



Examiners' Report Principal Examiner Feedback

November 2020

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

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

November 2020

Publications Code 4ET1_02R_2011_ER

All the material in this publication is copyright

© Pearson Education Ltd 2020

Paper Overview

This International GCSE 4ET1/02 and 4ET1/02R 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. Both sections carry 30 marks per question.

General Observations

During these challenging times, candidates and centres should be commended for the work done in preparing for this November series. It was pleasing to see the full range of achievement on this single tier paper covering the 9-1 grades.

In 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 question. 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.

In 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. The most effective answers integrated points on context throughout, often to develop points for AO1 and AO2. Candidates should try to avoid writing absolutely everything they know about the context of the text into their answers, but instead select appropriate, relevant detail.

In many cases, further consideration of AO2 would have helped 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 produce 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 Questions

In this section, a summary of candidate performance is provided for each question.

SECTION A: MODERN DRAMA

Text: *A View from the Bridge*

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

Question 1: How does Miller present the character of Marco in the play?

Many of the responses to this question provided an in-depth consideration of the character of Marco in the play. Many candidates considered how Marco is presented as a hard-working character and how he cares deeply about his family back in Italy.

More successful responses tended to centre on how Marco is protective of his brother, Rodolpho, particularly in the boxing scene. There was also some thoughtful consideration of Marco's reaction when he learns that Eddie has reported him and Rodolpho to the Immigration Bureau.

For AO2, there was comment on Marco's anger conveyed through the language he uses when he confronts Eddie over his betrayal and Marco's concern for his family as a result of Eddie's actions, with particular focus on Marco saying: 'That one! He killed my children!' For structure, some candidates successfully tracked the changes in Marco's character as the play progresses.

The more successful responses had an equal balance of focus on AO1 and AO2.

Question 2: Explore the theme of jealousy in *A View from the Bridge*.

This was the most popular question on this text. It proved to be an accessible question, with a full range of points seen.

The majority of responses focused on Eddie's growing jealousy of Catherine's and Rodolpho's flourishing relationship. A number of candidates commented on Eddie's jealousy at the start of the play, such as how he tells Catherine that she is 'walkin' wavy'.

Whilst most responses focused on Eddie's jealousy throughout the play, there were some particularly thoughtful responses which explored Beatrice's jealousy of Eddie's feelings for Catherine, as well as Marco's and Rodolpho's jealousy of life in America.

For AO2, there was much for candidates to explore. Many candidates considered how the stage directions convey Eddie's jealousy of Catherine's and Rodolpho's relationship, particularly how Eddie's 'face puffed with trouble' when Eddie is disturbed by the attention Catherine shows Rodolpho. There was also some consideration of how Beatrice's language conveys her jealousy, particularly the quote: 'When am I gonna be a wife again, Eddie?'

As seen in previous series, in some of the responses there was an imbalance in focus between AO1 and AO2. Nevertheless, even those candidates awarded a mark in Level 2 were able to offer some comment on the structure of the text, such as how Eddie's jealousy grows as the play progresses.

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

Text: *An Inspector Calls*

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

Question 3: Sheila Birling: 'The point is, you don't seem to have learnt anything.' To what extent are lessons learnt in *An Inspector Calls*?

Question 3 was the more popular question on this text.

Responses tended to contrast the characters who learn lessons during the play, particularly Eric and Sheila, and those who do not, such as Mr Birling and Mrs Birling. There was some thoughtful discussion of whether Gerald learns any lessons in the play, with some candidates exploring how Gerald appears to learn lessons but then, by the end of the play, he reverts to his old ways.

Many candidates considered the language of Sheila and Eric when confronting their parents over their lack of remorse for their actions. There was also some exploration of Mr Birling's and Mrs Birling's language when resolutely refusing to learn anything at all, such as when Mr Birling says: 'I accept no blame for it all'. Some candidates explored the Inspector's role in helping Sheila and Eric to learn lessons and then how Sheila and Eric take on the role of the Inspector at the end of the play to try to get their parents to learn from their actions.

A number of candidates considered the Inspector's powerful 'fire, blood and anguish' speech towards the end of the play, providing an analysis of the language he uses, with some linking the Inspector's viewpoint to Priestley's.

