Not very convincing, and a rather general point.

### Comment [67]:

Some awareness, with some apt support.

### Task:

This is a patchy response, and is not always focused on mood and atmosphere. Work through the extract and select key parts that can be linked to specific points about mood and atmosphere.

### Examiner comment

There is some awareness and discussion, but as it is not always focused, and not always accurate, with incomplete coverage, the most it could get is 4.

## **Blood Brothers**

The mood in this extract is rather sad and depressing for Mrs Lyons, however there is an underlying atmosphere of tension throughout.

To begin with the mood is rather neutral as it appears to be a normal couple with their baby, "Mr and Mrs Lyons enter their house and we see them looking at the child in its cot." However the audience can see the invisible tension between Mrs Lyons and Mrs Johnstone as the audience knows the awkwardness of this situation and what has previously happened in the play. This creates an awkward atmosphere as Mr Lyons is unaware of the child being Mrs Johnstone's and "good naturedly" answers Mrs Johnstone's questions, which makes Mrs Lyons "agitated" and the overall mood is rather sad as the audience feels sorry for Mrs Lyons and her impossible situation.

Mrs Lyons' "agitated" mood shines through as she snaps at Mrs Johnstone not to pick the baby up "I shall pick him up. All right?" This agitated mood is added to the overall atmosphere of the extract as the audience feels uncomfortable for Mrs Lyons.

When Mrs Johnstone exits the mood and atmosphere alters slightly. Russell uses the feelings of Mrs Lyons to create the mood which at this time is mournful as she wishes her life wasn't like this and is trying to change it. By Willy Russell using the word "depressed" the severity of the situation is emphasised to the audience as they feel even more sorry for Mrs Lyons, who is trying to change her life to make her personal mood happier.

As Mr and Mrs Lyons speak the atmosphere is rather pleading and desperate from Mrs Lyons which she tries to cover with anger. "I'm not depressed Richard...I think she should go." This produces mixed emotions for the audience as they are left with the mood of sadness for Mrs Lyons as she is feeling so desperate but also sadness towards Mrs Johnstone as the audience knows that Mrs Lyons is about to break her promise which adds a shocked element to the atmosphere.

## Blood Brothers

The mood in this extract is rather sad and depressing for Mrs Lyons, however there is an underlying atmosphere of tension throughout.

**Comment [68]:**

Clear overview - saying something about the mood and atmosphere as a whole.

To begin with the mood is rather neutral as it appears to be a normal couple with their baby, "Mr and Mrs Lyons enter their house and we see them looking at the child in its cot." However the audience can see the invisible tension between Mrs Lyons and Mrs Johnstone as the audience knows the awkwardness of this situation and what has previously happened in the play. This creates an awkward atmosphere as Mr Lyons is unaware of the child being Mrs Johnstone's and "good naturedly" answers Mrs Johnstone's questions, which makes Mrs Lyons "agitated" and the overall mood is rather sad as the audience feels sorry for Mrs Lyons and her impossible situation.

**Comment [69]:**

Good focus on the audience's knowledge.

Mrs Lyons' "agitated" mood shines through as she snaps at Mrs Johnstone not to pick the baby up "I shall pick him up. All right?" This agitated mood is added to the overall atmosphere of the extract as the audience feels uncomfortable for Mrs Lyons.

**Comment [70]:**

Well noted observation about Mr Lyons, together with quite a sensitive point about Mrs Lyons.

**Comment [71]:**

Some appreciation of tone.

When Mrs Johnstone exits the mood and atmosphere alters slightly. Russell uses the feelings of Mrs Lyons to create the mood which at this time is mournful as she wishes her life wasn't like this and is trying to change it. By Willy Russell using the word "depressed" the severity of the situation is emphasised to the audience as they feel even more sorry for Mrs Lyons, who is trying to change her life to make her personal mood happier.

**Comment [72]:**

Always look out for changes in mood and atmosphere - there's usually more than one to be found in an extract.

