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Examiners' Report
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Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 02: 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. Both sections carry 30 marks per question.

General Observations

During these continuing challenging times, candidates and centres should be commended for the hard 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 from across the 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

A View from the Bridge

Question 1

How does Eddie Carbone change in *A View from the Bridge*?

A View from the Bridge was the second most popular text in this section of the paper and Question 1 was the most popular question on this text.

Many of the responses to Question 1 provided an in-depth consideration of how Eddie changes in the play. Responses tended to consider Eddie's presentation at the start of the play as a traditional, hard-working man and how he shows empathy to Marco and Rodolpho when they first arrive. Many responses focused on how Eddie changes when he sees the blossoming relationship between Catherine and Rodolpho. There was some consideration of Eddie's jealousy and how this manifests in the play, with analysis of the chair scene and the language in the text, such as how Eddie's 'eyes were like tunnels'. There was also some thoughtful exploration of how Eddie is presented at the end of the play, particularly his lack of loyalty to Marco and Rodolpho and, ultimately, his feelings towards his wife, Beatrice.

From the responses, it was evident that there were lots of opportunities for candidates to show their understanding for AO1 as well as much for candidates to consider in relation to language, form and structure for AO2.

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

Question 2

Explore the theme of loyalty in the play.

This proved to be an accessible question, with a full range of points seen.

On the whole, the responses to Question 1 demonstrated a clear understanding of the theme of loyalty in the play. Responses tended to focus on the code of honour, often discussing the story of Vinny Bolzano and the irony of Eddie's actions later in the play.

A number of responses explored Marco's loyalty to his family back in Italy and the consequences of Eddie's disloyalty on them. Other aspects of loyalty covered in the responses included Catherine's loyalty to both Eddie and Rodolpho,

Beatrice's unfaltering loyalty to Eddie and Alfieri's loyalty to American laws but also to the code of honour.

For AO2, there was evidence of points covering aspects of language, form and structure. There were some interesting points made relating to Eddie's questioning of Rodolpho's motives in pursuing a relationship with Catherine, consideration of the stage directions showing the shock of the community at Eddie's actions and also points made on the structure of the text, particularly how Eddie's loyalty to the code of honour changes as the play progresses. As with Question 1, there were sufficient opportunities for candidates to address the assessment objectives.

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

An Inspector Calls

Question 3

In what ways are Sheila Birling and Mrs Sybil Birling different in the play?

An Inspector Calls was the most popular text in this section of the paper and Question 3 was the more popular question on this text.

There were a number of detailed responses to this question, which showed a thorough understanding of Sheila and Mrs Sybil Birling and how they are different in the play. A number of responses drew on the similarities between the two characters at the start of the play as a way of drawing out how the characters differ by the end. There was some thoughtful consideration of the two character's differing views on responsibility, their acceptance of blame and their attitudes to the plight of Eva/Daisy.

For AO2, there was some thoughtful consideration of the two characters' reactions to the news that the Inspector is not real. There was some analysis of Mrs Birling's tone when she addresses the Inspector, in contrast to that of Sheila. A full range of points was seen for AO2, with aspects such as stage directions considered, including how the stage directions demonstrate a similar reaction by the two characters but for different reasons (Mrs Birling is fearful that her reputation will be ruined and Sheila is devastated by the impact of her actions on Eva/Daisy). A number of responses also considered how Sheila is presented as being the voice of both the Inspector and Priestley.

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

Discuss the importance of the truth in *An Inspector Calls*.

As with Question 3, this appeared to be an accessible question with much discussion centring on how the Inspector's primary role in the play is to show each character the true consequences of their actions on Eva/Daisy. Responses often considered the Inspector's arrival, including how his questioning takes the form of 'one line of enquiry at a time'. Responses also considered how quickly characters reveal the truth as a result of the Inspector's questioning, such as how Sheila is quick to reveal the truth in contrast to Mrs Birling being more reluctant to do so.

The open nature of the question allowed candidates to approach the question in different ways. Some candidates took each character in turn, considering how they truly acted towards Eva/Daisy and the consequences. Other candidates offered an interesting perspective on the role of the Inspector, his pursuit of the truth and the messages he was trying to convey to the family as a result of their actions.

For AO2, as with Question 3, there was lots for candidates to be able to explore. For language and structure, a number of candidates considered how Eric and Sheila use the truth to condemn the actions of their parents at the end of the play. There was also analysis of stage directions for form, such as characters' reactions to the truth being revealed. There was much for candidates to consider for this question, with no discernible difficulties.

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.

The Curious Incident of the Dog in the Night-time

Question 5

How does Stephens present Christopher's relationships with different women in the play?

There were very few responses to this question. This question appeared to be an accessible question with much for candidates able to consider, as demonstrated by the indicative content in the mark scheme.