As seen in previous series and in responses to other questions on this paper, AO1 tended to be stronger, with many of the responses needing more focus on AO2 to achieve a higher mark. There were also some narrative responses, providing a plot summary, instead of drawing out appropriate points linked to the focus of the question.

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.

Question 4: How does Priestley present the relationship between Mr Arthur Birling and Eric Birling in the play?

Many responses to this question considered the presentation of the relationship between Mr Birling and his son as distant, with Mr Birling dismissing Eric's opinions and

not being aware of his drinking problem. Some candidates considered how Mr Birling appears to favour Gerald over his own son and how, when Mr Birling finds out that Eric has stolen money from him, he is more concerned about the money and not what his son has been through. Some candidates considered how Eric is not able to turn to his father in times of need and how they appear to have very different outlooks on life.

For AO2, some candidates commented on how the stage directions portray Eric, such as how he is 'not quite at ease, half shy, half assertive' and how, by the end of the play, he is 'shouting' at his parents. There was also some consideration of how Mr Birling does not appear to have changed by the end of the play, in contrast to Eric, with Eric appearing to be more mature and no longer in his father's shadow.

In order to achieve a mark in the higher levels, candidates should be reminded to select appropriate references from the text to be able to provide a close analysis of the language used.

Similar to responses to other questions in Section A, there was some imbalance in addressing the two assessment objectives and some Level 2 responses which provided narrative detail without explicit comment on language, form or structure for AO2.

Candidates did approach this question in a number of ways. Some explored Eric's and Mr Birling's character in turn, before then considering the relationship. The more successful answers did tend to fully focus on the relationship between the two characters throughout, which provided more opportunities for candidates to develop their arguments.

Text: *The Curious Incident of the Dog in the Night-time*

Question 5: Christopher: 'I was brave and wrote a book and that means I can do anything.'

Discuss the theme of overcoming difficulties in *The Curious Incident of the Dog in the Night-time*.

This appeared to be an accessible question, with responses tending to focus on Christopher's difficulties in the play, particularly relating to his autism.

For AO1, points tended to centre on Christopher's difficulties, particularly in his investigation into the death of Wellington, his difficulties in communicating with strangers and his finding out his mother is still alive. There was also some thoughtful consideration of Ed's difficulties, with his wife having left him and the difficulties he faces caring for Christopher as a single father.

As with responses to other questions in this section of the paper, responses tended to be stronger on AO1 than AO2. Nevertheless, for AO2, there was some consideration of form, such as the significance of the letters revealing the fact that Judy is still alive and the difficulties this caused for both Christopher and Ed, and the role of Siobhan in the play in helping Christopher to overcome his difficulties.

There was also some consideration of the language Christopher uses towards his father when he finds out the truth about Wellington and his mother, and Christopher's language when he travels to London.

More successful responses tended to develop AO1 points by building in points related to AO2.

Question 6: Explore the relationship between Judy Boone and Roger Shears in the play.

There was just one response to this question. It appeared to be an accessible question, with there being much to explore in regards to the relationship between Judy Boone and Roger Shears, as demonstrated by the indicative content in the mark scheme.

Text: *Kindertransport*

Question 7: How are mothers presented in *Kindertransport*?

On the whole, sound points were made for AO1, in relation to Helga, Lil and Eva/Evelyn as mothers. Points included Helga's good intentions in sending Eva on the *Kindertransport* and Helga preparing Eva for her life in England, such as getting her to sew buttons herself. Some responses also considered how Helga is presented when she comes to England to see Evelyn as an adult.

Responses also tended to focus on Lil appearing to be rather abrupt with Eva initially, before she goes on to show more of a caring side. There was some thoughtful consideration of Evelyn as a mother, particularly her complicated relationship with her daughter, Faith.

For AO2, points tended to centre on the language used by the mothers in the play. There was also some consideration of the language used by Faith when interacting with her mother, such as how she calls Evelyn a 'terrible mother'. Candidates should be reminded that for AO2, they are free to consider aspects relating to form and structure, as well as language.

Some of the responses could have benefited from more of a range of points to show understanding for AO1 and AO2.