As Mr and Mrs Lyons speak the atmosphere is rather pleading and desperate from Mrs Lyons which she tries to cover with anger. "I'm not depressed Richard...I think she should go." This produces mixed emotions for the audience as they are left with the mood of sadness for Mrs Lyons as she is feeling so desperate but also sadness towards Mrs Johnstone as the audience knows that Mrs Lyons is about to break her promise which adds a shocked element to the atmosphere.

**Comment [73]:**

A thoughtful point. Can you suggest which words or phrases give this impression?

**Comment [74]:**

Valid reference to the audience as a conclusion.

**Task:**

This is a very thorough and thoughtful response. What prevents it from getting the marks associated with the top band is that there is not enough focus on how it is written, its stylistic features. Look at the extract again and see what words or phrases, either in stage directions or dialogue, as well as features of punctuation, such as elision, could be highlighted as helping create mood and atmosphere.

**Examiner comment**

Although there are glimpses of top band skills here, such as sensitivity and appreciation of tone, the best fit for this thoughtful and thorough response is a mark of 7.



## Blood Brothers

There are many examples of how society influences each character in "Blood Brothers", the most obvious being between Eddie and Mickey. Both Eddie and Mickey were born from the same mother. However how they have been nurtured and brought up is very different and this shows in their characters and the lives they lead. Edward has been brought up with money "my mum doesn't let me play down here." This gives the idea of separation between the upper and lower class and Mickey and Eddie although they both had exactly the same beginning in life.

Both children are treated differently by authority. When they both get into trouble the policeman is discriminative against Mickey and his family because of where they live. He is also prejudiced towards Eddie and his family and doesn't act like Eddie has done much wrong, acting completely differently towards the Lyons' in contrast to Mrs Johnstone.

Although Mickey and Eddie are brought up in two completely different situations they are drawn to each other and become "blood brothers" they go against their parents wishes to play together and are friends for a long time. This shows how even though they are completely different people the influence of society doesn't mean enough to them to obey their parents.

Mrs Johnstone is always in debt "living on the never never" she has too many mouths to feed and cannot afford it. In contrast to that Mrs Lyons has all the money she should need but can not have children. By showing these two different women Willy Russell shows how money isn't everything. This is also particularly shown throughout the play as Mrs Johnstone lives a relatively happy life. Mrs Lyons on the other hand doesn't, as she lives with the guilt of having someone else's child and lying to her husband everyday.

As the play goes on Mickey and Eddie lead very different lives. While Eddie goes into an educated job which pays well, Mickey goes into prison and becomes hooked on anti-depressants. Even though these two boys "are from one womb born on the self same day" and lead these different lives they both end up coming to the same traumatic end.

Even though the influences and the pressures people are they must obey too in keeping in their own class. Willy

Russel is showing how even if people are from different classes and grow up with or without money they can all come to the same ending.

## Blood Brothers

There are many examples of how society influences each character in "Blood Brothers", the most obvious being between Eddie and Mickey. Both Eddie and Mickey were born from the same mother. However how they have been nurtured and brought up is very different and this shows in their characters and the lives they lead. Edward has been brought up with money "my mum doesn't let me play down here." This gives the idea of separation between the upper and lower class and Mickey and Eddie although they both had exactly the same beginning in life.

**Comment [80]:**

"Sets out stall" well, with clear focus on question and linking to nature/nurture idea.

Both children are treated differently by authority. When they both get into trouble the policeman is discriminative against Mickey and his family because of where they live. He is also prejudiced towards Eddie and his family and doesn't act like Eddie has done much wrong, acting completely differently towards the Lyons' in contrast to Mrs Johnstone.

**Comment [81]:**

Find a quotation to support this point?

Although Mickey and Eddie are brought up in two completely different situations they are drawn to each other and become "blood brothers" they go against their parents wishes to play together and are friends for a long time. This shows how even though they are completely different people the influence of society doesn't mean enough to them to obey their parents.

**Comment [82]:**

Apt example to support point. Can you think of any other related examples from the play?

Mrs Johnstone is always in debt "living on the never never" she has too many mouths to feed and cannot afford it. In contrast to that Mrs Lyons has all the money she should need but can not have children. By showing these two different women Willy Russell shows how money isn't everything. This is also particularly shown throughout the play as Mrs Johnstone lives a relatively happy life. Mrs Lyons on the other hand doesn't, as she lives with the guilt of having someone else's child and lying to her husband everyday.

