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Examiners' Report
Principal Examiner Feedback

January 2020

Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 2: Modern Drama and Literary Heritage
Texts

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Paper Overview

This International GCSE 4ET1 02 English Literature examination consists of two sections (Modern Drama and Literary Heritage) and lasts for 1 hour and 30 minutes. This is an open book examination.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to the detailed study of texts.

Section A - Modern Drama

Candidates answer one of the two questions based on the text they have studied. The text choices are:

A View from the Bridge - Arthur Miller

An Inspector Calls - J B Priestley

The Curious Incident of the Dog in the Night-time, Mark Haddon (adapted by Simon Stephens)

Kindertransport - Diane Samuels

Death and the King's Horseman - Wole Soyinka

The questions require candidates to draw on their knowledge of the play, to consider the writer's use of language, form and structure and to provide supporting examples.

The Assessment Objectives assessed in Section A are:

| | |
|-----|--|
| AO1 | Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. |
| AO2 | Analyse the language, form and structure used by a writer to create meanings and effects. |

Section B - Literary Heritage

Candidates are required to answer one of the two questions based on the text they have studied. The text choices for Section B are:

Romeo and Juliet - William Shakespeare

Macbeth - William Shakespeare

The Merchant of Venice - William Shakespeare

Pride and Prejudice - Jane Austen

Great Expectations - Charles Dickens

The Scarlet Letter - Nathaniel Hawthorne

The questions in Section B, like in Section A, require candidates to draw on their knowledge of their chosen text, to consider the writer's use of language, form and structure and to provide relevant examples.

In addition, candidates are asked to refer to context in this section.

The Assessment Objectives assessed in Section B are:

| | |
|-----|--|
| AO1 | Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. |
| AO2 | Analyse the language, form and structure used by a writer to create meanings and effects. |
| AO4 | Show understanding of the relationships between texts and the contexts in which they were written. |

Candidates are advised to spend 45 minutes on each section.

The total number of marks available for this paper is 60. Each section carries 30 marks per question.

General Observations

This series was the second January series since the launch of the new specification for International GCSE. It was pleasing to see the full range of achievement on this single tier paper covering the 9-1 grades.

On Section A, the best answers used full and deep knowledge of their chosen text to form relevant arguments fully focused on the question. In these answers, a broad balance between AO1 and AO2 demands was achieved with candidates exploring well-selected techniques and their impact. Less successful responses tended to perform better on AO1, often giving just a light touch to AO2, or not considering AO2 at all.

Candidates at all levels of achievement performed best when they identified with the texts as drama rather than merely texts. This awareness and insight led to some effective and apposite comment on detail such as foreshadowing and dramatic irony. Less successful answers tended to lack a valid structure, which led some to drift away from the focus of the answer. Some also tended to lapse into narration of the plot, thereby limiting themselves to the lower reaches of the mark scheme. It is worth noting that narrative detail is a key descriptor of Level 2.

On Section B, the best answers used the question to build well-developed and focused answers that incorporated a balance of AO1, AO2 and AO4. Some insightful responses were seen that engaged fully with the question and provided detail from the text, chosen with discrimination to support arguments. As with Section A, the less successful answers tended to narrate events or describe characters, sometimes interspersing this with relevant argument.

In Section B, it is imperative candidates remember that marks for context, AO4, are awarded in this section. AO1, AO2 and AO4 are of equal value. It was pleasing to see an increasing awareness of AO4 evident in the responses this series. The most effective answers integrated points on context throughout, often to develop points for AO1 and AO2. Candidates should try to avoid hood-winking everything they know about the context of the text into their answers but instead select appropriate, relevant detail.

Although there appeared to be an increasing awareness of form evident in the responses this series, particularly analysis of stage directions, further consideration of AO2 would have helped many candidates to have achieved the higher marks. The mark schemes for the question papers, available on the Pearson Edexcel website, provide comprehensive suggestions as to what candidates may choose to write about. These can be particularly helpful for candidates to use in preparation for the examination to think about the types of comments they might choose to make on language, form and structure, as well as context.

Finally, although there is no formal requirement for candidates to start their answers with an introduction and a conclusion, this can often help candidates to maintain a focus on the question. It can also help to spend a few minutes at the start of the examination to complete a plan. Not only can this help to ensure a focus on the

question but it can also help candidates to think of the range of ideas they would like to include in their answer, ensuring full coverage of all the assessment objectives assessed.

4ET1 02

In this section, a summary of candidate performance is provided for those questions there were responses for this series.

SECTION A - MODERN DRAMA

A View from the Bridge

Question 1: Explore the importance of honour in *A View from the Bridge*.

A View from the Bridge was the second most popular text in this section of the paper.

On the whole, the responses to Question 1 demonstrated a clear understanding of the importance of honour in the play. Responses tended to focus on the code of honour in the Sicilian community, often exploring the importance of the story of Vinny Bolzano and the irony of Eddie's actions later in the play. A number of responses effectively considered Alfieri's understanding of the importance of honour and his warning to Eddie.