Question 8: Explore the idea of starting a new life in the play.

There was just one response to this question.

This question did not appear to present any undue difficulties, with there being much for candidates able to explore, as exemplified by the indicative content in the mark scheme.

Text: *Death and the King's Horseman*

Question 9: Explore the theme of influence in *Death and the King's Horseman*.

There was just one response to this question. It appeared to be an accessible question, in line with questions set in previous series.

Question 10: Which character do you sympathise with in the play and why?

There was just one response to this question. It did not appear to present any undue difficulties for candidates, and, as exemplified by the indicative content in the mark scheme, there were many characters candidates could possibly have chosen to write about.

SECTION B: MODERN DRAMA

Text: *Romeo and Juliet*

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

Question 11: 'Tybalt and Mercutio are very similar characters in *Romeo and Juliet*.' How far do you agree with this view?

This question proved to be successful with there being much for candidates able to explore about the characters of Tybalt and Mercutio. Many candidates chose to agree with the statement, at least in part.

Many responses considered how Tybalt is presented as a vengeful, aggressive character, with many discussing Tybalt's reaction to Romeo attending the Capulet ball and then Tybalt killing Mercutio. In relation to Mercutio, many candidates chose to consider his quick-witted personality and loyalty to Romeo, particularly stepping-in to defend Romeo in the duel with Tybalt.

For AO2, many responses used the quotation 'A plague o' both your houses!' to explore Mercutio's presentation in the play. Some also considered Mercutio's humour. There was some analysis of the language used by Tybalt in the play, particularly when he speaks to Lord Capulet at the ball or when he aggressively confronts Mercutio and Romeo.

There was much for candidates to comment on for context, with responses making reference to the importance of family loyalty and the role of violence and duelling in the Elizabethan era.

More successful responses moved beyond a general character study of both Tybalt and Mercutio, instead providing a developed argument either agreeing or disagreeing with the statement that Tybalt and Mercutio are similar characters. Candidates did take different approaches when answering this question, with some focusing on each character in turn before reaching a conclusion about how similar they are. Other

candidates started with a clear view on whether Tybalt and Mercutio are similar or not, and then developed their argument throughout.

As seen in previous series, some responses did not comment enough on language, form and structure for AO2. There were also some responses which did not refer to context at all, or did so in a rather general way, with points not specifically linked to the question. Nevertheless, some candidates did intertwine context throughout their responses to support points for AO1 and AO2, which helped those candidates to secure a mark in one of the higher levels of the mark scheme.

**Question 12: Mercutio: 'A plague o' both your houses!'
Explore the idea of blame in the play.**

This question appeared to be accessible for all candidates.

Some candidates focused on the idea of characters being to blame for events, such as Tybalt being to blame for Romeo's banishment from Verona or Friar Lawrence being to blame for both Romeo's and Juliet's deaths.

There were also some thoughtful responses which considered how fate is to blame for the events of the play, for example.

For AO2, there was some sound consideration of the language used by characters in the play, as well as references to structure, such as the turning point for Juliet being when the Nurse suggests that she should commit bigamy, ultimately resulting in Juliet having to turn to Friar Lawrence for help. There was also some thoughtful consideration of form, including analysis of the Prologue, such as how the Prologue sets out the deaths of Romeo and Juliet, confirming that the outcome of the play is predestined and that fate is ultimately to blame.

There were some thoughtful points for AO4, such as the belief in fate at the time the play was written, and the importance of family honour and the role that played in the unfolding events.

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 answers.

Text: *Macbeth*

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

Question 13: Discuss the theme of appearance and reality in *Macbeth*.

This question was not as popular as the character-based question on *Macbeth*. Nevertheless, it did not appear to present any undue difficulties to those candidates who chose to respond to this question.

AO1 points ranged from the first appearance of the Witches at the start of the play, to King Duncan's misplaced trust in Macbeth. There were also points made in relation to the appearance of Banquo's ghost and Lady Macbeth's sleepwalking.

For AO2, there were some comments on the structure of the play, such as the role of the Witches in the decisions Macbeth goes on to make later in the play. Some candidates also chose to explore the language used by characters, such as the language of the Witches - 'Fair is foul, and foul is fair', and the language used by Lady Macbeth when she sees the vision of blood on her hands.