**Comment [83]:**

Sustained discussion, but could be closer to the question (society) and be more linked to detail from the play.

As the play goes on Mickey and Eddie lead very different lives. While Eddie goes into an educated job which pays well, Mickey goes into prison and becomes hooked on anti-depressants. Even though these two boys "are from one womb born on the self same day" and lead these different lives they both end up coming to the same traumatic end.

**Comment [84]:**

Skims over key events later in the play. Make sure you focus on key events from throughout the play.

Even though the influences and the pressures people are they must obey too in keeping in their own class. Willy

Russel is showing how even if people are from different classes and grow up with or without money they can all come to the same ending.

**Task:**

Can you think of other examples of how society may have an impact on the characters in the play?

**Examiner comment**

This is a thoughtful response, with an emerging overview of the impact of society, and would get a mark of 13 or 14, with 3 for SPaG.

**(c) A Christmas Carol**

Answer part (i) and **either** part (ii) **or** part (iii).

*You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).*

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how Charles Dickens presents the character of Scrooge here. [10]

**Either,**

- (ii) How are families and family life presented in *A Christmas Carol*? [20 + 4]

*Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.*

**Or,**

- (iii) How does Charles Dickens create sympathy for the character of Ebenezer Scrooge in *A Christmas Carol*? [20 + 4]

*Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.*

He dressed himself “all in his best,” and at last got out into the streets. The people were by this time pouring forth, as he had seen them with the Ghost of Christmas Present; and walking with his hands behind him, Scrooge regarded every one with a delighted smile. He looked so irresistibly pleasant, in a word, that three or four good-humoured fellows said, “Good morning, sir! A merry Christmas to you!” And Scrooge said often afterwards, that of all the blithe sounds he had ever heard, those were the blithest in his ears.

He had not gone far, when coming on towards him he beheld the portly gentleman, who had walked into his counting-house the day before, and said, “Scrooge and Marley’s, I believe.” It sent a pang across his heart to think how this old gentleman would look upon him when they met; but he knew what path lay straight before him, and he took it.

“My dear sir,” said Scrooge, quickening his pace, and taking the old gentleman by both his hands. “How do you do? I hope you succeeded yesterday. It was very kind of you. A merry Christmas to you, sir!”

“Mr Scrooge?”

“Yes,” said Scrooge. “That is my name, and I fear it may not be pleasant to you. Allow me to ask your pardon. And will you have the goodness”—here Scrooge whispered in his ear.

“Lord bless me!” cried the gentleman, as if his breath were taken away. “My dear Mr Scrooge, are you serious?”

“If you please,” said Scrooge. “Not a farthing less. A great many back-payments are included in it, I assure you. Will you do me that favour?”

“My dear sir,” said the other, shaking hands with him. “I don’t know what to say to such munifi—”

“Don’t say anything please,” retorted Scrooge. “Come and see me. Will you come and see me?”

“I will!” cried the old gentleman. And it was clear he meant to do it.

“Thank ’ee,” said Scrooge. “I am much obliged to you. I thank you fifty times. Bless you!”

He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows, and found that everything could yield him pleasure. He had never dreamed that any walk—that anything—could give him so much happiness. In the afternoon he turned his steps towards his nephew’s house.

He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash, and did it:

“Is your master at home, my dear?” said Scrooge to the girl. Nice girl! Very.

“Yes, sir.”

“Where is he, my love?” said Scrooge.

“He’s in the dining-room, sir, along with mistress. I’ll show you upstairs, if you please.”

“Thank you. He knows me,” said Scrooge, with his hand already on the dining-room lock. “I’ll go in here, my dear.”

## **A Christmas Carol**

Dickens creates sympathy for Scrooge by showing him crying when the ghost of Christmas past takes him to his childhood home. The ghost says "What is that upon your cheek?" to which Scrooge replies "nothing - a pimple." This shows Scrooge's embarrassment and creates sympathy.