Evidence for AO1 centred on Christopher's relationships with Siobhan, his mother and even Mrs Alexander. There were sufficient opportunities also for candidates to

consider aspects of language, form and structure for AO2, including the significance of Judy's letters to Christopher.

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

Question 6

Discuss the significance of different settings in *The Curious Incident of the Dog in the Night-time*.

There were no responses to this question.

Kindertransport

Question 7

'Helga acts with good intentions throughout the play.'

How far do you agree with this statement?

There were no responses to this question.

Question 8

Explore the significance of the past in *Kindertransport*.

There were no responses to this question.

Death and the King's Horseman

Question 9

'Elesin never intends to complete his role as the King's Horseman in the play.'

How far do you agree with this statement?

There were very few responses to this question. The question appeared to be accessible, with opportunities for candidates to demonstrate their understanding of both AO1 and AO2, particularly as the key narrative strand of the play centres on whether Elesin will fulfil his duty as the King's Horseman.

Question 10

Explore the importance of different Yoruba traditions in *Death and the King's Horseman*.

There were no responses to this question.

SECTION B - MODERN DRAMA

Romeo and Juliet

Question 11

How does Shakespeare present the relationship between Romeo and Friar Lawrence in *Romeo and Juliet*?

Romeo and Juliet was the most popular text in this section of the paper, with Question 11 being the most popular question.

This question proved to be successful with there being much for candidates to explore with regards to the relationship between Romeo and Friar Lawrence. Many candidates considered how Romeo confides in Friar Lawrence and seeks his counsel when he is in need. Other aspects of their relationship considered included how Friar Lawrence gives Romeo advice, how the Friar attempts to help Romeo when he is banished to Mantua and how the Friar ultimately feels responsible at the end of the play for the deaths of Romeo and Juliet.

For language, many candidates explored the language of address used by both Romeo and Friar Lawrence when they meet. There was also some thoughtful analysis of how the Friar has good intentions when he agrees to marry Romeo and Juliet and how he warns 'These violent delights have violent ends'.

AO4 points often centred on how, as a Roman Catholic, Friar Lawrence would have been regarded with suspicion at the time the play was written. There was also consideration of the distance in the relationship between Romeo and his own father, and how this was, perhaps, typical of the time, and why the Friar would therefore have been someone for Romeo to turn to for advice.

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

'Some characters in *Romeo and Juliet* are quick to forgive whilst others do not forgive at all.'

Explore the theme of forgiveness in the play.

Question 12 appears to have been as accessible as the alternative question on this text.

For AO1, there was much discussion centred on how the ongoing feud between the two families shows that there was little forgiveness in the play. Candidates

tended to consider how Juliet is quick to forgive Romeo for killing Tybalt, how Mercutio's last line in the play shows he is unforgiving to both the Capulets and the Montagues and also how the two families ultimately, at the very end of the play, show forgiveness but only as a result of the deaths of Romeo and Juliet.

There was some thoughtful analysis of language, such as Lord Capulet showing forgiveness to Romeo for being at the Capulet ball, in contrast to Tybalt showing a complete lack of forgiveness. There was also some consideration of how Prince Escalus does not show forgiveness to the Capulets and the Montagues and how he issues an ultimatum if the feuding continues: 'If ever you disturb our streets again, your lives shall pay the forfeit of the peace'.

Many of the responses successfully explored AO1 and developed points by building in AO2 and AO4 points. For example, when considering how Tybalt is not forgiving at all, candidates often analysed Tybalt's language and explored how feuding was a typical way of settling disputes at the time the play was written. AO4 points also explored how forgiveness was often seen as a weakness at the time.

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.

Macbeth

Question 13

Macbeth: 'I dare do all that may become a man...'

Explore the significance of masculinity in *Macbeth*.

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

Responses to Question 13 often explored Macbeth's presentation as a fearsome soldier at the start of the play, how Lady Macbeth ridicules Macbeth's cowardice by questioning his masculinity when he wavers over the plan to kill King Duncan and how Lady Macbeth perceives her femininity as a weakness. A number of candidates also considered how Lady Macduff feels that her husband, Macduff, fails in his duty as a man and as a father, leaving her and her family defenceless.

For AO2, there was much focus on Lady Macbeth's language as she attempts to belittle Macbeth's masculinity in an attempt to manipulate him: 'When you durst do it, then you were a man!' There was also analysis of Lady Macbeth calling on the spirits to 'unsex' her.

For AO4, there was consideration of the traditional views of masculinity at the time the play was written, such as men being seen as courageous, and of how Macbeth fighting fearfully in battle would have lived up to the expectations of a man.

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.

Question 14

Discuss the presentation of characters who influence Macbeth in the play.