There was also much for candidates to consider in relation to context, with many focusing on the idea of witchcraft in the Jacobean era. There were a few instances of candidates providing a general overview of the life and times of Shakespeare, which should be avoided. Those candidates achieving marks in the top levels were able to use AO4 points to develop and support points for AO1 and AO2.

**Question 14: 'Lady Macbeth is presented as a powerful character in the play.'
How far do you agree with this view?**

This was by far the most popular question on *Macbeth*. It did not appear to present any undue difficulties for candidates, with there being much for candidates to consider. The majority of responses tended to agree with the statement. Some candidates agreed with the statement in part, considering how Lady Macbeth is presented as a powerful character at the start of the play but then loses her power as the play progresses.

Responses considered Lady Macbeth's role in persuading Macbeth to carry out Duncan's murder, how she seeks to rid herself of her feminine side as a way of gaining more power and how she questions Macbeth's masculinity. There were some particularly successful responses which considered how Lady Macbeth gradually becomes more guilt-ridden, losing her power, and ultimately resulting in her death.

There was much for candidates to consider for AO2, particularly the change in Lady Macbeth's character as the play progresses, as well as the language she uses when she manipulates Macbeth and, later, the language she uses when ridden with guilt, such as 'Out... Out I say!'

Points for AO4 tended to focus on the perceived role of women during Shakespeare's time and how Lady Macbeth's power would likely have been seen as unusual at the time the play was first staged.

As with responses to other questions this series (and as seen in previous series), there was some imbalance in focus on the different assessment objectives, with the focus on AO1 tending to be stronger. There were some good examples of references to context being intertwined throughout responses but there were also some responses which did not refer to context at all, or did so in a general way, not specifically linked to the focus of the question. 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.

Text: *The Merchant of Venice*

Question 15: In what ways is money important in *The Merchant of Venice*?

This question did not appear to present any undue difficulties for candidates.

Responses tended to focus on the bond between Shylock and Antonio, Portia's wealth and Bassanio's need for money to take part in the casket challenge.

For AO2, comments centred on Shylock's language, showing the importance of money to him, such as when Jessica leaves: 'O my ducats! O my daughter'. There was also some consideration of the fact that wealthy characters speak in verse.

AO4 comments, where seen, were linked to the importance of money in society at the time the play is set.

**Question 16: Jessica: '...ashamed to be my father's child.'
How does Shakespeare present the character of Jessica in the play?**

There was just one response to this question. As set out in the indicative content of the mark scheme, there was much possible for candidates to consider about the presentation of Jessica in the play.

Text: *Pride and Prejudice*

**Question 17: 'Elizabeth and Jane are presented as very different characters in the novel.'
How far do you agree with this statement?**

There was a mixture of candidates either choosing to agree or disagree with the statement.

There was some focus on the physical description of Jane and Elizabeth in responses, as well as on their relationships with other characters, particularly Jane's and Elizabeth's parents, Mr Darcy, as well as Mr Bingley. More successful responses tended to consider Jane's and Elizabeth's interactions with other characters in order to reach a conclusion about how they are presented in the novel.

AO2 points tended to centre on the physical description of the two characters, the language they use, and what that conveys about their personalities, as well as some points on the use of letters and what they tell the reader about Jane and Elizabeth.

For AO4, there were some comments on the expectations of women at the time and typical views on marriage in Regency England.

Question 18: Explore the significance of the title, *Pride and Prejudice*.

There was much for candidates to explore in relation to this question, with many considering how Elizabeth and Mr Darcy show their pride and their prejudice throughout the novel and, therefore, how the title is significant.

Many candidates considered Mr Darcy's prejudice towards Elizabeth at the ball and Elizabeth's reaction to this. A number of responses considered how both Elizabeth and Mr Darcy overcome their pride and prejudice by the end of the novel. There were also points made in relation to Lady Catherine de Bourgh's pride and prejudice, as well as that of Mr Collins.

For AO2, candidates often considered the importance of Mr Darcy's letter in Elizabeth seeing him, and Mr Wickham, in a different light.