Dickens also creates sympathy for Scrooge by showing that as a child he had no friends except for characters from books: "there's old Ali-Baba." This creates sympathy by showing that despite how he acts as an adult, he was once a child. We also feel sorry for him because he didn't have friends.

Sympathy is also created when he talks about Belle, his lover in the past who left him because he cared too much about money. We feel sorry for him because he lost the person he loved, and that turned him into the man he grew to be.

The fact that he is not actually a horrible person, he just had a hard life, shows the reader that it is only partially his fault that he is so miserable, and makes all of the sympathy that the reader feels even stronger.

Sympathy for Scrooge is also created due to the fact that Marley was not only his business partner, but also his only friend. The fact that Marley dies at the very start of the novel is the first case where sympathy is created, even though the reader knows what Scrooge's personality is like.

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### Comment [85]:

Selects a suitable part of the novel, although it's underdeveloped and not wholly accurate.

Dickens also creates sympathy for Scrooge by showing that as a child he had no friends except for characters from books: "there's old Ali-Baba." This creates sympathy by showing that despite how he acts as an adult, he was once a child. We also feel sorry for him because he didn't have friends.

Sympathy is also created when he talks about Belle, his lover in the past who left him because he cared too much about money. We feel sorry for him because he lost the person he loved, and that turned him into the man he grew to be.

### Comment [86]:

Empathy and awareness, although underdeveloped. Can you summarise this key scene?

The fact that he is not actually a horrible person, he just had a hard life, shows the reader that it is only partially his fault that he is so miserable, and makes all of the sympathy that the reader feels even stronger.

Sympathy for Scrooge is also created due to the fact that Marley was not only his business partner, but also his only friend. The fact that Marley dies at the very start of the novel is the first case where sympathy is created, even though the reader knows what Scrooge's personality is like.

### Comment [87]:

This comes across as almost an afterthought, and is not quite accurate: Marley is already dead at the start of the novel.

### Task:

There are two or three valid points made here. Think of some other important points in the novel where a reader may feel sympathy for Scrooge. Then, for each part selected, including those above, choose short, apt quotations.

### Examiner comments

There is some awareness, empathy and detail, but not sufficiently sustained for more than a mark of 9, with 3 for SPaG.



**(d) *Lord of the Flies***

Answer part (i) and **either** part (ii) **or** part (iii).

*You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).*

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how William Golding creates mood and atmosphere here. [10]

**Either,**

- (ii) 'Violence is always present in *Lord of the Flies*.' To what extent do you agree with this statement? [20 + 4]

*Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.*

**Or,**

- (iii) What do you think of Ralph and the way he is presented in *Lord of the Flies*? [20 + 4]

*Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.*

'I got the conch,' said Piggy indignantly. 'You let me speak!'

'The conch doesn't count on top of the mountain,' said Jack, 'so you shut up.'

'I got the conch in my hand.'

'Put on green branches,' said Maurice. 'That's the best way to make smoke.'

'I got the conch –

Jack turned fiercely.

'You shut up!'

Piggy wilted. Ralph took the conch from him and looked round the circle of boys.

'We've got to have special people for looking after the fire. Any day there may be a ship out there' – he waved his arm at the taut wire of the horizon – 'and if we have a signal going they'll come and take us off. And another thing. We ought to have more rules. Where the conch is, that's a meeting. The same up here as down there.'

They assented. Piggy opened his mouth to speak, caught Jack's eye and shut it again. Jack held out his hands for the conch and stood up, holding the delicate thing carefully in his sooty hands.

'I agree with Ralph. We've got to have rules and obey them. After all, we're not savages. We're English; and the English are best at everything. So we've got to do the right things.'

He turned to Ralph.

'Ralph – I'll split up the choir – my hunters, that is – into groups, and we'll be responsible for keeping the fire going –'

This generosity brought a spatter of applause from the boys, so that Jack grinned at them, then waved the conch for silence.

'We'll let the fire burn out now. Who would see smoke at night-time anyway? And we can start the fire again whenever we like. Altos – you can keep the fire going this week; and trebles the next –'

The assembly assented gravely.

'And we'll be responsible for keeping a lookout too. If we see a ship out there' – they followed the direction of his bony arm with their eyes – 'we'll put green branches on. Then there'll be more smoke.'

They gazed intently at the dense blue of the horizon, as if a little silhouette might appear there at any moment.

The sun in the west was a drop of burning gold that slid nearer and nearer the sill of the world. All at once they were aware of the evening as the end of light and warmth.

Roger took the conch and looked round at them gloomily.

'I've been watching the sea. There hasn't been the trace of a ship. Perhaps we'll never be rescued.'

## **Lord of the Flies**

Golding creates mood and atmosphere in the extract in a number of different ways. The first thing is that there is tension between Piggy and Jack. And the words to describe the tension between the two add extra boosts of tension to it. "I got the conch in my hand" - Piggy, then "Jack turned fiercely," "You shut up." Golding uses the word "fiercely" to make Jack's anger and hate even more vicious. He then follows up with "Piggy wilted." This shows that Piggy has backed down and this could resemble two animals too with Jack being the alpha male over the argument.

Golding creates an atmosphere by hinting that Jack is the rebel who will act against any form of order and that he will be the first one to do it. These hints are put in place by Golding with Jack being angry at the start "You shut up" and then afterwards it moves onto Jack being more understanding "Ralph I'll split up the choir." However this does also show that at that moment in time Jack decided he was going to make that decision and not anyone else. This adds an atmosphere to the scene giving that clearly there can't be one leader.

Golding also creates atmosphere with the structure of the scene and the actions that are taking place. The conch is being passed around and taken from each other to throw quickly. This matches the short sentences and opinions that are put across by the characters that are short and snappy. "We've got to have rules and obey them. After all we're not savages. We're English." The short opinions like these put in by Golding add atmosphere to the scene.

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### Comment [75]:

Although there is nothing wrong with this statement, it's so general as to be meaningless. Can you think of a better way of starting this response?

Golding creates an atmosphere by hinting that Jack is the rebel who will act against any form of order and that he will be the first one to do it. These hints are put in place by Golding with Jack being angry at the start "You shut up" and then afterwards it moves onto Jack being more understanding "Ralph I'll split up the choir." However this does also show that at that moment in time Jack decided he was going to make that decision and not anyone else. This adds an atmosphere to the scene giving that clearly there can't be one leader.

### Comment [76]:

Good focus on words and their effects, which could have been further developed, perhaps.

### Comment [77]:

What sort of atmosphere? Always be specific!

Golding also creates atmosphere with the structure of the scene and the actions that are taking place. The conch is being passed around and taken from each other to throw quickly. This matches the short sentences and opinions that are put across by the characters that are short and snappy. "We've got to have rules and obey them. After all we're not savages. We're English." The short opinions like these put in by Golding add atmosphere to the scene.

### Comment [78]:

Again, the atmosphere is not specified. What would you suggest?

### Comment [79]:

An interesting idea, which remains a bit underdeveloped (and, again, the atmosphere is not stated)

**Task:**

Only one word here is relevant to mood and atmosphere ("tension" near the beginning of the response) Go through this response and see if you could define other types of mood and atmosphere to suit the selected details.

There are also some key details that have not been used, such as Roger's contribution at the end of the extract. What could you say about this?

**Examiner comment:**

This is a focused engaged response, although it could be more precise about what sort of mood and atmosphere is created and a bit more developed in terms of details addressed. It would get a mark of 6.

## Lord of the Flies

Ralph is presented as the leader and the hero the whole way through the story, from the moment that he steps into the sea and goes for a swim, whereas Piggy cannot. This shows that Ralph is physically fit. And just before Piggy follows Ralph to the beach. This tells us that straight away he is a leader. The first mature action he made was blowing the conch to call and gather the rest of the survivors of the crash. And Ralph is the first person on the Island to tell someone what to do as well. As Piggy has to get everybody's names together.

Ralph rarely did the wrong thing in the book however there was one exception and this is when he took part in Simon's death. This moment of crazed savageness from Ralph was completely different to how he should have been acting. Ralph's main ambition in the story is to gain and restore order and not to lose it. However this is an impossible job giving that simply everyone on the Island are school kids. And their natural instinct is to play but this turned to savagery throughout the story.

Ralph knows that the three most important things on the island are Piggy, the specs and the conch. The three things that represent order and democracy. And he tries to keep them safe however all of these items end up either dead or ruined. Piggy when he falls off the cliff after the boulder is rolled towards him, the specs when they are stolen from him and Piggy by Jack and his hunters and when the conch smashes into pieces. This visually represents democracy and order being smashed into pieces.

Ralph is the leader of good in the book and the main pattern of how he is presented is that he tries, he fails and he gets back up again and succeeds even if that means having to hide from his enemies. His enemies treated Ralph like their prey at the end of the story as they sang "kill the pig, cut its throat, spill its blood." This is what they sang for all their kills but Ralph succeeds by getting away and running into the sailor at the end of the story.

Ralph is presented in a way that makes the reader want him to succeed at the end because of his actions before. Ralph is the one to really care to get off the island and this is shown as he is the one to spot the ship. Meanwhile Jack is off with his 'hunters' just playing at the end of the day. And Jack is the one who let the fire out too. Ralph is described to be athletic and has fair hair but he doesn't want to be the main figurehead he just wants to get off the island as he thought everyone else did too. Even though Ralph is the main leader and hero of the story he is a

good leader or knows what to say and when and the only other character to notice that is Piggy. When Piggy dies Ralph sinks and isn't angry but his commitment is payed back when he gets rescued.

## Lord of the Flies

Ralph is presented as the leader and the hero the whole way through the story, from the moment that he steps into the sea and goes for a swim, whereas Piggy cannot. This shows that Ralph is physically fit. And just before Piggy follows Ralph to the beach. This tells us that straight away he is a leader. The first mature action he made was blowing the conch to call and gather the rest of the survivors of the crash. And Ralph is the first person on the Island to tell someone what to do as well. As Piggy has to get everybody's names together.

Ralph rarely did the wrong thing in the book however there was one exception and this is when he took part in Simon's death. This moment of crazed savageness from Ralph was completely different to how he should have been acting. Ralph's main ambition in the story is to gain and restore order and not to lose it. However this is an impossible job giving that simply everyone on the Island are school kids. And their natural instinct is to play but this turned to savagery throughout the story.

Ralph knows that the three most important things on the island are Piggy, the specs and the conch. The three things that represent order and democracy. And he tries to keep them safe however all of these items end up either dead or ruined. Piggy when he falls off the cliff after the boulder is rolled towards him, the specs when they are stolen from him and Piggy by Jack and his hunters and when the conch smashes into pieces. This visually represents democracy and order being smashed into pieces.

Ralph is the leader of good in the book and the main pattern of how he is presented is that he tries, he fails and he gets back up again and succeeds even if that means having to hide from his enemies. His enemies treated Ralph like their prey at the end of the story as they sang "kill the pig, cut its throat, spill its blood." This is what they sang for all their kills but Ralph succeeds by getting away and running into the sailor at the end of the story.

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**Comment [88]:**  
Clear focus.

**Comment [89]:**  
Beginning to discuss, although not really close to the detail of the novel.

**Comment [90]:**  
Apt reference, although there's a big leap in Ralph's timeline here.

**Comment [91]:**  
Awareness, but would be better if linked to detail. Can you find some apt references to support this point?

**Comment [92]:**  
Beginning to discuss symbolism.

**Comment [93]:**  
Valid point - could have been a bit more developed. Alternatively, this could have made a good introduction.

**Comment [94]:**  
There are a lot of sound points from here to the end of the response, but it's all become a bit disorganised. It may have been worthwhile taking a moment to sort out a sequence of events to discuss - a chronological approach is usually the best route.



good leader or knows what to say and when and the only other character to notice that is Piggy. When Piggy dies Ralph sinks and isn't angry but his commitment is payed back when he gets rescued.

**Task:**

There are some good points in this response, which would have been more successfully organised in a chronological sequence. Create a timeline for Ralph, from the first time we meet him in the novel, to the very end, with important parts of the novel in between.

**Examiner comment**

This is a thoughtful and engaged response, and as such, would get a mark of 14, as it does not reach the close discussion and evaluation associated with the higher marks. The SPaG mark is 3.