For AO2, responses tended to focus more on form, including the use of stage directions and the importance of honour in the play as a tragedy. There was, however, some insightful discussion of the structure of the play with the irony of Eddie doing the same thing as Vinny, by breaking the code of honour that he appears to hold in such high esteem at the beginning of the play.

Candidates appeared confident dealing with this theme and most answers were at least soundly argued and supported by relevant detail from the text.

Question 2: How does Miller present the relationship between Catherine and Eddie in the play?

Many of the responses to Question 2 provided an in depth consideration of the changing relationship between Catherine and Eddie as the play progresses. Responses tended to consider how Eddie appears protective of Catherine at the start of the play, Rodolpho's role in the changing dynamic of the relationship between Eddie and Catherine and Catherine's view of Eddie at the end of the play.

More successful responses had a tendency to explore Catherine's and Eddie's interactions with other characters in order to consider how the relationship between Eddie and Catherine is presented. For example, there was some effective consideration of Beatrice's confronting of Eddie over his feelings for Catherine as well as Alfieri's

explicit warning to Eddie to 'let her go', both exemplifying the questionable nature of the relationship between Eddie and Catherine.

For AO2, language points tended to centre on how Eddie speaks to Catherine, such as how she is 'walking wavy' and how Eddie calls her 'garbo'. There was some thoughtful exploration of how the stage directions depict Catherine's changing attitude towards Eddie, contrasting the stage directions used at the start of the play to show how Catherine behaves towards Eddie with those at the end of the play. At all levels, candidates were able to consider the structure of the play, with less successful responses tracking the general change in their relationship with more successful responses exploring how the relationship provides the play's central tension and leads ultimately to the tragic downfall of Eddie.

An Inspector Calls

Question 3: 'Sheila and Eva/Daisy are similar in age, but very different in situation.' How far do you agree with this statement?

An Inspector Calls was the most popular text in this section of the paper.

This question attracted some thoughtful responses focusing on how the two characters are different in situation, with many candidates choosing to agree with the statement, backing effective arguments with apposite textual detail. Equally, many candidates successfully argued that Sheila and Eva/Daisy are actually in similar situations. For example, there was some thoughtful consideration of how, despite their different social classes, both Sheila and Eva/Daisy suffered as a result of their standing in society.

Responses typically focused on the characters' differing situations regarding work, family and class. Even less successful responses were at least able to consider the similarities or differences in the physical description of Sheila and Eva/Daisy, with many candidates commenting on the form, in particular the stage directions, for AO2, to consider how the characters are presented.

There were a number of insightful responses which considered Sheila's changing character and how, by the end of the play, her situation appears to be closer to Eva's/Daisy's than it is at the beginning of the play. A number of responses contrasted the relationship both women had with Gerald, often exploring the different language Gerald uses when he speaks of Eva/Daisy compared to when he speaks to Sheila.

Candidates did approach this question in a manner of ways. Some explored each character in turn before offering a comparison of the situation of the two characters. The more successful answers did tend to deal with both characters at the same time, exploring their differing or similar situations in particular circumstances. This approach appeared to provide more opportunities for candidates to develop their arguments.

Question 4: Explore Priestley's presentation of the theme of power in *An Inspector Calls*.

There was some clear and thoughtful exploration of Priestley's presentation of the theme of power in the play, with many responses considering the different forms of power, such as that associated with class, wealth and gender. There was much consideration of the characters who believed they were powerful, such as Mr Birling and Gerald, contrasted with the influential power of the Inspector. There was also some effective exploration of how Sheila and Eric appear to hold little power at the beginning of the play, contrasted with the power they appear to wield at the end of the play.

Responses often considered the Inspector's arrival, including the change of lighting and the description of his 'massiveness, solidity and purposefulness' yet how he 'need not be a big man'. Many responses discussed Mr Birling's quest for power, such as how he uses the engagement of his daughter to further his pursuit of power, how he attempts to intimidate the Inspector and how he tries to use his wealth to avoid a potential public scandal.

There was much for candidates to explore in relation to AO2. A number of successful responses considered the Inspector's powerful speech at the end of the play and the message of responsibility the Inspector conveys to those in positions of power. Many candidates linked the Inspector's viewpoint to that of Priestley.

Candidates should be reminded that AO4 is not assessed in this section of the paper. In some cases, candidates unnecessarily developed points relating to context, particularly when exploring the power of gender and of the higher classes at the time the play is set.

The Curious Incident of the Dog in the Night-time

Question 5: How far is Christopher presented as a victim in this play?

There were very few responses to this question. The question appears to have been accessible with one response giving evidence for AO1 and AO2 centring on Christopher as a victim, particularly as a boy with autism, as exemplified by his treatment by the Policemen in the play, his feelings as a result of being lied to by his father and how his headteacher resolutely dismisses his request to study A-Level mathematics.