There was also much for candidates to consider in relation to AO4, with many responses referring to the original title of the novel, *First Impressions*, and the expectations of society at the time in relation to marriage within the same class.

More successful responses moved beyond just exploring different examples of pride and prejudice throughout the novel, and, instead, referred back to the focus of the question, considering the significance of the title in relation to the examples of pride and prejudice they had explored.

Text: *Great Expectations*

Question 19: How does Dickens present the relationship between Joe and Mrs Joe in the novel?

There were just a few responses to this question. This question did not appear to present any undue difficulties for candidates.

There was much for candidates to consider, particularly Mrs Joe's aggressive nature, Joe's caring nature and the nature of their relationship following the attack on Mrs Joe.

Question 20: Explore the importance of wealth in *Great Expectations*.

There were just a few responses to this question.

Many points for AO1 centred on Pip's determination to become wealthy in order to impress Estella, his shock at realising that Magwitch and not Miss Havisham was his benefactor, and Pip's realisation that wealth does not equate to happiness.

For AO2, a number of candidates commented on the structure of the novel and Pip's changing attitude towards the importance of money as the novel progresses. There were also some comments on the language Pip uses to describe himself after he visits Satis House for the first time, as well as the language Pip uses towards Joe when he starts to see Joe as just a lowly blacksmith.

A number of candidates demonstrated secure knowledge of Dickens' own life growing up and made links to this for AO4 when discussing Pip's determination to become a wealthy man.

Text: *The Scarlet Letter*

Question 21: 'Adultery and witchcraft were considered crimes at the time.'
Explore the theme of crime in *The Scarlet Letter*.

There were just two responses to this question.

This question did not appear to present any difficulties for candidates. As exemplified by the indicative content in the mark scheme, there was much for candidates to explore in relation to AO1, AO2 and AO4.

Question 22: How does Arthur Dimmesdale change as the novel progresses?

There was just one response to this question.

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

4ET1/02R Questions

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.

SECTION A: MODERN DRAMA

Text: A View from the Bridge

Question 1: How does Miller present Rodolpho in *A View from the Bridge*?

There was much for candidates to explore about the presentation of Rodolpho.

Focus tended to be on the presentation of Rodolpho when he first arrived in America, his relationship with Catherine and his role in Eddie's growing jealousy.

There was some focus on the description of Rodolpho's physical appearance for AO2, as well as some discussion of how the stage directions portray Rodolpho's character, particularly when Eddie kisses him, and the language used when Eddie teaches Rodolpho to box. There was also some exploration of Rodolpho's humour and how his character contrasts to that of his brother, Marco.

Question 2: 'The tragic ending of the play is clear from the beginning.' How far do you agree with this view?

The majority of the responses to Question 2 agreed that the tragic ending of the play is clear from the beginning.

Responses tended to centre on how Eddie is presented as a tragic hero, the signs of Eddie's developing desire towards Catherine and the significance of the story of Vinny Bolzano.

For AO2, a number of the responses considered the tragic form and Alfieri's role as narrator.

There were a few responses that provided narrative detail - a feature of Level 2. To gain a higher mark, points for AO1 should be drawn out to focus on the question.

Text: An Inspector Calls

Question 3: How is the younger generation presented in *An Inspector Calls*?

This appears to have been an accessible question with the majority of candidates receiving a mark in either Level 3 or Level 4.

Responses tended to centre on the presentation of Eric, Sheila and Eva/Daisy. Some candidates contrasted the presentation of the younger generation with that of the older generation. This tended to work well as long as responses referred back to the focus of

the question – the younger generation. There was also some thoughtful consideration of Gerald Croft and how he fits into the generational divide.

For AO2, there was some focus on Mr Birling belittling the younger generation and the language he uses to do so, along with the role reversal of Eric and Sheila in contrast to their parents.

Question 4: Mr Arthur Birling: 'If you don't come down hard on these people they'd soon be asking for the earth.'

Explore the theme of selfishness in the play.

The responses to this question tended to focus on the selfish behaviour of Mr Birling and Mrs Birling, and the impact of characters' selfishness on others, particularly Eva/Daisy.

There was some lack of focus on AO2 in the few responses seen. Further points in relation to AO2 would be needed to secure a mark in the higher levels of the mark scheme.