This was the most popular question on this text.

This question appears to have been as accessible as Question 13. Many responses focused on the Witches, Lady Macbeth and King Duncan as characters who influence Macbeth in the play.

There was consideration of how, initially, Macbeth shows a reluctance to listen to the Witches and shows loyalty to King Duncan. Responses then tended to consider how Macbeth begins to take on board the prophecies, particularly as a result of Lady Macbeth's influence.

There was some thoughtful analysis of Lady Macbeth's manipulation of Macbeth, particularly how she belittles Macbeth and spurs him on to kill the King. There were some interesting responses that focused on King Duncan's positive influence on Macbeth at the start of the play, when Macbeth fights in battle, but how, when King Duncan names Malcolm Prince of Cumberland, this proves to be a turning point for Macbeth.

There was much for candidates to consider in relation to AO2, with many candidates exploring the language of the Witches' prophecies and also the language Lady Macbeth uses to manipulate and influence Macbeth.

For AO4, there was much consideration of the Jacobean beliefs about witches and how Lady Macbeth acts in a way that would likely have been surprising for the audience at the time the play was written. 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.

The Merchant of Venice

Question 15

Discuss how Portia behaves in the play.

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

consider how Portia is first presented, such as through Bassanio's description of her, how she behaves in the casket challenge and also the court scene.

AO4 comments, where seen, were linked to the role of fathers and women in society at the time the play is set.

Question 16

Explore the theme of loss in *The Merchant of Venice*.

There were very few responses to this question. As with Question 15, there were no discernible issues, with much for candidates to be able to consider (as set out in the indicative content of the mark scheme). Loss is central to the events of the play, such as Antonio's loss of his ships resulting in him having to enter the bond with Shylock, Shylock's loss of his daughter, Jessica, and ultimately Shylock losing everything at the end of the play.

Pride and Prejudice

Question 17

How does Elizabeth Bennet develop in *Pride and Prejudice*?

There were just a few responses to this question. Nevertheless, there was evidence of thorough understanding of how Elizabeth develops in the novel.

The responses tended to focus on how Elizabeth is presented as a headstrong character, such as how she rejects the proposal of Mr Collins. There was also much consideration of how Elizabeth forms a fixed view of Mr Darcy at the start of the novel and shows prejudice towards him. The responses tended to track how Elizabeth's views towards Mr Darcy change as the novel progresses, as a result of Mr Darcy's actions as revealed in the letters she receives.

Many of the points made in the responses were developed with analysis of language, form and structure for AO2 and references made to context, such as how Elizabeth's views towards marriage would likely have been considered atypical at the time the novel was written.

Question 18

Discuss the significance of misunderstandings in the novel.

As with Question 17, this question appears to have been accessible. However, there were very responses.

Points tended to centre on the misunderstandings in the relationships between Mr Darcy and Elizabeth, and Mr Bingley and Jane. There were some thoughtful points seen, particularly how the modern audience might misunderstand the character of Mrs Bennet and her desperate desire for her daughters to marry, linked to the idea of marriage offering security for women at the time the novel was written.

As with Question 17, many of the candidates were able to clearly support and develop AO1 points with points for AO2 and AO4 for this question.

Great Expectations

Question 19

How does Dickens present one morally good character in the novel?

There were very few responses to this question. Nevertheless, the question did not appear to present any undue difficulties, with candidates able to choose from a range of morally good characters, including Pip, Biddy and Joe.

There were some particularly thoughtful responses seen, such as how Magwitch is a morally good character, with points centring on how he was secretly Pip's benefactor and how he risks everything later in the novel to return to Britain from Australia to see Pip. Responses focusing on Magwitch often also successfully developed ideas with reference to context for AO4, such as the view towards convicts, and their treatment, at the time Dickens was writing.

Question 20

Discuss the theme of growing up in *Great Expectations*.

As with Question 19, there were very few responses to this question. However, the question did not appear to present any difficulties for candidates, with the novel centring on Pip growing up. In the responses seen, there was also some consideration of how Estella grows up in the novel and the influence of Miss Havisham on her life.

As with the other questions in this section of the paper, there was much for candidates to be able to explore in relation to all of the assessment objectives.

Question 21

Discuss the presentation of one character you sympathise with in the novel.

There were very few responses to this question. Nevertheless, the question appeared to be accessible, with candidates able to choose any character they sympathise with in the novel.

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

Explore the theme of guilt in *The Scarlet Letter*.

As with Question 21, there were very few responses to this question. There are many examples of guilt in the novel, such as the guilt felt by Hester, Arthur

Dimmesdale and Roger Chillingworth. As exemplified by the indicative content in the mark scheme, there was much for candidates to explore in relation to all three assessment objectives.

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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