Question 6: Explore the theme of conflict in *The Curious Incident of the Dog in the Night-time*.

There were very few responses to this question. In one response, a number of examples of conflict were considered, particularly the conflict between Christopher and his father as a result of Christopher discovering the truth about his mother being alive, ultimately contributing to Christopher's growing independence and his reunion with his mother.

Kindertransport

Question 7: 'Lil and Helga are both important in Eva's life.' How far do you agree with this statement?

There were very few responses to this question. It appeared to be accessible with lots for candidates to potentially explore, as exemplified by the indicative content in the mark scheme. This includes Eva's relationship with her mother, Helga, as a child, as well as the importance of her relationship with Lil when Eva first arrives in England after her journey on the Kindertransport, and, later, her relationship with Lil as an adult.

SECTION B - MODERN DRAMA

Romeo and Juliet

Question 11: Explore the importance of the Nurse in this play.

Romeo and Juliet was the most popular text in this section of the paper.

This question proved to be successful with there being much for candidates to explore about the character of the Nurse. The majority of candidates were able to explore how the Nurse is presented in the play, through her description and the relationship she has with Juliet, with many focusing on how close their relationship is and how the Nurse appears to know more about Juliet than Juliet's own mother does. AO4 comments were often linked to the role of wet nurses at the time the play is set.

More successful responses moved beyond a general character study of the Nurse and carefully considered the importance of her role in the play as a whole, such as the comedic role of the Nurse, often linking this to context for AO4 considering the role of the Nurse in keeping the audience / groundlings engaged during the performances at the time the play was originally staged.

A number of candidates also explored the Nurse's importance in the relationship between Romeo and Juliet, how she first reveals to Juliet that Romeo is a Montague and how she encourages Juliet to pursue her tryst with Romeo. There was also some insightful discussion about the changing nature of the relationship between Juliet and the Nurse when the Nurse suggests that Juliet should marry Paris and how Juliet perceives the Nurse to have deceived her.

Question 12: How does Shakespeare present the theme of power in *Romeo and Juliet*?

For AO1, there was a wide number of points discussed by candidates, including the power of Prince Escalus, Lord Capulet's power, the power of fate, the power of the feud and the power of the love between Romeo and Juliet. Many of the responses successfully explored AO1 and linked points to AO2 and AO4. For example, when considering the power of fate, a number of responses explored the presentation of fate in the prologue and linked this to the belief in fate at the time the play was set.

There were also a number of insightful comments on the power of Romeo's and Juliet's love, with some candidates considering how their powerful love proved to be the only way to end the long-standing feud.

Many candidates successfully considered Lord Capulet's power as a father and as the head of the family, in the context of the Elizabethan/Jacobean society. AO4 points also often explored the patriarchal society, particularly in relation to Lord Capulet's angry tirade at Juliet at her refusal to marry Paris, with many responses successfully exploring the language in the scene.

Some responses were well developed and supported with evidence of effective personal engagement. Candidates working at Levels 4 and 5 tended to engage confidently with the AO2 demands of the question, successfully integrating points related to context within their answer.

Macbeth

Question 13: Explore the theme of madness throughout *Macbeth*.

Macbeth was the most popular text in this section of the paper.

This question facilitated a number of thorough responses exploring the theme of madness throughout the play, with many considering how characters such as Macbeth and Lady Macbeth are consumed with madness by the end of the play, ultimately contributing to their deadly demise.

Many candidates explored the increasing madness of both Macbeth and Lady Macbeth as the play progresses. The majority of responses considered Macbeth's hallucination when he sees the dagger as he is planning to murder Duncan and when Macbeth sees the ghost of Banquo at the banquet.

AO2 points often centred on Lady Macbeth's language in the sleepwalking scene, with some close analysis of Lady Macbeth's frantic actions as she attempts to wash away the invisible blood from her hands. Some responses also considered the witches' role in the growing intensity of Macbeth's madness.

AO4 comments were often linked to the attitudes of Jacobean England towards madness and how the disturbance of the natural order is seen to contribute to both Macbeth's and Lady Macbeth's growing madness in the play.

Question 14: How does Shakespeare present Macbeth's relationship with the Witches in the play?

All responses seen for this question, as a minimum, showed an understanding of the Witches and their presentation in the play, often considering the description of the Witches when they are first introduced in the play and the prophecies.

Responses awarded marks in Levels 4 and 5 tended more to be able to focus on the nature of the relationship between the Witches and Macbeth, and the Witches' influence on Macbeth's character and actions. Many responses compared the initial words of the Witches with those of Macbeth to show the significance of their relationship in the play.

For AO1, a number of responses compared Macbeth's and Banquo's differing responses to the Witches' prophecies and often considered Lady Macbeth's contribution to fuelling Macbeth's trust in the Witches. There were a number of interesting points centred on the Witches acting as a catalyst to the tragic outcome of the play for AO2.

As seen with responses to other questions in this section of the paper, there appeared to be an emerging increasing awareness of the need to make relevant, appropriate points related to context for AO4. There was much discussion centred on the belief of James I of the existence of Witches and how witchcraft was often considered as dangerous and evil by the Jacobean audience. There were very few instances of candidates providing a general overview of the life and times of Shakespeare, which should be avoided. Those responses awarded marks in the higher levels were able to successfully integrate points related to context throughout as support and development for AO1 and AO2.

Pride and Prejudice

Question 17: How does Austen present the characters of Mr and Mrs Bennet in *Pride and Prejudice*?

There were very few responses to this text. However, the responses that were seen generally demonstrated thorough understanding of the characters of Mr and Mrs Bennet, showing clear engagement with the novel.

The majority of responses contrasted the characteristics of Mr and Mrs Bennet, including their initial description at the beginning of the novel and their differing attitudes to love and marriage. Many responses successfully considered Mr and Mrs Bennet's differing relationships with their children, particularly Jane and Elizabeth, in considering how the characters are presented in the novel.

Comments on context were often linked to the attitudes towards marriage at the time the novel was set and the rules of entailment, with many candidates using these points to justify Mrs Bennet's behaviour.

There were a few insightful points arguing Mr Bennet's negligence as a father, as he has a tendency to keep out of contentious family matters and is perceived as failing to act sufficiently when Lydia elopes with Mr Wickham.

Question 18: Explore the theme of reputation in the novel.

As with Question 17, there were only a few responses to this question. Those who did choose this question, on the whole, effectively explored the theme of reputation with valid support applied and a relevant focus on a number of characters' differing attitudes to reputation and its importance throughout the novel.

There was much for candidates to explore here in relation to all three of the assessment objectives assessed. Many of the responses focused on the importance of reputation, particularly in marriage and social class, with points clearly rooted in AO4. Responses also effectively contrasted Mrs Bennet's and Elizabeth's contrasting attitudes to the significance of reputation.

Further consideration of AO2 would have helped in a number of instances, although there was some effective exploration of the language Lady de Burgh uses to chastise Elizabeth's apparent disregard of the need to maintain a reputation worthy of a wife in the higher ranks of society.

Great Expectations

Question 20: Explore the importance of Pip's friends in the novel.

There were very few responses to this question. These responses showed a secure understanding for AO1 of the importance of Pip's friends, and how their importance to Pip does or does not change as the novel progresses. Focus here was on Pip's relationships with Joe, Herbert, Biddy, Magwitch and Estella.

As exemplified by the indicative content in the mark scheme, there was much here for candidates to explore in relation to AO1, AO2 and AO4.

4ET1 02R

In this section, a summary of candidate performance is provided for those questions there were responses for this series. There were very few responses for this paper as the entry was very low this series.

SECTION A - MODERN DRAMA

An Inspector Calls

Question 3: 'There is very little love between characters in *An Inspector Calls*.' How far do you agree with this statement?

This question provided candidates with the scope to consider a range of characters in the play and whether there was little love between them. The responses seen for this question considered the relationship between Eva/Daisy and Eric as well as Gerald's relationship with Eva/Daisy and Sheila. Points for AO2 tended to consider language and stage directions, particularly for Gerald and Sheila after the Inspector's arrival, signalling the lack of real love between the couple.

Question 4: How does Priestley present Gerald and Mr Birling in the play?

Although there were just a few responses to this question, candidates successfully approached this question in a number of ways, with some choosing to consider the

presentation of Gerald and Mr Birling in turn, whilst others contrasted Gerald's and Mr Birling's attitudes and actions throughout. It is worth noting that there is no requirement for candidates to compare the two characters with this question.

AO2 points tended to centre on the language used by Gerald and Mr Birling, particularly the dramatic irony in Mr Birling's speech. Candidates also tended to consider how both characters were used by Priestley to convey his message of social responsibility.

The Curious Incident of the Dog in the Night-time

Question 5: Explore the presentation of characters who help Christopher in the play.

There were very few responses to this question. Nevertheless, it was evident that there was much for candidates to potentially explore with this question, particularly in relation to the help Siobhan, Ed, Judy, Mrs Gascoyne and Mrs Alexander give to Christopher.

SECTION B - MODERN DRAMA

Romeo and Juliet

Question 12: Explore the theme of romantic love in *Romeo and Juliet*.

Responses to Question 12 were able to explore, often in some depth, the romantic love between Romeo and Juliet, from the moment they meet to the time of their untimely deaths.

AO2 points tended to centre on how Romeo's and Juliet's love is pre-determined in the prologue and there was also some thoughtful exploration of Romeo's romantic language when he proclaims his love for Rosaline, and, then, Juliet. AO4 points were rooted in the likely attitudes towards love and marriage of the audience at the time the play was set.

Macbeth

Question 13: Explore the importance of family in *Macbeth*.

The responses to this question facilitated some interesting points on the importance of family, particularly Macbeth's lack of family and the relationship Macduff has with his family. AO4 points were secure with focus on the role of men in the family and the view of masculinity in Jacobean England.

Question 14: 'Macbeth shows courage throughout the play.' How far do you agree with this statement?

As with question 13, there appeared to be much for candidates to consider in response to this question, particularly in relation to how Macbeth appears to be courageous at the start of the play, how his courage appears to diminish as a result of his guilt and then

finally how he appears to be courageous at the end of the play when he realises he has nothing further to lose. There were similar points made in relation to AO4 for this question as there were for question 14 but nevertheless points were relevant and valid.

4ET1 02 Exemplar responses

In this section, there is one exemplar response with commentary to exemplify achievement at each level of the mark scheme.

Question 2

SECTION A: Modern Drama

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

Chosen question number: Question 1 Question 2 Question 3
 Question 4 Question 5 Question 6
 Question 7 Question 8 Question 9
 Question 10

becomes an inappropriate relationship → Eddie is her guardian (like a dad to her)

E + C

Eddie sees her growing

Catherine and Eddie's relationship goes from them being very close to them falling apart. Eddie has looked after Catherine since she was a child; he's like a dad to her. This makes the audience ~~feel~~ feel sympathy towards Eddie when we see the two falling apart.

~~Catherine and Eddie's relationship starts off strong with Eddie essentially competing with Catherine's new job. I'm sure this makes the audience feel sympathy towards Eddie when we see the two falling apart. At the beginning of the play we see Eddie doesn't like what Catherine is wearing. This is because Eddie~~

is starting to realize that the boys are looking at her "I don't like the boys they're giving you" This is the first time we see Catherine and Eddie disagree. Δ Eddie is very protective over Catherine, he feels it is his duty to look after her. $\#$

Miller soon begins to present Catherine and Eddie's relationship as a slightly inappropriate one "Katie, don't break my heart" This makes the audience ~~not~~ feel that it is not just a relative love and that it's something more. However the entry of Rodolfo ~~the~~ Rodolfo ~~fits~~ ~~into~~ ~~the~~ ~~story~~ ~~of~~ ~~the~~ ~~relationship~~ ~~between~~ ~~Eddie~~ ~~and~~ ~~Catherine~~ ~~is~~ ~~straight~~ ~~on~~ ~~Catherine~~ ~~and~~ ~~Eddie's~~ ~~relationship~~. Eddie doesn't feel that Rodolfo is genuine he thinks Rodolfo just wants to marry Catherine to become an American citizen. "The guy is no good!" This shows the reader how much Eddie dislikes Rodolfo and that he's just trying to ~~protect~~ ^{to} Catherine ~~to~~ ~~get~~ ~~rid~~ ~~of~~ ~~him~~.

Towards the end of the play Eddie calls the immigration office to buy and gain justice. ~~However~~ ² ~~finally~~. This is ~~something~~ something Catherine could never forgive him for. However after the court case when Eddie

boys to kill Marco, however ends up getting stabbed we ~~see his true~~ ^{see} ~~source~~ ^{Catherine regrets what happened} of ~~business~~.

and apologises "Eddie I never meant to do nothing bad to you". This makes the audience feel sympathy for Eddie and all that he had done.

Therefore, I believe Miller presents Catherine and Eddie's relationship as a Father figure trying to protect his daughter. However Miller also highlights that Eddie is over-protective, by not allowing her freedom she wants. This is what causes the struggle in their relationship.

* = Eddie wants her to stay young forever

△ = and pressure developing in their relationship

□ = means Catherine is no longer focused on that, but now focused on Rodolfo.

I = The entry of Rodolfo puts a lot of

Level 3, 15 marks

Commentary:

This response focuses on the question from the outset, providing an initial overview of how 'Catherine and Eddie's relationship goes from them being very close to them falling apart'. There is also an awareness of the text as a play: 'This makes the audience feel sympathy towards Eddie'.

The response makes a number of sound points linked to the relationship between Catherine and Eddie, including how, at the beginning of the play, 'Eddie doesn't like what Catherine is wearing', how 'Miller soon begins to present Catherine and Eddie's relationship as a slightly inappropriate one' and how, towards the end of the play, 'Eddie calls the immigration office to try and gain justice'. Some examples from across the text are given to support.

Although there is evidence of understanding of form, and some reference to the structure of the text for AO2, such as the identification of the changing stages of the relationship between Eddie and Catherine, closer analysis of language used in the play would have helped to lift the mark for the response more securely within Level 3. Further demonstration of sound knowledge and understanding of the text and personal engagement with the text for AO1, would also have benefitted this response.

Question 4

In J. B. Priestley's "An Inspector Calls" power is a very dominant theme throughout the book shown through multiple characters.

One of the main characters power is shown through is Mr Birling. When we hear him in the first line say "giving us the port, Edna?" ~~A~~ This shows Mr Birling's power over Edna.

Another good point about Mr Birling is that power does not make your views correct. This is shown many times ~~Nobody wants war~~ "Nobody wants war" "Germany don't want war. Nobody wants war" and "the Titanic - She sails next week - Forty six thousand ~~to~~ eight hundred tons - Forty six thousand eight hundred tons - New York in five days"

and every luxury - and unsinkable, absolutely unsinkable. Mr Birling even uses repetition to show how sure he is, although to the reader this is dramatic irony as we know both events he said wouldn't happen both ended up happening. This shows his power may of clouded his vision.

A person Someone I think has the most power is the inspector he doesn't fear the Birlings or their social class. No, wait a minute Miss Birling. The inspector shows his power by giving Miss Birling an order. This shows the inspector is not afraid to speak his mind and do what needs to get done.

Level 2, 9 marks

Commentary:

This is a relatively brief response focusing on the theme of power in *An Inspector Calls*. The response starts by briefly considering the power of Mr Birling over Edna, supported with a straightforward reference to the text.

The response then considers how 'power does not make your views correct' as exemplified by Mr Birling's speech. A lengthy example is then given to support this point. There is some brief consideration of AO2 in relation to the repetition and dramatic irony in Mr Birling's speech which has appeared to have 'clouded his vision'. The response then ends with a brief reflection on the Inspector's power in the play.

Further development of points, more of a range of points covering AO1 and AO2 and more specific, concise examples would have helped this response to achieve a higher mark.

Question 12

Shakespeare presents power in the play to be a main aspect of importance. He shows power to be prominent within nearly every character in the play. Shakespeare uses power as a way of creating tension, language and a way of the two families to communicate to each other.

Romeo uses power is focused and focused towards the end of the play, not in a world that has to actions like the announcement of his love for a Capulet. Shakespeare uses this to create great tension in the play and to show that power is not just a physical thing, it's also seen where power is important is in a sense of power and family. Shakespeare presents power in the play by creating two like enemies for the audience, this can be seen as focused as a focused scene.

From a power point of view the hierarchy is shown as a hierarchy.

Level 1, 4 marks

Commentary:

There is very little evidence of understanding apparent in this response. There are glimpses of understanding, such as how Romeo is shown to powerful with the 'announcement of his love for a Capulet'. There is also mention of how power is 'not just..physical' and how power is used 'to create great tension in the play'. There is little development and there is just a brief reference to context for AO4 at the end of the response in relation to the 'hierarchy' of families.

Question 13

The theme of ~~the~~ madness plays a very crucial role in the progression of this Greek tragedy, Macbeth. ~~Both~~ Initially both Macbeth and Lady Macbeth are blinded by a very strong ambition, which is also in its own sense, a type of "madness," that results in at least Lady Macbeth becoming very guilty and eventually going "mad."

The madness that is associated with the ambition of Macbeth and Lady Macbeth can be seen from ~~the~~ several instances in the play. Lady Macbeth would be so determined to kill her child if she had promised to that, "while it was smiling at me," she would have "dash'd its brains out." This shows that she has no sense of compassion or sympathy, even when it is her own child, when it comes to her ambitions. This makes it very clear that ~~they have~~ ^{she has been} "blinded" by her wishes so much so that she has ~~clearly~~ evidently lost her senses and gone mad. This could ~~for~~ have actually resulted from her telling the "spirits" to "unsex me," depicting her strong desire for masculinity and loss of all human kindness. Going this far, shows how blind she has ~~now~~ become, but it also shows something else. It shows that she has already ~~was~~ messed with spirits and "instruments of darkness," which can result in them

"betray(ing) in worst consequence." This can actually be a major cause for why she had gone mad.

Madness ~~to~~ is shown in Macbeth after he kills Duncan; ^{the lines} "I could not say Amen, when they did say 'God bless us'" and "I heard a voice cry: 'Macbeth does murder.'" This shows that he is already overridden with guilt and that he goes mad, for quite a while, but Lady Macbeth Even when Macbeth sees Banquo's ghost at the royal banquet, signs of madness are evident because he is hallucinating.

The theme of madness however, is most powerfully shown in Lady Macbeth when she sleep walks. She says "Out, damn spot! Out, I say!" referring to the blood stains, from Duncan's murder. The use of imperatives such as 'Out' and exclamation marks show how mentally disturbed ^{she is} by the murder, and is essentially going mad.

She uses phrases ~~in~~ very short erratic sentences such "Hell is murky" and "fie, my lord fie" again showing that she is having severe psychological problems from the guilt, as she is reliving the murder of Duncan, while sleeping walking (evident from "my lord"). She also repeatedly tries to get the ~~stain~~ (imaginary) stain out. She says "wash your hands," "will these hands ne'er be clean" and "even ~~the~~ all the perfumes of Arabia will not sweeten this hand." However, ^{Lady Macbeth goes so mad that it's intimated that her cause of death is, probably suicide.} all of this madness is foreshadowed when ~~the~~ Lady Macbeth says, "Tis better to be what you destroyed than be destroyed..."

Macbeth ^{also} refers to dreams, "these dreams that shake us nightly" depicting that the madness has also affected him.

All of these signs are a warning to the Jacobean audience, that the destruction of nature by disrupting the Divine Rights of the King (e.g. both Macbeth and Lady Macbeth dying) will have severe consequences. Even the world around surrounding the characters is shown to wreak havoc when animals are feeding on each other and even "strange screams of death" can be heard on the day of the murder of Duncan. Maybe the porter who humorously calls himself "the porter of hell-gate" is indeed protecting such a sinful and disturbed place.

In conclusion, Shakespeare is successfully able to establish the main theme of Madness by linking it to the other theme of guilt, which is epitomised best in the character of Lady Macbeth.

Level 5, 26 marks

Commentary:

This response demonstrates assured understanding of the theme of madness in the play. From the very first paragraph there is evidence of the candidate's personal engagement with the text as the candidate argues that both Macbeth and Lady Macbeth are 'blinded by a very strong ambition, which is also in its own sense, a type of 'madness'.

There is a consistent focus on the assessment objectives throughout the response, with some effective evaluation of the language, form and structure in the play, particularly in relation to Lady Macbeth's sleepwalking scene.

The response achieves a mark of 26, towards the bottom of Level 5. To have achieved a higher mark, the response would have benefitted from more integrated comment on context throughout the response and more of a range of points for AO1 to really demonstrate the candidate's assured knowledge and understanding of the whole play.

Question 17

Mr. and Mrs. Bennet are presented as comedic and contrasting characters in *Pride and Prejudice*. Austen uses them to bring ~~an~~ another element to the light-hearted and ironic tone of her novel. This essay will explore the ways in which their characters are presented, the effect of these on the reader and their wider themes explored through them.

To begin with the ~~char~~ Bennet girls and the family as a whole can be used to demonstrate the type of characters Mr and Mrs. Bennet are. Lydia and Catherine are 'two of the silliest girls in England' while Mary is 'a girl of deep

reflection', Elizabeth 'has something more of quickness' and Jane is 'pure goodness'. This assortment of characters provides ~~an~~ ^{many} compelling and comical parts to the novel but is also a representation of the disconnected relationship and wider differences in personality between Mr. and Mrs. Bennet. It is revealed that Mr. Bennet was 'captured by youth and beauty' when he fell in love with Mrs. Bennet but 'all affection was soon lost'. This presents both parents as a little frivolous and reckless making ~~up~~ an unprudent choice of marriage. However this couple were likely considered a good match in the early 19th century when marriage was less concerned with compatibility and more about financial security and social connections.

~~See~~ Another way in which ^{these characters are} they're ~~is~~ presented is through the dialogue between themselves and other characters. They frequently have miscommunication, with Mrs Bennet ~~or~~ wondering 'I cannot think what you mean' and Mr. Bennet just ~~is~~ making fun of his wife for his own 'amusement'. This brings to light the disparity of their characters. While Mr. Bennet is quite reserved and spends lots of time reading, Mrs. Bennet is frivolous, ill-mannered and thoughtless. She has 'such flutterings' and 'such beatings' that the reader can easily sympathise with Mr. Bennet, for having to live with such a woman. Austen presents Mrs. ~~Benn~~ Bennet as superficial and ~~is~~ self-centered particularly ~~the~~

demonstrated when Mr. Gardiner returns from the locks and she cries 'Oh! Dear brother (...) I know it will all be done'. In this long section of dialogue Mrs. Bennet changes from worries about wedding clothes to her husband's death with between sentences. In this way Austen caricatures Mr. Bennet ~~proves~~ letting the reader laugh at her stupid and fickle worries.

So through this presentation of opposing characters joined together by marriage Austen invites the reader to take pleasure in their misunderstandings providing a ^{comedic} ~~comedic~~ value to the book. However, ~~then as the book progresses~~ after Elizabeth's realisation that ~~then~~ her family's behaviour is part of the reason Darcy broke off Bingley from Jane the speeches of Mrs Bennet become longer and the seriousness of their bad manners is more prevalent. It comes to light through Lydia's disgraceful elopement that Mr. Bennet is really rather neglectful as a father. He hoped going to Brighton would teach Lydia of 'her own insignificance'. Not only does Austen build dramatic irony here but also reveals Mr. Bennet to be ~~was~~ neglectful as a parent. In 1813 when the book was first published an elopement was completely disgraceful and shocking, moreover the idea of escaping and showing a bad before marriage was even further detrimental to a family. As conveyed through Mr Collins 'that death ~~the~~ would have been a blessing in comparison with this'

~~This does~~ conveys the light the ~~the~~ whole Bennet family should have been ^{affected by} ~~not~~ ~~and~~ All owing to Mr. Bennet's disregard and unthoughtful action, not to mention Mr Bennet's encouragement. This way Austen provides a more subtle ~~idea~~ ~~to~~ edge to the characters.

Furthermore Austen explores ~~the theme~~ not only the theme of marriage between Mr and Mrs Bennet but also the motif of social expectation and the importance of manners. Mrs Bennet's 'ill-breeding' ~~costs~~ could cost her daughters ~~clearly~~ ~~as~~ the parent's disregard for social ~~etiquette~~ expectation ^{as} ~~puts~~ ^{wards} Darcy and possibly other upper-class characters away from the connection to them through marriage. Family connect was much more important in regency England and was another factor of marriage.

In conclusion Austen ~~is~~ presents the characters of Mr and Mrs Bennet through their family, interaction with other characters and the themes explored through them. They provide a comical element to the book but also a more serious exploration into social expectation during the 18th century.

Level 4, 22 marks

Commentary:

This is a thorough response which shows clear personal engagement with the text as a drama. The response starts by drawing parallels between the contrasting characteristics of the Bennet girls with the apparent contrasting characteristics of their parents, with reference to how Mr Bennet was "captured by youth and beauty" when he fell in love with Mrs Bennet but 'all affection was soon lost'. There is reference to context to develop the point, regarding how 'this couple were likely considered a good match in the early 19th century' as society was less concerned with 'compatibility and more about financial security'.

There is further consideration of the 'disparity of their characters' as the response progresses with clear, appropriate reference to the text and some exploration of the language used by Mr and Mrs Bennet.

A particular strength of this response is the personal engagement shown, such as with the focus on Mr Bennet as 'rather neglectful as a father' because of his perceived inaction when Lydia elopes with Mr Wickham. This point is successfully developed with

appropriate reference to the context of the novel: 'when the book was first published an elopement was completely disgraceful'.

There is a sustained focus on the question but closer analysis of language, form and structure would have helped to lift the mark for the response more securely within the level.

Top Tips

As a summary, here are some top tips for this paper:

- There is a choice of two questions for each text. Candidates are able to play to their strengths by selecting the question they feel most confident with.
- Candidates are advised to spend 45 minutes on each section.
- The indicative content in the mark scheme shows possible points candidates might make in their answer. However these are just suggested points; any relevant ideas are rewarded.
- A brief introduction and conclusion can help to ensure that responses remain focused on the question.
- A brief plan at the start can help candidates to think of the range of points they would like to include in their essay.
- If there is a quotation given in the question, candidates can use this as stimulus for their answer (perhaps as a starting point).
- In Section A, both AO1 and AO2 are assessed.
- Remember, AO1 and AO2 are of equal value in Section A.
- Context (AO4) is not assessed in section A
- There are three parts to AO1:
 - o demonstrate knowledge and understanding of the text
 - o maintain a critical style
 - o present an informed critical style
- For AO1, candidates should show their knowledge and understanding of the text through the scope and depth of examples selected from across the text.
- As part of AO1, candidates are required to provide examples to support points. As an open book exam, this is likely to be quotations from the text. However, depending on the point being made, this could still be a paraphrase or a reference to a specific part of the play.
- Candidates are able to show personal engagement for AO1 by offering their own individual thoughts on relevant ideas.
- Quotations should be selected carefully, which fully support the points being made; precise quotations, such as a word or a phrase, are more likely to show the necessary discrimination in the selection of evidence.
- Responses which re-tell the story are typical of Level 2, where the key descriptor is 'largely narrative'.
- For AO2, candidates should not just consider language but also form and structure.

- Although the mark scheme does not specify the need to use literary terminology, this could well help candidates to focus on the need to explore language, form and structure for AO2.
- Form, for AO2, could include:
 - o the type of text
 - o the physical organisation of the text, including stage directions
 - o the genre
 - o use of prose / verse.
- More successful responses will intertwine the assessment objectives to fully develop ideas.
- Finding examples from across the text to support a point can help to develop ideas.
- The Point, Evidence, Explanation (PEE) approach can help candidates to achieve a mark at least in Level 3.
- Remember, in addition to AO1 and AO2, context (AO4) is assessed in Section B.
- For context (AO4), candidates could comment on a number of aspects, including:
 - o the author's life
 - o the historical setting, time and location
 - o social and cultural context
 - o the literary context
 - o how the text is received at different times
- Candidates should try to avoid providing a summary of what they know about the writer and try to select appropriate points for context which support the ideas in the main part of their essay.
- The most successful responses integrate references to context throughout, often using context to support and develop points for AO1 and AO2.

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