Text: *The Curious Incident of the Dog in the Night-time*

Question 5: 'Ed Boone is a good father to Christopher.'

How far do you agree with this view?

This question appears to have been successful, with evidence for AO1 centring on Ed as a single father caring for Christopher, Ed's hiding of Judy's letters and his motives for doing so, his killing of Wellington and his determination for Christopher to complete his Mathematics A-Level.

For AO2, there was some consideration of the stage directions used, such as how Ed shows his affection to Christopher, and the structure of the play showing the changing relationship between Ed and his son as the play progresses.

SECTION B: MODERN DRAMA

Text: *Romeo and Juliet*

Question 11: How does Shakespeare present the relationship between Juliet and her mother, Lady Capulet, in the play?

There were only a few responses to this question.

There was much for candidates to be able to explore about the presentation of the relationship between Juliet and her mother, Lady Capulet, as seen in the indicative content of the mark scheme.

There was some thoughtful consideration of the Nurse and how she took on the role of Juliet's mother, linking this to what it suggests about the relationship between Juliet and Lady Capulet. It was pleasing to see some of the points considering the Nurse's role

developed with reference to AO4, such as how, at the time the play was written, it was common for families of a high social class to employ a wet nurse to raise children from birth.

Question 12: Explore the theme of loyalty in this play.

Responses to Question 12 were, on the whole, able to explore the theme of loyalty in the play, often in some depth.

The stronger responses took more of a balanced approach to address the three assessment objectives assessed in Section B of the paper, intertwining references to context for AO4 to support points for AO1 and AO2.

The responses considered a range of different examples of loyalty within the play, including family loyalty, Romeo's loyalty to Juliet and Juliet's loyalty to Romeo, and Tybalt's loyalty to the Capulets.

Text: *Macbeth*

Question 13: How is the relationship between Macbeth and King Duncan important in the play?

There was just one response to this question.

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

Question 14: Lady Macbeth: 'What, will these hands ne'er be clean?' Discuss the theme of guilt in *Macbeth*.

This was the most popular question in Section B. There appeared to be much for candidates to explore in relation to the theme of guilt and there were a number of thoughtful responses seen.

Many candidates focused on the guilt of Macbeth and Lady Macbeth, with many tracking the characters' changing guilt as the play progresses. In relation to Macbeth, a number of candidates focused on Macbeth's initial guilt at killing Duncan and his visualisation of Banquo's ghost. For Lady Macbeth, candidates tended to focus on her apparent lack of guilt as she encourages Macbeth to kill Duncan and then her spiralling guilt as the play progresses, with her sleepwalking and her ultimate demise.

For AO2, there was some focus on Lady Macbeth's language when she continually attempts to wash her hands and also on how the doctor is able to see Lady Macbeth's guilt. Even responses awarded a mark in one of the lower levels tended to be able to offer comment on structure, particularly in relation to the changing guilt of Macbeth and Lady Macbeth as the play progresses.

Points on context for AO4 tended to be linked to the play being written for James I, the Divine Right of Kings and the messages the play would likely have sent to the audience when the play was first staged about attempting to usurp the King.

Text: *The Merchant of Venice*

**Question 15: 'Shylock is a victim, not a villain.'
How far do you agree with this view?**

There were very few responses to this question. Nevertheless, there was some particularly insightful and thoughtful consideration of the character of Shylock, with points on AO2 and AO4 used to fully support and develop the points made in relation to AO1.

Text: *Pride and Prejudice*

**Question 18: 'The action of the novel is located in a variety of places.'
Explore the significance of different settings in the novel.**

There were very few responses to this question.

The responses identified a number of significant settings, including Longbourn, Netherfield and Rosings, showing understanding for AO1.

However, as seen in previous series, the responses did not always sufficiently address all three assessment objectives assessed in Section B, to be able to achieve a mark beyond Level 3.

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:
 - demonstrate knowledge and understanding of the text
 - maintain a critical style
 - 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:
 - the type of text
 - the physical organisation of the text, including stage directions
 - the genre
 - 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:
 - the author's life
 - the historical setting, time and location
 - social and cultural context
 - the literary context
 - 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.

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom