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# **Examiners' Report**

## **June 2022**

**International GCSE English Literature 4ET1 02**

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## Introduction

### Introduction

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.

Candidates and centres should be congratulated for preparing so well for this exam in still very challenging times. All questions performed well with many responses securing marks in the higher levels.

AO1 was a strong feature of both Sections A and B, with most responses demonstrating at least sound knowledge and understanding of the texts studied.

AO2 discussion was varied across responses with some candidates exploring language, form and structure in a comprehensive manner while others might just have commented on the effects of particular words or phrases from the texts, without perhaps identifying the technique used. A number of Level 4 responses were seen with thorough application of analytical detail and a convincing critical style. At Level 5, some very impressive responses were seen that used deep understanding of analytical approaches to perceptively respond to the question.

In terms of AO4 in Section B, the Literary Heritage section of the paper, some candidates performed very well, integrating relevant and purposeful detail about the influence of context into their answers to fully support the points made. Others frontloaded context with a paragraph at the start or perhaps as an 'add on' or afterthought to their essay, which was a much less successful approach. Some candidates did not include any reference to aspects of context at all. It is worth noting that literary context is valid as an approach eg with reference to tragedy, genre and literary motifs alongside social, cultural and historical context.

Candidates are advised to spend 45 minutes on each section.

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.

The total number of marks available for this paper is 60. Both sections carry 30 marks per question.

## Question 1

### A View from a Bridge by Arthur Miller

#### How is Eddie Carbone presented as a breaker of rules in the play?

Candidates explored a wide range of instances of Eddie breaking rules in the play.

Many candidates focused on Eddie's immoral affection for Catherine, and how it goes against the rules of society. Candidates also explored Eddie's relationship with Beatrice and how their marriage suffered because of Eddie's rule breaking. There was much focus on how Eddie goes against the code of honour, particularly given the tale of Vinny Bolzano towards the start of the play.

There was also much discussion of how Eddie's breaking of rules ultimately leads to his death. Stronger answers referred to the play as a modern Greek tragedy, with reference to Eddie as a tragic hero.

AO1 tended to be covered more confidently but a range of points were seen in relation to AO2, particularly the tale of Vinny Bolzano and the language Eddie uses when he is in denial over breaking the code of honour.

#### **Comments from examiners:**

- *Students were able to identify 3 or 4 areas where Eddie broke the rules, mainly by having illegal immigrants in his home, his treatment of Catherine, the Vinny Bolzano incident and its part in Eddie's downfall and his treatment of his wife.*
- *Language points were usually in support of A01.*
- *Eddie's citation of the circumstances of Vinny Bolzano was used by some candidates to present the idea that Eddie is at first entirely supportive of 'the rules' and 'the law' until it becomes his last resort in the struggle to rid himself of the unwanted 'immigrant cousins'.*
- *A few candidates insightfully noted that Eddie's attitude to Sicilian law and American law differed and cited examples of lawbreaking that were acceptable (such as stealing from the cargo at the docks) because the rules being broken were American laws.*



Arthur Miller lived throughout the cold war, the red scare and the various secret mafias. By the 1950's people were being brought to justice whilst others lived in an unforgiving society. Arthur Miller wrote this <sup>play</sup> ~~book~~ to contrast a play written by MacArthur. He adjusted the character of Eddie Carbone as of those who live life in jealousy and conviction of rights.

To begin with, Eddie Carbone is presented as a breaker of roles such as he breaks the emotional rules of marriage. "Come, don't break my heart, listen to me". Such a quote underestimates his love for his niece Catherine rather than his wife Beatrice. "When am I going to be a wife again?" this is also a reference to Eddie's love interpretation. Beatrice asks a rhetorical question, knowing she is never going to get an answer. "Come" said by Eddie portrays the ~~understanding~~ how close he seems

to be getting to his voice whilst he still calls his wife as by her birth name (he hasn't got any nicknames for her). He has broken the catholic bond and has sinned towards his god.

Moreover, Eddie Carbone is depicted as a breaker of rules ~~at~~ via his actions towards telling on their family. He broke an Italian mafia rule, which was to not show our your neighbours inside, "this is four-forty-one isn't it? [Eddie]: That's right." After several times denying what he knew was going on, he lets the officers come in and take both Marco and Rodolpho for immigrants, as it was something normal, but by the looks of what the audience can see, he is being a distressed and betrayed man. [weakened with fear] or [pressing wet palms against his face] ~~as~~ as if he is being a hypocrite as he was also an ancestor's immigrant and by the actions of jealousy he is behaving as a child.

Finally how he is presented as a breaker of rules in the play is conveyed as his unworthy character for judging. "The guy ain't right" "Dya ever get a look at him" "He sings see." "if you came to a house you wouldn't

know who is singing". Eddie refers to Pollock as a  
gay person, and for that he doesn't deserve the  
love Catherine has for him. The fact that she has the  
right to live with him is prejudging a man  
whom she likes.



This answer is sound in its knowledge and understanding of the play. The response considers several examples of Eddie's rule breaking, including the 'rules of marriage' and telling on his family.

Supporting detail is selected and there is evidence that form, structure and language have been considered.

Further consideration of language, form and structure could have helped the response to secure a mark at the top of Level 3.

Level 3, 16 marks.



For AO2, candidates should explore the use of language, form and structure.

## Question 2

**'All the characters in the play make choices that have an impact on the unfolding events.'**

**Explore the significance of making choices in *A View from the Bridge*.**

Many candidates tracked the way the events in the play unfold as a result of the choices made by characters.

Candidates tended to focus on the choices of Eddie Carbone, such as his choice to fall in love with Catherine, his choice to neglect Beatrice and his treatment of Rodolpho and Marco. There was also some consideration of the choice made by Beatrice to support Eddie and not leave him.

Several candidates managed to create a cohesive, consistent argument, such as how Catherine changes from submissive to more dominant and confrontational, evidenced by the choices she makes, and how Beatrice's allegiances to Eddie and Catherine change.

There were several insightful points seen exploring how it is, ultimately, Eddie's own choices that result in his tragic demise.

### ***Comments from examiners:***

- *Eddie Carbone remains the most prominent character in view of many candidates when it comes to making choices. Eddie's choice of adhering to the Immigrant community rules and later his choice of reporting on Rodolpho and Marco are the most popular choices frequently referred to by candidates.*
- *Catherine's choice to be free of Eddie's influence and develop relationship with Rodolpho is also seen as significant for the development of tragedy.*
- *At all levels, Eddie's failure to make up his mind about his true feelings and his choice of maintaining the status quo are seen as the root of Eddie's tragic demise.*

The tragic ending ~~of~~ of Eddie's death was the result of everyone's actions not just Eddie. The events ~~in the play~~ could be described as a ~~domino~~ perfect alignment of dominoes about to be knocked over as one event led to the other all until the last domino collapsing were the worst had occurred.

~~The~~ ~~actions~~

Eddie's actions were fueled by anger and desire. We can see this when Eddie says 'I want my name back' showing the reader that Eddie's actions were based off his desire for normality in his household again and his desire to have the old ~~and~~ Catherine ~~back~~ that loved him and admitted him. This is the fundamental root cause of Eddie's action which <sup>partially</sup> led to his death.

The sum and combination of everyone else's actions is what mainly lead to ~~the~~ Eddie's death. Marco and Rodolpho moving in, Catherine falling in love with Rodolpho and wanting to marry him, and Beatrice's desire for more affection all changed and destabilised the normality of Eddie's world ~~and~~ and that is what led to his death.





This response considers the significance of choices in the play. There is reference to Eddie's actions, as well as brief reference to those of Marco, Rodolpho, Catherine and Beatrice.

There is some evidence of personal engagement in the response: 'The events could be described as a perfect alignment of dominoes about to be knocked over'.

Further consideration of language, form and structure could have helped the response to achieve a mark towards the top of Level 2.

Level 2, 9 marks.



For AO2, candidates should not only consider how language is used, but also how form and structure are used to present ideas.

## Question 3

### An Inspector Calls by JB Priestly

#### Explore the significance of the title of the play, *An Inspector Calls*.

Many responses focused on the role of the Inspector and the significance of the Inspector's visit throughout the play, often exploring the significance of the Inspector as Priestley's mouthpiece. Several responses contrasted the impact of the Inspector's visit on the younger generation in contrast to the older generation and there was much focus on the relationship between Sheila and the Inspector, with Sheila ultimately taking on the Inspector's role, ultimately meaning that the Inspector becomes redundant in his role.

Responses in the lower levels tended to provide a narration of events, without linking points to the significance of the title.

There were some strong responses that noted the subtle play on words in the title and how confusion is introduced through the telephone call that comes in after Inspector Goole's departure, prompting polarised responses from the two generations in the play. The word 'call' was also cited as a 'call to action', which comes in the Inspector's 'blood and fire' speech warning of the consequences of inaction.

#### **Comments from examiners:**

- *An excellent multi-layered question which really worked across the ability range.*
- *Many responses to this question view the title to determine the genre of the play and then explore the mystery through the action.*
- *Most interpretations of the title have been influenced by the supernatural or ghostly nature of the character of Inspector Goole.*
- *At one level, the 'ghoulish' interference in the complacent capitalistic household is referred to be the 'divine interference' resulting from the poor and helpless class of people who have no say in the prevalent social set up.*
- *In most of the responses, candidates used the title to pick on the key words 'inspector' and 'calls' to build their response.*
- *Whilst there were many successful responses that used the role of the inspector to justify the title, some responses did drift away from the focus of the question.*

The title 'An Inspector Calls' gives off a ~~mysteries~~ ~~Mysterios~~ ~~See~~ mysterious vibe to it.

I think this because back in the day ~~if~~ if a inspector was ~~inspected~~ ~~of~~ brought into the case it would have to be something serious.



**ResultsPlus**  
Examiner Comments

This response uses the title of the play to offer a general interpretation.

There is brief mention of the Inspector and 'the case'.

There is just enough evidence of understanding for a mark towards the bottom of Level 1.

Level 1, 2 marks.



**ResultsPlus**  
Examiner Tip

If there is a quotation in the question, candidates can use this as stimulus for their answer (perhaps as a starting point).



## Question 4

### Discuss the presentation of one character you sympathise with in the play.

The most popular characters chosen were Eva/Daisy, Sheila and Eric (in that order).

For Eva Smith, the sympathy tended to be a result of her ill-treatment at the hands of the Birling family and Gerald Croft. For Sheila, sympathy was largely as a result of her dynamic change in character. There was much discussion of Inspector Goole's role in Sheila's change in character and his final speech pointing to the apocalyptic future for humanity if his lessons are not heeded.

Some candidates sympathised with Eric Birling, focusing on the bad parenting of Mr and Mrs Birling, how his father does not listen to him and there was some speculation regarding the reasons for his issues with alcohol.

A range of characters were chosen by candidates but, depending on the character, this sometimes led to rather limited arguments being presented. Some candidates chose to focus on Gerald Croft, with the main reason being his honesty, and some even argued that sympathy was felt for Edna.

A few candidates chose Mr Birling and Mrs Birling, with reasons for this including their false hopes, false sense of security and failures as parents.

A few responses started by focusing on one character and then shifted the focus to another character. In such cases, candidates tended to not be able to develop the depth of argument needed for a mark in the higher levels.

### **Comments from examiners:**

- *Candidates are almost equally divided between Eva Smith and Sheila Birling being the one evoking sympathy – Eva for her lifelong physical, mental and financial suffering at the hands of Capitalistic social order and Sheila for being 'sheltered' and 'infantilized'.*
- *For some candidates, Eric Birling evokes sympathy for he is left on his own to determine the moral course of his life.*
- *I have also come across a couple of responses with candidates sympathising with the Inspector for suffering the stubborn Birlings. However, the responses could not be developed at the higher levels.*
- *In some instances, the question was misunderstood by the candidates. Instead of choosing a character that evoked sympathy, they wrote about a character who is sympathetic to others eg 'In conclusion the inspector is a sympathetic character as he is able to bring justice to ...'*
- *At all levels, the strife between the capitalism and socialism prevailed and candidates were clearly influenced by Priestley's point of view.*
- *One comment stood out for me: Mr Birling said she (Eva) has a lot to say for herself, yet she is never given a line.*

In this whodunnit play, Priestley aims to evoke sympathy for the pivotal character, 'Eva Smith' though not seen at all in the play. Upon the arrival of Inspector Goole, Priestley presents Eva as a character who went through various accounts of suffering while still alive on Earth.

The Inspector mentions, "she'd swallowed a bit of strong disinfectant" and "burnt her inside out."

The adjective "strong" used to qualify the disinfectant reveals to the audience that if Eva needed a liquid so strong, the weight and gravity of her suffering was also strong, which they later realize in the play. Similarly, Priestley's use of deep emotive phrase, "burnt her inside out" could be parallel to the allusion of hell, which causes 'burning of souls and gnashing of teeth.'

This hellish description of the utter pain Eva Smith went through just to escape life, allows ~~not~~ the audience to sympathise with

her as they start to realize, or already know, the "hell" she faced in real life. Priestley uses this as a way to give the 1945 audience on the mistreatment of the working class in 1912 that will make them resort in the worst choice of suicide.

Furthermore, along the play, Eva Smith is presented as a suffragette that was prejudiced because of her gender. During the interrogation of Mr. Birling, the audience finds out that Eva Smith was "discharged" out of Birling's and Co. because she opted for higher pay and paved the way for a strike. The strong, imperative choice of word "discharged" used by Mr. Birling presents the ~~no~~ inhumane treatment of Eva Smith, and of working class people at the time. He sees her off like she was nothing, making me and the audience sympathise with Eva Smith at the indubitable harshness towards women like her. Similarly, even after Mr. Birling knows about Eva's suicide, he still describes her ~~it~~ as "wretched" showing no empathy or remorse towards his actions. Priestley also uses this to highlight the ignorance of the capitalist society in 1912 to the working class, which boils up hatred to capitalist like Mr. Birling as he shows no diplomacy to a sensitive issue as suicide, further paralleling ~~to~~ the treatment towards the character of Eva Smith; no care at all,



Equally, in the 1912 Edwardian Era, women were seen as subservient to men and did not have any huge privileges and liberties. They could not vote or speak freely and Priestley uses this to present the stereotype Era forced when asking for higher prices. As Mr Birling says, "it is my duty to keep labour costs down" the noun 'duty' presents the capitalist ideology of Mr. Birling that aimed only to maximise profit and not even consider the lives of ~~other~~ his employees; Eva Smith.

This allows the <sup>1945</sup> audience to question the archaic idea of capitalism and see the destruction of capitalism to the working class. As employers like Mr. Birling exploited their workers by keeping them long hours, with very little pay, erupting sympathy for Eva as she was living in poverty and was not compensated sufficiently.

Priestley also presents the character of Eva Smith as being inevitably vulnerable to the social hierarchy in the Edwardian period. We learn that Sheila orders the managers at Milwards, "to get rid of that girl" and used her capitalist power to persuade them or "close our accounts with them." Just after being fired from Birling and Co., Eva took up another job at Milwards which she is quickly fired from

due to the jealousy of Sheila Birling. She uses imperatives like "get rid" which emphasises the unlimited power Sheila has as a member of the upper-middle-class citizens, she is able to convince the manager by threatening to "close accounts" showing the exploitation of power in the capitalist society to the vulnerable working class. Eva Smith is a victim of this exploitation as she cannot even voice her opinion as she is too little in the big capitalist and powerful world, Priestley intentionally and structurally makes Eva's suffering consistent as if it never ends to make the 1945 audience not only see the corrupt nature of an over-fantasised ideology of capitalism but sympathise with her as capitalism was destroyed so hope left for Eva Smith.

Also, Eva Smith is further seen as vulnerable character to the social divide when Mrs. Birling refuses to grant her help in the Brumley Women's Charity. She refers to it as "gross impertinent" when Eva used Mrs. Birling's name to sign up for the charity. The offensive and vividly descriptive phrase of "gross ~~is~~ impertinent" shows the audience of Mrs. Birling's disgust to Eva Smith's action. The adjective "gross" presents disgust and annoyance almost similar to the way upper class citizens felt disgust at lower



class people when they asked for help. Here, Priestley also emphasises on the ineffectiveness of charity organisations to lower class citizens as they were mainly run by upper classes. Mrs. Birling was not concerned with people at all but how it looked on her social status to be part of the Organisation, allowing the 1945 audience to sympathise for citizens like Eva Smith who need help but do not get it due to the utter greed and selfishness of the upper class.

Finally, Priestley decides to present Eva as a character who was used and later gotten rid of. Eric raped her and rented her out as prostitute. He states she wasn't the "usual sort" and "pretty and a good sport" even though she didn't want to sleep with him. The remark "usual sort" connotes that Eric was involved in the business of prostitution before, which was mainly done by women of the lower class as that was their last resort to getting financial aid. The word "unusual" used to describe Eva presents that she was not used to doing things like this but had to as she had no hope allowing the audience to sympathise with her as she degraded herself just to be able to get money. Eric says she was "pretty" and a "good

spot." The adjective "pretty" emphasises on how the upper class men were only interested in outward beauty of the lower class women, showing the way Eva was only used for her beauty to please men like Eric.



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Examiner Comments

This is a comprehensive response which explores how sympathy is felt for Eva Smith/Daisy Renton.

It is a well-developed and focused response and quotations are embedded with discrimination. Critical style is assured and there is cohesive evaluation of the use of form, structure and language.

This response fulfils the criteria for Level 5.

Level 5, 30 marks.



**ResultsPlus**  
Examiner Tip

Candidates are advised to spend 45 minutes on Section A.

## Question 5

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

**‘Both Ed Boone and Roger Shears have a relationship with Judy Boone.’**

**How are Ed and Roger presented in the play?**

Candidates approached this question in a variety of ways. Some candidates first explored the portrayal of Ed Boone, Christopher's father, and then separately discussed the presentation of Roger Shears. Other responses tracked the changing portrayal of both Ed and Roger, following the events of the play as a way of structuring their answers.

The most successful responses were able to make connections within the play, contrasting the differing attitudes and actions of both Ed and Roger, as the play progresses, particularly in relation to Judy Boone and Christopher.

There were many opportunities for candidates to show understanding for AO2, such as Ed's aggressive language when he discovers that Christopher has continued his investigation into Wellington's death despite his father having told him not to. Several candidates drew similarities between Ed's aggressive language towards Christopher with how Roger speaks to Christopher, particularly when Christopher unexpectedly arrives at Judy's and Roger's house in London.

There were responses that compared the two characters. This was not necessary but did sometimes help candidates to develop their points.

### ***Comments from examiners:***

- *There was a tendency to view and compare both Ed and Shears in terms of their conduct and attitude towards Christopher. This invited compare and contrast type answers.*
- *Generally, candidates did well with this question, noting the ways in which the characters are presented, how they relate or fail to relate to Christopher, and how the audience feels about them as a result.*



Ed is presented as a <sup>realistic</sup> father figure to ~~Christopher~~ Christopher, as he shows many emotions in the play. Near the beginning <sup>of</sup> ~~the~~ the play the audience are shown their love for each other as Ed 'holds his <sup>hand</sup> ~~fingers~~ out in front of him with his fingers stretched. ~~Christopher~~... they touch fingers'. Without words Simon Stephens is able to inform the audience of their bond. This presents Ed to the audience as a loving father. Later in the play, when Christopher had ignored his father's wishes to stop investigating about Wellington, Ed shows his aggressive side toward Christopher. 'Ed grabs Christopher's arm'... 'they fight each other'. Christopher even falls ~~unconscious~~ unconscious for a few seconds. This changes how the audience see Ed as a character, however later on we have some sympathy for Ed due to

how he apologises to Christopher and when the audience learns more about what Ed has been through. Ed has been there for ~~christopher~~ Christopher, through tough times and not left, this is what the audience respects Ed for.

Mark Hadden and Simon Stephens have made this play/story with a boy (Christopher) who has Asperger's Syndrome to raise awareness and allow young people to understand their thoughts and why they act like they do.

Because Christopher has Asperger's, Ed found it hard to look after Christopher and as an audience he is presented as a lonely man who is trying his best with his son.

Mr Shears is firstly presented in the book when Christopher finds out from Mrs Alexander about his affair with Judy (Christopher's mum). The audience only know Roger to be a cheater on his wife and to have moved away with Judy. However, towards the end of the ~~1st~~ play, when Christopher arrives on the door step of his mother's new house in London, we, the audience, get to see how Roger is as a person. The first impression we get is that



Judy and Roger are have a conversation and Roger is apologising to Judy for something he did. This ~~isn't~~ <sup>is the opposite to the</sup> ~~is~~ <sup>is</sup> ~~a~~ <sup>great</sup> picture ~~because~~ the audience may have imagined. Mr Shears and Judy running away together is like a happy fairytale but when we see ~~them~~ ~~run~~ Roger apologising we get a different picture.

Roger seems welcoming to Christopher as he says "come on soldier, let's get you warmed up. You'll catch your death out here." Christopher even trusts Roger to hold and feed his hamster Toby. This makes the audience warm to Roger as if Christopher trusts him with his pet he maybe a nicer person than how we judged him to be. Roger <sup>also</sup> defends Judy when Ed uses ~~aggressive~~ aggressive language.



AO1 is generally sound in this response. This response starts by focusing on how Ed Boone is presented before moving on to consider the presentation of Roger Shears.

The answer reaches the middle of Level 3 as there is sound knowledge and understanding of the play with relevant examples, but the response lacks the necessary consideration of language, form and structure to warrant a mark towards the top of the level.

Level 3, 15 marks.



There is a choice of two questions for each text. Candidates can play to their strengths by selecting the question they feel most confident with.

## Question 6

### How is communication shown to be important in *The Curious Incident of the Dog in the Night-time*?

Many candidates discussed the logic and order-based reliance of Christopher Boone, as a boy with autism.

A number of candidates considered how Siobhan clearly understands Christopher and knows how best to communicate with him. A few candidates even considered how Siobhan, as the narrator, speaks as Christopher, clearly knowing him well.

Other examples of communication considered include how Ed understands Christopher does not like physical affection and how the stage directions show how Ed makes a fan with his hands. A few candidates contrasted Ed's behaviour with Judy's, particularly when she tries to hug Christopher upon his arrival in London.

Less successful answers merely narrated the story with some focus on the incidents where lack of communication is significant.

On the whole, candidates drew on examples from the text, and many demonstrated an in-depth understanding of the problems Christopher faces with communication. This often moved on to more subtle discussions of how communication was a problem for other characters as they tried to relate to Christopher.

#### **Comments from examiners:**

- *At all levels, Christopher's communicative ease with Siobhan and Ed Boone prevailed.*
- *There were some insightful responses to this question which considered how the language of the play depicts Christopher's unique voice to show the importance of human connection and communication within our world.*
- *More successful candidates were able to perceptively comment on the writer's craft and the author's intention in presenting the theme of communication and expected effect on the audience.*

With the apparent disabilities of Christopher, communication is paramount in the relationships within Christopher's life, and this play often explores the contexts wherein he is ~~wastreated~~ mishandled.

An exemplar for communication in this play is Siobhan, who works at Christopher's school for special needs. Siobhan helps Christopher understand people who see the world differently to him, such as when she helps him understand why "people often talk using 'metaphors'". The fact that Siobhan and Christopher are never in conflict demonstrates the <sup>effectiveness</sup> ~~importance~~ of her skill in communicating with people like Christopher. Siobhan



understands the struggles of Ed, and encourages Christopher to "listen to [his] father", and when the power of this communication helps extend the blanket over the dark truth of behind Christopher's curiosity, which is important in maintaining Christopher's relationship with his father.

Mrs. Alexander starts by struggling with Christopher's condition, but such as when he cannot eat all of a "butterberg" that the elderly lady offers him and is only able to eat "some" ~~biscuits~~ biscuits. Stephens shows the reader that regular conversations, to most of us, can be made difficult by Christopher's social illiteracy. However, Mrs. Alexander comes up against an obstacle in her <sup>discussion</sup> ~~converse~~ with Christopher when he tells her that he is taking "A-level maths" and when she says "really?", he sees her as challenging the <sup>validity</sup> ~~validity~~ of his claim. When he ~~insists~~ insists <sup>upon his truth</sup>, Mrs. Alexander pretends that it was her poor hearing that <sup>she</sup> was the justified

her question. This strengthened the relationship between the two characters and demonstrates that the ability to adapt the communication to Christopher's needs holds great power, and thus importance.

I mentioned Christopher's social illiteracy, but this is something he improves: near the start of the play, we are told that "what it means when you make a promise" by Ed, to Christopher, which is that he cannot ~~take~~ <sup>go against it</sup> ~~it~~ <sup>back</sup>, and he also cannot lie. However as we delve further into the piece, Christopher tells 'white lies' such as that he "went to the shop to get some liquorice laces and a Milky bar [and] talked to Mr's Alexander's dog" when really he was discussing his ~~pa~~ parent's affairs, which he isn't supposed to. This improvement in his communication allows him to find out a great deal in his "detective work", and be more



independent, demonstrating its significance  
in the play.

All in all, I think that we  
can see that communication  
holds great importance in this  
play, and one could argue that  
it is a lesson for all of us  
in communicating with people like  
Christopher.



**ResultsPlus**  
Examiner Comments

This answer combines thorough and sustained knowledge and understanding with effective personal engagement and a consistent focus on the question.

Aspects of language, form and structure are analysed, and relevant examples are given in support.

There is a range of points in the response for both AO1 and AO2 for a mark in the middle of Level 4. Further development of analysis could have helped to secure a mark at the top of the level.

Level 4, 21 marks.



**ResultsPlus**  
Examiner Tip

Remember, context (AO4) is not assessed in section A.

## Question 7

### Kindertransport by Diane Samuels

**'Some of the key action of the play takes place in Evelyn's attic.'**

**Discuss the significance of different settings in Kindertransport.**

There were very few responses to this question. Nevertheless, a range of significant settings were considered by candidates, particularly Eva's home in Germany, the train journey when she first travels to England, Manchester train station and the attic. The responses tended to demonstrate a clear understanding of the staging of the play, with much focus on the stage directions and how the settings are described. The responses tended to consider the overall significance of the settings, such as how the setting of the attic is representative of Evelyn's desire to shut away and hide her past life.

#### ***Comments from examiners:***

- *The focus on settings was helpful in offering a structure for the answer and many candidates used this to support a full discussion of the intentions of the play and specifically how the locations represent past, present and the discovery/concealment of the past.*

Kindertransport represents the passage of time, there are different settings because Evelyn grows up and it's like a tour that engages the reader and entertains it. From the beginning, Eva is a girl that lives with her mum, her mum was very tight and non-permissive, due to war (they are Jewish) she decides to leave her daughter, she suffered a lot but she knows that was the right thing to do, Kindertransport was an actual child transport ~~there~~ during the WW2, there was a scene, in a train, in which a man offers a loaf to Eva a little muffin to represent his superiority due to his nationality and Eva's one. Eva becomes Evelyn, a middle class woman that lives in Britain, Evelyn is always followed by "Retrodex" her book. Retrodex contains the experiences, but also is described by Evelyn as a "Paranormal effect" that occurs during the play.

Kindertransport is divided in three acts that represent the "transformation" of Eva, she has different steps during her life and is the main reason why the play changes settings. Living in 1938 for a Jewish family wasn't easy but Eva's mother decides to sacrifice her daughter for her future, she does the right thing and brings a new life for Eva/Evelyn. ~~The Evelyn~~ The play goes the way of the Eva/Evelyn generation, it is an example, but everybody can do the Eva thing in that period, but it does what Evelyn did and we don't know that there is a "Retrodex" in their lives. ~~that~~ represents the experiences of innocent people that are shellshocked, but not in a religious way, but in a psychological way. Kindertransport is immersive and clear, it talks about things that are very difficult to tolerate, now a days we have these discriminations, especially in the last period, racism is always a bad theme to face and is unacceptable that in 2022 we see these unconscious things.



Several valid points are made about the different settings in the play but there is not a consistent focus on the question.

For AO1, there is some consideration of the Kindertransport and several references are made to the text.

Closer consideration of language, form and structure could have helped to lift the response into Level 3.

Level 2, 11 marks.



The Point, Evidence, Explanation (PEE) approach can help to ensure candidates achieve a mark in Level 3.

## Question 8

### How does the character of Faith develop in the play?

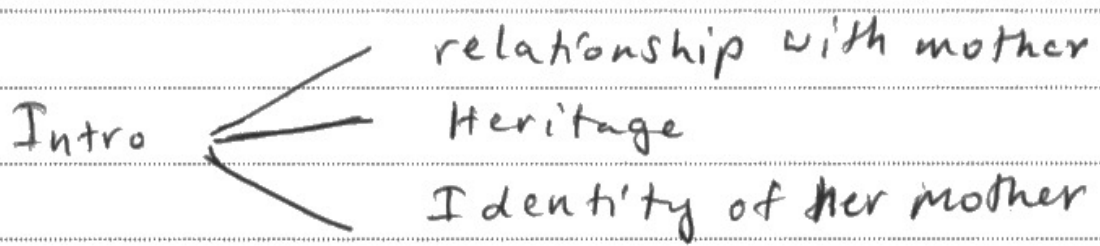
There were very few responses to this question. No discernible issues were noted.

Responses tended to consider the obvious fractures in the relationship between Faith and her mother at the start of the play, Faith's reaction when she discovers her mother's past life and how Faith appears to be different to her mother at the end of the play when she seeks to embrace her family's past by expressing a desire to travel to America to meet her family.

#### ***Comments from examiners:***

- *This was handled well by candidates who were able to describe Faith and explain the function the character has in the play, then go on to show how she develops.*





Throughout the play, Faith character develops. Her relationship with her mom ~~changes~~<sup>improves</sup> and she has a better understanding of her heritage. She also <sup>comes to</sup> understand her mother's identity.

Firstly, Faith's relationship with her mother changes <sup>as</sup> ~~as~~ she learns ~~and~~ more <sup>about her history</sup> ~~and~~ <sup>↓</sup> understanding her mother better. ~~st~~ Her relationship with her improves. They go through a fight in the play which ~~is~~ helps them. Faith expresses her anger towards her mother for not telling her about her past. During the fight she tells her mom, "A f\*\*\*king

awful, lying cow of a mother," and "I could kill you." She uses this extreme language which is unexceptable to express her anger. She later apoligizes. After this conflict, they both understand each other better. At the end of the play, they sit together. Through ~~the~~ <sup>their</sup> conversation, it is clear they have reached an understanding. They each know what they <sup>each</sup> want.

Moreover, throughout the novel Faith gains an understanding of her own heritage and family history. She does this through reading the letters of her mothers and at the end of the play when her mother talks with her about it. ~~She~~ This new information, makes her want to learn more. Through there conversation at the end of the play, it is made clear that Faith wants to meet her family even though her mother doesn't want to as she says, "I'd rather die than go back." This hyperbolic statement makes it clear that Evelyn wants nothing to do with



her past, ~~and the Faith however Faith,~~ Faith does not share the same sentiment as it now is a part of her.

Finally, Faith gains an understanding of her mother's struggle with her identity. She learns about her identity as a child which she no longer wants as a part of her. ~~but~~ In their final conversation at the end of the play, Evelyn recounts her reunion with her mother. She refuses to be called "Eva" and tells ~~her mother~~ Helga she is no longer German. She tells her mother, "Germany spat me out. England took me in." This personification ~~highlights~~ shows us that Evelyn has embraced a new identity and buried her old one. She blames her mother calling her a ~~"Ratcatcher"~~ "Ratcatcher". ~~because~~ Her mother caused her fear and terrorised her just like the Ratcatcher did to the children. All of this helps Faith understand her mother's identity and struggle better.



In conclusion, Faith's ~~gpo~~ character and personality grows throughout the play as ~~she~~ her relationship with her mother ~~changes~~ and improve and she gains a better understanding of her heritage as well as her mothers struggle for her identity.



**ResultsPlus**  
Examiner Comments

The response considers several ways in which Faith develops in the play, focusing on the changing relationship with her mother and Faith's developing understanding of her own 'heritage and family history'.

For AO2, there is consideration of language, form and structure, such as Eva's 'hyperbolic statement' showing that she wants nothing to do with her extended family, which is a contrast to how Faith feels.

Quotations are selected to support points and facilitate some analysis of language, form and structure.

There is just enough evidence of knowledge and understanding for a mark at the bottom of Level 4. Closer analysis for AO2 could have helped the response to secure a mark more securely in Level 4.

Level 4, 19 marks.



**ResultsPlus**  
Examiner Tip

Candidates can show personal engagement for AO1 by offering their own individual thoughts on relevant ideas.

## Question 9

**'Jane Pilkings and Amusa both show that they are open to the views of others.'**

**How far do you agree with this statement about the play?**

There were very few responses to this question. The mark scheme outlines a range of points candidates could make in relation to the two assessment objectives.

### ***Comments from examiners:***

- *There were good comparisons between the characters. The question offered an obvious structure which candidates used very well.*

Jane Pilkings and Amusa both show that they have an open view of others. I agree with this statement because in scene four of the play we see that Okunde, the son of the horseman of the deceased king Elesin, returns from England after hearing about the death of the king. He comes to speak with Jane Pilkings, where he shares his thoughts of the clash between the Yoruba culture and the laws of British people, how they say things as they see it and not for their true nature, he talks about his unending attitude towards his father's sacrificial duty. In this scene, although Jane Pilkings is in surprise of Okunde's words, she looked at what he was saying, the feelings he put out and how he said what he said from his perspective, Jane Pilkings put her thoughts aside and listened to him, this showed the readers how open she was to the views of other people.

However, in Scene Two, Jane Pilkings and her husband were not so considerate of the views and practices of the Yoruba culture. This scene shows us how disrespectful they were to Yoruba tradition and the people, dancing a tango in their bungalow while wearing traditional Yoruba egungun. Well aware of how sacred it is to the Yoruba society, might even be termed as a blasphemy to any Yoruba as these masks represent the spirit of the ancestors.

Amusa, the African Sergeant of Simon Pilkings, the district officer, enters, in Scene Two to warn the Pilkings of the event about to take place, Elesin's Sacrificial Suicide, but he becomes speechless in honor when he sees the Pilkings in their sacred traditional egungun costumes. He says "I cannot talk against death to a person in uniform of death". Regardless of how disrespected and mocked he felt, he ought to convey the message so the ritual can be prevented.

Amusa writes a message and leaves. Amusa's decision not to cause any trouble or misbehavior shows us how open he is of other people's views regardless of how disrespected he may feel at the moment.

However, Amusa's decision to stop the ritual also suggests how ignorant he is of the Yoruba tradition, keeping in mind of how significant this sacrifice is to their world, the Yoruba people say



the rite of passage will balance the two worlds; the yoruba and ancestral worlds, <sup>mean</sup> while Amusa is still determined to stop the sacrifice from taking place. Amusa goes to the market place to arrest Elesin as told but he was prevented from doing so by the market women and their daughters, he insists that he is on "official business" which gives the readers the idea sense of how strongly he did not want Elesin to proceed with the ritual, however, the market women insist that Elesin is simply enjoy celebrating his wedding and must not be interrupted. The daughters of the market women threaten to remove his clothes if he does not leave, Amusa and his officers leave the market.

Jane Pilkings and Amusa both show how they are open to the views of others only in some scenes of the play, in others, they were nothing close to considering the perspectives of other people, their values and what they had to say.

When it comes to language, Wole Soyinka is acutely aware of the power and tone of language which he uses as very flexible tool. The play, Death and the King's Horseman is written both in standard English and in Yoruba, Wole Soyinka says that he does this because, the educational

Standards of Yoruba people are low when it comes to English, he knew that he wanted his play to go international but he also wanted his people to enjoy the play as much as every other educated person. Wole Soyinka received heavy criticism for this but he was still firm on his choice of language.



**ResultsPlus**  
Examiner Comments

This answer combines thorough and sustained knowledge and understanding with effective personal engagement and a consistent focus on the question.

Aspects of AO2 are analysed and relevant examples are given in support.

There is a range of points in the response, particularly for AO1, for a mark in the middle of Level 4. Further development of analysis, perhaps by connecting ideas in the text, could have helped to secure a mark at the top of the level.

Level 4, 22 marks.



**ResultsPlus**  
Examiner Tip

A brief introduction and conclusion can help to ensure that the response is focused on the question.

## Question 10

### Explore the theme of fear in Death and the King's Horseman.

As with question 9, there were very few responses to this question. As the central narrative of the play centres on Elesin and the question of whether he will be courageous enough to fulfil the death ritual, there was much for candidates to be able to explore in relation to this theme.

Responses tended to contrast Elesin's apparent fear of death with Olunde's lack of fear, as he ultimately takes his father's place in the death ritual.

Fear is one of the most important themes of this modern drama.

In this text, fear, is ~~shown~~ a very fear, fear of death.

One of the most biggest fear of the world.

The King in this text is a very bad man because he wants to kill his horseman because he isn't ~~one~~ of the same culture.

The slaughterer of the horseman is in the UK, because he was a prince ~~so~~ in that time he went to UK for study there.

The boy, scared because his father is dead, come in his natural country and he ~~was~~ died.

Maybe is the ~~same~~ saddest scene on this modern drama.



There is limited understanding of the theme of fear evident in this response.

Nevertheless, there is enough understanding of the play more generally to be able to credit the response with a mark towards the top of Level 1.

Level 1, 5 marks.



Remember that in Section A, both AO1 and AO2 are assessed.



## Question 11

### Romeo and Juliet by William Shakespeare

#### Explore the theme of anger in *Romeo and Juliet*.

Many candidates chose to explore the theme of anger in the play through the depiction of characters such as Tybalt, Mercutio and Romeo, and how their actions contribute to the unravelling of events in the play.

Many candidates were able to identify the theme of anger from the Prologue and how it permeated to all levels of the Montague and Capulet household, including the servants. Stronger responses were able to successfully comment on the writer's craft and stage craft and how it helped to bring out the theme successfully.

Many responses focused on the brawl at the beginning of the play. There were also several responses that focused on Lord Capulet's anger when he threatens his daughter when she refuses to marry Paris.

Contextually, many discussed the frequency of street brawls in Elizabethan England; some were even able to name specific incidents and individuals.

#### **Comments from examiners:**

- *Many candidates' responses to questions relating to the theme of anger in Romeo and Juliet had been influenced by the 'ancient' rivalry between the Capulets and Montagues.*
- *Among characters, the most popular was Tybalt, whose anger and quickness of temper prevailed in references. Tybalt's and Mercutio's duel resulting in Mercutio's death was referred to by many candidates as one incident that triggers a chain of events leading to the final tragedy.*
- *At one level, anger was explored as the root cause of all significant decisions made by characters and at other levels, anger is seen as a 'catalyst' for all major incidents in the play.*
- *Candidates were able to explore a range of examples from societal, to familial, to domestic, and deal with these in some depths.*

Romeo and Juliet is a love-story written by William Shakespeare. It is set in the Elizabethan era and centers around the story of two 'star-crossed lovers'. The main themes in the story are death, love and fate. The theme of anger is also a very prominent theme which will be further highlighted.

The first way in which the theme of anger is seen in Romeo and Juliet is in the prologue. The fourteen line sonnet uses terms like 'ancient grudge', 'civil blood', 'two foes' and 'parent's strife', foreshadowing the story and giving introducing themes of ~~fate, death, and~~ anger, fate, love and death.

The theme of anger is then shown in the first ~~st~~ act of the first scene of the story. The story starts off with the fight of the workers from the Montague and Capulet household. Sampson claims 'A dog of the Montague house moves me,' highlighting that this fight ~~is~~ has no deep meaning or purpose, however, it is clearly very big as ~~the~~ even the workers just fight each other on the streets of Verona. It shows the intense anger both households have and ~~it~~ show how even when they look at people from the opposing house, anger arises in them and triggers them, resulting in a fight.

The second way in which the theme of anger is shown in Romeo and Juliet is through Prince Escalus's speech. When he sees the violence on the streets between the two households, he claims 'throw your mistemper'd weapons to the ground' and warns both households that if they disturb the peace of Verona again, 'your lives shall



pay the forfeit of the peace! This shows how the conflict between the two households is so large that it involves everyone on the streets of Verona. This angered the Prince due to which he states if this is repeated, the disturber of peace will be condemned to death.

Another way in which anger is shown in Romeo and Juliet is through Tybalt's anger on Romeo ~~bei~~ crashing the Capulet party. He claims 'this, by his voice, should be a Montague!', 'fetch me my rapier! This shows ~~that~~ the anger Tybalt felt by just knowing Romeo is present. The fact that he wants 'to strike him dead' for being there ~~shows~~ ~~the~~ sheds light on the intensity of the feud and highlights the high level of anger. Due to this anger, Tybalt sent Romeo a letter asking him to fight him, however, Romeo does not indulge in this fight as he is now secretly married to Juliet and related to Tybalt. ~~Romeo hints this to~~ claims ~~that~~ This would be seen as unmanly during this time.



'good capulet, which name I tender as  
dearly as mine own' and refuses to  
fight. ~~Tybat~~ As Tybalt repeatedly  
insults Romeo, Mercutio is unable to  
bear hearing his best friend getting  
insulted, so he steps in and fights  
Tybalt. Romeo ~~comes~~ tries to  
stop this fight which results in  
Tybalt, 'under Romeo's arm' thrusting  
Mercutio. Mercutio claims 'A plague  
a' both houses!' before dying. This  
shows Mercutio's anger as he is hurt  
and now loses his life ~~or~~ due to  
a feud that did not even  
involve him.

Anger is then shown through Romeo's  
revenge on Tybalt for Mercutio. After  
losing Mercutio, Romeo is infuriated  
and claims 'either thou or I, or both,  
must go with him' and fights  
Tybalt. This side of Romeo would  
be seen as more manly in the  
Elizabethan era as men were supposed  
to be more fiery and headstrong.  
This fight results in Romeo killing

Tybat out of intense anger.

As a result of this, anger is further shown when the Prince re enters the streets after Mercutio and Tybat's death. Sticking to his warning, he decides to banish Romeo instead of sending him into exile. This is because he knew ~~to~~ Tybat killed Mercutio first. He highlights the tremendous effect of the feud as it took his blood, who ~~fy~~ Mercutio away.

Anger is further presented through Lord Capulet's argument with Juliet. After Tybat's death, he forces her to marry Paris, when she disagrees, he threatens to disown her and calls her a 'wretched' showing his anger.



This is a well-crafted and assured response which covers a lot of relevant ground, focused on the question. Arguments are developed and quotation is selected and embedded with assurance.

AO2 is often used to develop points for AO1, with some close evaluation of language, form and structure.

There are references to context embedded throughout the response, including attitudes towards masculinity. However, further evidence of understanding of context could have helped to secure a mark more securely in Level 5. Further evidence of assured understanding in the selection of points could also have helped.

Level 5, 25 marks.



More successful responses will intertwine AO1, AO2 and AO4 to fully develop ideas.

## Question 12

**'Friar Lawrence acts with good intentions.'**

**How far do you agree with this view of the play?**

Many candidates agreed with this statement and a considerable number oscillated between agreement and disagreement. Most candidates reached a firm viewpoint by the end of their response.

There was much discussion on intention versus actions of the Friar, focusing on how, on multiple levels, they do not match. The majority of candidates explored the influence and significance of the Friar in the series of events that led to the deaths of Romeo and Juliet.

The environment of the time was referred to by some candidates, who were able to use their knowledge of the atmosphere of deep suspicion felt towards Catholic priests to comment on how the Friar may have been seen as an unreliable confidant and even a reckless influence on Romeo and Juliet.

### **Comments from examiners:**

- *Candidates at all levels believed that Friar Lawrence acted in order to bring about the end of the feud between the Montagues and Capulets.*
- *Candidates commented on Friar Lawrence's actions being the direct cause of the play's tragic outcome. However, candidates also believed that the Friar, though acted rashly at occasions, succeeded to achieve peace in the end after bravely accepting his responsibility.*
- *There was an interesting comment about how the Friar seems to come through everything unscathed, despite having a pivotal and influential role in the events that lead to the deaths of the two young people.*



In Romeo and Juliet I partly agree that friar Lawrence acted with good intentions. However he definitely acted with selfish intentions on occasion. In Romeo and Juliet there is a lot of religious context stemming originally from Arthur Brooks' ~~original~~ "Romeus and Juliet" written in 1562 for the Elizabethan audience a very religious society who believed in fate which just happens and cannot be changed.

I think that Shakespeare's ~~and~~ ~~presents~~ Romeo and Juliet presents ~~the~~ the "star crossed lovers" as the ones who have been wronged by society views the ancient feud between families and friar Lawrence contrasted by Romeo and Juliet where they are seen to ~~not~~ disrespect the honorable idea of marriage

~~the first~~ one time where friar Lawrence

~~As Friar~~ acts with good intentions is when he marries Romeo and Juliet as he believes in true love and feels for them as they are stuck ~~between~~ between the family feud. However ~~he also lies~~ also lies for them proving he is not a truly religious man when dramatic irony is used when he says "on Thursday, sir? the time is very short" to Paris when he states when he is due to marry Juliet knowing full well he has just married Romeo and Juliet.

Another time is when he gives Juliet the ~~poison~~ poison to fake death the insinuation of killing yourself was seen as a sin yet he helped her fake it another lie all of these he acts with good intentions but ends up making the wrong decisions arguably Friar Lawrence could be to blame for the deaths.

However ~~the~~ one <sup>time</sup> ~~time~~ he acted with selfish intentions ~~at~~ was when he went to the tomb and saw Romeo dead and ran, he ran to escape blame and to protect himself.

You could say they were "rash" decisions



made quickly because he had no time. After all the play has a rushed sense of urgency throughout with many references to time like "what sadness lengthens Romeo's hours?" even though ~~the~~ <sup>it</sup> ~~play~~ is only set in the space between ~~the~~ ~~the~~ Sunday morning to Thursday morning ~~they~~ meet Romeo and Juliet meet and fall in love in the space of under 24 hours and when usually couples would court for a while but instead ~~Rom~~ Paris and Juliet were to be married quickly.

The 21st century audience probably agree that Friar Lawrence acted with good ~~intent~~ intentions as we have more modern views on the play like Shakespeare presenting love as something to risk ~~it~~ everything for and he helped the young couple do that however the audience in Elizabethan times probably thought he was an immoral man who should have ~~be~~ advised against it.

In the time when it was written many people believed in horoscopes so when in the prologue the couple are referred to as

star crossed lovers the audience probably sided with them ~~and~~ as they were meant to be so when Lawrence helps a friend <sup>friend</sup> and agreed to marry Juliet and Paris he was effectively breaking ~~es~~ up fate.



**ResultsPlus**  
Examiner Comments

In this response, there is a combination of relevant personal engagement with sound knowledge and understanding of the play.

The response is focused on the question and relevant support is embedded.

AO4 is addressed, including the views of the Elizabethan audience on fate.

Closer analysis of language, form and structure could have helped the response to have achieved a mark in Level 4.

The response fulfils the criteria for Level 3, so a mark at the top of the level is appropriate.

Level 3, 18 marks.



**ResultsPlus**  
Examiner Tip

AO4 could be addressed through considering how different audiences would respond.



## Question 13

### Macbeth by William Shakespeare

#### In what ways are the Witches important in *Macbeth*?

This appears to have been an accessible question. Most candidates were at least able to identify the role of the Witches and their importance in influencing the decisions made by Macbeth. A few candidates successfully contrasted the differing reactions of Macbeth and Banquo to the Witches. Some candidates referred to Lady Macbeth as the fourth witch, as her traits match those of the Witches.

The more successful responses were able to explore the significance of the Witches in the dramatic structure of the play. For example, some candidates were able to explore how Shakespeare shows the importance of the Witches by introducing them in the first scene of the play, even before we meet Macbeth. Many also explored the significance of Hecate.

For AO2, some candidates successfully focused on the trochaic tetrameter used by the Witches as opposed to the iambic pentameter used by the other characters. There was also analysis of the language of the Witches, as well as the language of Macbeth and Banquo when responding to them.

Most candidates, when discussing context, referred to the Jacobean views of witchcraft and the supernatural. There was also consideration of the interest in the supernatural shown by James I.

#### **Comments from examiners:**

- *Many candidates responded to the question relating to the Witches as influenced by Shakespeare's intention to please King James I, who had uncanny interest in witchcraft and practical involvement in witch-hunting.*
- *At all levels, the prophecies of the Witches are viewed as 'catalysts' to the theme of ambition and Macbeth's growing reliance and belief in witches reduces the otherwise stalwart tragic hero into a buffoon.*
- *Candidates at some levels seemed to believe that Shakespeare used the Witches in order to influence the mind of 'brave Macbeth' to get him to commit regicide solely for the purpose of cautionary advice to the general public against thinking ill of the king.*
- *Many candidates were able to interweave context into their answers in a natural, organic manner showing that they appreciated the social and historical echoes in the text.*
- *A few discussed Lady Macbeth as a fourth witch, with some nicely linking 'unsex me' to the unwomanly like appearance of the witches.*
- *Social historical context was enlightening, when it looked at the role of witches, regicide in Jacobean England, and the role of the supernatural in foreshadowing death.*

The 3 witches in the play Macbeth have important roles to play.

The importance of the witches is that they create suspense on arrival. Whenever Macbeth was entering the woods suspense was on air.

The 3 witches are known for being untrustworthy in the book.



**ResultsPlus**  
Examiner Comments

There is very limited understanding evident in this response, such as how the Witches are 'untrustworthy', for a mark at the bottom of Level 1. This mark rewards the limited understanding for AO1 whilst reflecting the lack of evidence of understanding for AO2 and AO4.

Level 1, 2 marks.



**ResultsPlus**  
Examiner Tip

It is worthwhile candidates spending a moment considering which question on the text they feel best placed to answer. A brief plan at the start could help candidates to think about the range of points they are able to make on their chosen question.

## Question 14

### Explore the theme of ambition in the play.

There was much focus on Macbeth and Lady Macbeth, with many responses considering Lady Macbeth's role in fuelling Macbeth's ambition. More successful responses also considered Banquo and his ability to quell any sense of ambition.

A few candidates thoughtfully considered Macduff's ambition, following the murder of his wife and children, to end Macbeth's tyrannical rule.

For AO2, many candidates considered Lady Macbeth's language, particularly in her quest to 'unsex' herself as a woman in order to become powerful. Some candidates who discussed Lady Macbeth did, however, drift away from the focus of the question.

For AO4, as with question 13, many responses concentrated on the significance of the Divine Right of Kings, and how this was interrupted by Macbeth's ambition. There was also discussion of how Lady Macbeth goes against the expectations of women at the time the play was written.

### **Comments from examiners:**

- *Many candidates wrote about theme of ambition as the 'tragic flaw' explaining that ambition is at the root of all the bloodshed in the play. They viewed ambition as the destroyer of peace and harbinger of chaos.*
- *Some candidates also distinguished positive ambition from the negative one. The positive being the desire in Malcolm to restore peace and order in the country.*
- *At all levels, the candidates discussed the strong uncompromising ambition in Lady Macbeth which she transfused in Macbeth who was earlier a bit shy and reluctant.*
- *Candidates also referred to the unsettling impact of ambition on the characters of Macbeth and Lady Macbeth.*
- *The majority successfully analysed how the unbridled ambition leads to guilt, hallucination and finally death of the characters.*

In the play of Macbeth, Shakespeare presents the theme of ambition through Lady Macbeth. This is illustrated by Lady Macbeth's constant actions that go against the typical female and wife in the Jacobean Era. An example of this is the line 'unsex me here'. This line suggests that Lady Macbeth wants to remove her femininity and become more masculine. This conveys ambition as it validates the fact that Lady Macbeth is willing to give up her femininity for more power and success. In addition, the word 'unsex' is a use of imperative language and shows ~~a~~ <sup>the</sup> commanding nature of Lady Macbeth. ~~Women in Jacobean li~~ In addition, she is commanding evil spirits, which shows courage and bravery, which ~~is~~ <sup>are</sup> not words used to describe typical Jacobean women. Women in <sup>the</sup> Jacobean Era were seen as less to men and should obey their husbands. However, when Lady Macbeth is using commanding language this completely juxtaposes the typical Jacobean women. This shows ambition as conveys a Lady Macbeth willing to do anything to become powerful, even if it goes against morals.



Furthermore, Lady Macbeth uses gothic language frequently throughout the play. An example of this is 'take my milk for gall'. The word 'gall' means poison and is use of dark language. Also she says the word 'knife' ~~repeatedly~~ repeatedly. A knife is used to kill and slice. It is not something associated with women in Jacobean times. ~~She~~ This shows ambition and shows Lady Macbeth is willing to overcome stereotypes for success.

In the play of Macbeth, Shakespeare presents the theme of ~~the~~ ambition through Macbeth. This is conveyed ~~from~~ from Macbeth's willingness to kill ~~the~~ King Duncan <sup>to become king</sup>. This is presented through the stage quote 'Enter Macbeth with two bloody daggers'. The fact that ~~the~~ Macbeth had taken two daggers with him to kill ~~was~~ King Duncan shows his ambition to kill King Duncan. Macbeth taking two daggers suggests that it will make sure that King Duncan dies. This could convey that Macbeth wanted King Duncan to die. Furthermore, people in Jacobean times believed in the Divine of Right Kings. It means that ~~the~~ the king of England was rightfully chosen by God. However, when Macbeth kills King Duncan to become king, this completely disregards the Divine of Right Kings and also this means going against God. Theoretically this means not only was Macbeth willing to ~~go against the~~ <sup>kill a</sup> king but also willing to go against God. This portrays gargantuan courage, ~~and~~ bravery and also go a lot

of ambition, as this was considered a huge risk.

In the play of Macbeth, Shakespeare presents the theme of ambition through Macbeth. Near to end of the play Lady Macbeth is ~~seen~~ <sup>described</sup> ill but Macbeth is no where in sight to tend his wife. This is presented through the line 'this disease is beyond my practice'. This presents the disease as awful and should mean that Macbeth should definitely be by his wife's side. However, due to his ambition he is too busy protecting his status of king. A typical Jacobean man should always be protecting his wife but Macbeth's complex goes against this.



This answer sustains a relevant argument and addresses all AOs, including context.

A critical style is deployed, and the candidate works methodically through a number of valid and supported points, considering the ambition of Lady Macbeth and Macbeth.

A range of valid points on context are embedded throughout the response, including in relation to the stereotypical view of women at the time the play was written and the Divine Right of Kings.

Understanding of AO2 is thorough, with language, form and structure all considered in the response.

Further development of ideas and analysis could have helped the response to achieve a mark towards the top of the level.

Level 4, 21 marks.



Remember there are three parts to AO1:

- demonstrate knowledge and understanding of the text
- maintain a critical style
- present an informed critical style

## Question 15

### The Merchant of Venice by William Shakespeare

**'Shylock lacks any power throughout the play.'**

**How far do you agree with this view?**

Many candidates explored Shylock's character from different angles and there was much focus on how he was treated by the other characters in the play.

Candidates tended to consider how Shylock was powerless in most parts of the play except for the bond, which gave him a false sense of power only to be destroyed in the courtroom scene. Responses also tended to consider Shylock's punishment, including how he was forced to convert from Judaism to Christianity.

There was some consideration of the power Shylock has over his daughter Jessica, before that power also seeps away from him when she elopes with Lorenzo.

Most candidates adopted a balanced approach, before reaching a final conclusion.

For AO2, candidates were often able to explore the language used by Shylock in his pursuit of power with the bond as well as the derogatory language used by other characters towards Shylock.

For AO4, many candidates discussed the widespread anti-Semitism at the time the play was written and commonly referred to the treatment of Jews in 16th century Venice. There was also consideration of how the modern-day audience might view how Shylock is treated in contrast with the audience when the play was first staged.

#### **Comments from examiners:**

- *Responses discussed Shylock lacking power because of his Jewish background.*
- *Candidates referred to the lack of opportunities for the Jewish community of that time in Italy. They presented critically the treatment of the Jews referring to several abusive terms used for them.*
- *Some candidates argued that Shylock's attitude towards the Christian characters was the direct result of what he had received from them. There was strong awareness of 'anti-Semitism' and the candidates' critical judgement of the play in general was influenced by that awareness.*
- *There was very good integration of comments about Shylock's status in the play with the prejudiced attitudes of the society contemporary to the performance.*



Throughout the play 'The Merchant of Venice', Shakespeare aims to present Shylock as an outsider to the other Christian characters in order to appeal to the Elizabethan audience at the time, who would have sympathised and indeed encouraged the religious prejudice against the Jews. ~~As a result of this,~~ for the most part. In spite of this, Shakespeare appears to give Shylock with the initial upper hand via the bond and for the majority of the play, Shylock's character is presented to give in to his overwhelming desire for revenge and is thus solely focussed on making Antonio pay. Shakespeare achieves this portrayal of Shylock predominantly through his use of animalistic and predatory imagery to describe his character.

Shakespeare initially establishes a resentful and bitter relationship between Shylock and Antonio to establish the foundations for Shylock's desire for revenge and power over Antonio. This is exemplified in their first scene together (in Act 1 scene 3) where upon Antonio's interference,

Shakespeare has Shylock say "If I catch him <sup>once</sup> upon the, I will feed fat the ancient grudge I bear him". Here Shakespeare's use of animalistic imagery through the active verb "feed" has two primary aims. First, Shakespeare aims to dehumanise Shylock in order to further present him as an outsider to the other Christian characters - in presenting him as an ~~own~~ animal or savage, Shakespeare alludes to the belief at the time that Jewish people were inferior to the Christians and thus looked down upon. However, Shakespeare also makes it apparent that Shylock's character has a built up hatred towards Antonio and indeed is desperate for an opportunity to "feed" his desire - his desperation is further emphasised in the adjective "ancient" which gives an explicit sense of a long term sustained hatred between the two. As a result of this interaction between the two characters, Shakespeare presents Shylock's character with the perfect opportunity to exact his revenge - thus in then he does have the power in the play as seen as Antonio agreed to his bond.

As the play progresses and reaches it's climax in act 3, Shylock is then presented to be complacent and ~~at~~ content in the feeling of control and power. Indeed Shakespeare addresses Shylock's call for common humanity whilst also taking away my sympathy for his character by having Shylock explicitly state his intentions. This is evident in his monologue 'Hath not a Jew eyes?' when he initially

states "To bait fish withal; if it will feed nothing else, it will feed my revenge." Here Shakespeare again uses animalistic imagery to further alienate Shylock and present him as a savage. The repetition of the verb "feed" here is more striking given his malicious intent to strip a pound of flesh from Antonio. Shakespeare makes it clear that Shylock holds the power to execute this in stating to the audience that his sole reasoning is for mere revenge. The phrase "To bait fish withal" - emphasizes how Shylock places a more symbolic consequence of his actions as opposed to a practical outcome - the flesh is useless but it satiates his desire for revenge.

Shakespeare aims to further take away from Shylock's humanity by presenting him as the obvious aggressor at this stage in the play. This is exemplified in the quotation "The villainy you teach me I will execute, and it shall go hard but I will better the the instruction." Shakespeare's use of the verb "execute" (having overtones of a malicious action with the intention to kill) reveals to the audience how power has overwhelmed Shylock's character and his desire to reverse the roles after ~~so long~~ being subject to prejudice for a long time is further apparent in Shakespeare's use of the verb "teach" which seems to place responsibility not just on Antonio - but also perhaps the Christian Elizabethan audience.



at the time (hence the direct address of "you teach me"). Here Shakespeare aims to challenge the humanity of the audience as religious and racial prejudice has arguably justified Shylock's desire for revenge and subsequent rise to power. However, his intent to "better the instruction" (the idea of fighting fire with fire) ultimately backfires which allows Shakespeare to teach his audience that power and revenge have a destructive nature which clouds one's own judgement. Given this is a problem play with a moral teaching, it is therefore logical that Shakespeare has gifted Shylock this power until this point in the play.

It is only until Act 4 scene 1, where Shylock's arrogance and complacency with the Law causes his downfall and loss in power. This is evident in the quotation "I take this offer then. Pay the bond thrice And let the Christian go." Shakespeare's use of short simple sentences in Shylock's speech here juxtapose to his prior lines where the repetition of the phrase "I'll have my bond" (repeated 3 times) ~~which makes his intentions~~ - emphasising his confidence and a defiant refusal to come to a compromise therefore make his sudden loss in power all the more explicit to the audience. Not only does this moment release the built up tension for the audience as Antonio was presented to be assigned to his fate, however it also allows for Shakespeare to further alienate Shylock. Previously



Shylock's character was guided by the Law - however now that the Law sides against him, he has no power and finds himself being attacked by the Christians once more. For the Elizabethan audience this moment is a great triumph over the vile Jew, however a more modern audience may view this as a tragedy for Shylock's character, who was repeatedly presented the opportunity to show mercy.

Overall, within The Merchant of Venice, Shakespeare does grant Shylock with the initial upperhand and power over the Christians, however he ultimately does this merely to accentuate his sudden fall from this feeling of control. Shakespeare's purpose in this is to not only satisfy the audience by taking down the Jewish "villain", but it also allows him to reveal the destructive nature of power and revenge and how this corrupted Shylock's character. This is evident in his penultimate line "I am content". This line is short and emphatic - emphasizing his defeat and justice to better the instruction; instead he has lost all his possessions and once again has been ridiculed by the Christians.



This answer sustains a focus on the question and addresses all three assessment objectives, including context, throughout the response.

The response considers how Shylock pursues power throughout the play and how, ultimately, it 'backfires'.

For AO2, there is close evaluation of language, form and structure throughout the response, often as a way of developing points for AO1. References to context are integrated throughout the response for AO4.

A critical style is deployed, and the candidate works methodically through a number of valid, well-developed and supported points.

This response fulfils the criteria for Level 5 and therefore warrants full marks.

Level 5, 30 marks.



Remember, in addition to AO1 and AO2, context (AO4) is assessed in this section.

## Question 16

### Explore the significance of marriage in *The Merchant of Venice*.

Many candidates successfully considered the significance of the marriages of Portia and Bassanio, Shylock and Leah, Jessica and Lorenzo and Nerrisa and Gratiano.

Much discussion centred on the significance of the casket challenge and the control Portia's father has over her and her future husband even though he is dead. Some candidates also explored Bassanio's intentions in wishing to pursue Portia and how this narrative strand leads to Antonio taking the bond with Shylock. There was also consideration of how Jessica elopes with Lorenzo as a way of escaping her father, even converting to Christianity.

There were some perceptive responses that considered how Shylock's reflection on his own marriage revealed a different side of his character.

More successful answers could link the idea of marriage to the socio-cultural background of the play. Points included how marriage was seen as a financial and social contract and how fathers had authority over their daughters and the choice of who they would marry.

#### **Comments from examiners:**

- *Candidates' responses to the question relating to marriages had been influenced by the modern concepts of marriage. However, candidates also reflected understanding of the context in which the play was written.*

In the play, The Merchant of Venice, Shakespeare explores many themes and ideas such as themes of prejudice, wealth and greed. He uses several techniques and the constructs of many characters to further develop these themes; one such ~~key~~ technique is the significant role of marriage in the play. It is significant in that it develops many of these aforementioned themes throughout the play by demonstrating the motives of certain characters for marriage, developing both the characters and the themes.

One significant role of marriage in The Merchant of Venice is that it develops the inextricable links between love and greed. For example, when Bassanio makes Antonio aware of his intentions to marry Portia in Act One, his first description of Portia is to say "In Belmont there is a lady richly left, And she is fair." This demonstrates Bassanio's exploitative nature as his ~~order~~ priorities are made clear to the audience through the order by which he describes Portia's values. ~~His~~ The description of wealth first illustrates that - to Bassanio - wealth is the most important cause for marriage and love. This is a recurring idea throughout the play with various characters



demonstrating the inextricable link between wealth and love. ~~And~~ Furthermore, Bassanio's second description of Portia as 'fair' is also notable as it demonstrates that superficial, external appearance is more important than the quality of personality to Bassanio tying into themes of appearance and reality that appear throughout the play. The use of 'fair' could also ~~connect~~ tie in to ideas of prejudice as fairness being a positive virtue would imply that darker skin is unattractive. Therefore, marriage has a significant role in the play as it further themes of love and prejudice whilst making clear the motivations of characters to the audience.

Furthermore, marriage plays a significant role in the theme of prejudice as seen in Act 1, Scene 2, wherein Portia - whilst in the process of looking for a suitor to marry - demonstrates her prejudice (in a scene that would be comical to Shakespearean audiences). This is particularly notable when Portia states she would not marry a man with "the complexion of a saint, and the complexion of a devil." The word "complexion of a saint" being irrelevant to Portia demonstrates that in marriage the quality of character is not as important to Portia as the external appearance. The comparison of a dark complexion to that of a 'devil' is also particularly important as it continues the semantic field of hell throughout the play which is associated with any character that is different to the white Christians. It ~~is~~ demonstrates the intolerance of the Christians, in that anybody who is different is immediately compared to the 'devil', a great evil. Therefore, marriage plays a significant role in that it develops themes of ~~to~~ prejudice and intolerance.

Moreover, marriage is also vital to the characterisation of Shylock in the play as it ~~clearly~~ elucidates a sentimental and emotional side of Shylock to the audience. Throughout the play, Shylock is presented as avaricious, focussed entirely on wealth and monetary gain, however his <sup>implied</sup> marriage to Leah is key in demystifying the emotional side of Shylock. He states he "would not have given it for a wilderness of monkeys" in reference to Leah's cry, demonstrating that Shylock too, has a sentimental angle to his character. His blatant disregard for the value of the trade demonstrates that not all love in the play is tied to greed.

In addition, marriage is also shown to extend beyond religion with feelings of love being enough for Jessica to convert to Christianity. This is seen by Lorenzo and Gratiano's exchange wherein Gratiano plays on words saying "a gentle and no Jew?" in reference to Jessica. His use of the word 'gentle' refers to both Jessica's nature and also serves two purposes: it refers to Jessica's nature and it is a pun on 'gentile' meaning non-Jew demonstrating how Lorenzo's love allowed Jessica to convert to Christianity.

Moreover, marriage in The Merchant of Venice is also key as it develops ideas of appearance often differing from reality. This is demonstrated in the ~~subtext~~ various suitors attempting to win Portia's hand in marriage through the choice of caskets. An example of this is Morocco finding a scroll that says "all that glitters is not gold." This quotation demonstrates ~~that values of~~ that true intrinsic value is not always



reflected externally, with the use of 'gold'. This idea is also developed  
The use of 'gold' demonstrates this as gold is a precious and valuable  
metal that appears dull when initially mined. This idea is continued  
by Bassanio when he is looking for marriage stating "the beautiful scarf  
Veiling an Indian beauty." This is key as it develops the implicit racism  
in the play with "Indian beauty" being a negative due to darker complexion.  
Therefore marriage plays a key role in the play as it <sup>develops</sup> ~~demonstrates~~ various  
themes such as prejudice and appearance versus reality.

In conclusion, marriage plays a very significant role in The Merchant  
of Venice as the various uses of marriage (both in the future - Portia  
and her suitors - and the past - Shylock's previous marriage to Leah)  
develop the characterisation of characters such as Bassanio, Portia and  
Shylock by clearly outlining their motivations. Bassanio is motivated by  
wealth and greed (in part) and Portia, ironically, is outwitted by  
appearance and prejudice. Therefore, marriage is significant in The Merchant  
of Venice as it develops various themes including: prejudice, greed,  
wealth and appearance.



This is a mature, well-crafted and assured response. References are well-selected, and a good deal of ground is covered, including Bassanio's intentions in wanting to marry Portia and in-depth exploration of the casket challenge.

There is cohesive evaluation of language, form and structure throughout the response, which is used to develop the points in relation to AO1.

Further points on context, integrated throughout the response, would be required for a mark at the top of Level 5.

Level 5, 28 marks.



For context, candidates could comment on several 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



## Question 17

### Pride and Prejudice by Jane Austen

#### Explore the theme of prejudice in the novel.

Most responses centred on Mr Darcy and Elizabeth and how, eventually, they overcome the prejudice they hold towards each other. Some candidates also considered how characters have a misplaced positive view of Mr Wickham.

Other examples considered included Catherine de Bourgh's dislike of Elizabeth and the Bingley sisters' disapproval of Jane Bennet.

The mark scheme exemplifies the range of opportunities to demonstrate understanding in relation to the three assessment objectives for this question.

#### **Comments from examiners:**

- *Responses were focused on Mr Darcy and Elizabeth Bennet. The critical judgement of candidates was influenced by the characters' social standing and their personal charms.*

'Pride and Prejudice' by novel was written by Jane Austen in 1813. She started to write novels from her childhood. She is the first female in England who made her profession as writer. She never got married. In her writings are simple and colloquial, she doesn't give much narrations. She limits her novels around few families and country side too villages. 'Pride and Prejudice' is one of her best novels well known in whole over the world. Austen touches so many themes in this novels. Like love, marriage, social class, Pride, Prejudice, money and social estate.

According to Austen Prejudice is one of the important theme that is seen the novel, which predominates the main characters. But all her novels have an happy ending after they overcome their barriers of misunderstanding and tension, by the main character,

Miss Elizabeth the main Protagonist of the novel is the second daughter of Mr. Bennet, who is smart, intelligent and witty spirit. Quick to pass a judgement towards others. Mr. Darcy one of the main male Protagonist of the novel who is very rich, owner of Pemberly estate, who is inclined to Elizabeth. But the first impression of Elizabeth towards Mr. Darcy is rude, Proud and uncharitable. She Refuses his first proposal because she was wrongly influenced by Mr. Wickham, who was the son of the very cunning towards the Mr. Darcy, to get some share of the property and blamed him of mistreatment. Elizabeth had Prejudice towards Darcy for another reason too, he had separated Miss Jane and Mr. Bingley. She thought that Mr. Darcy was too Proud because of his possessions.

Mr. Darcy ~~was~~ had also pre-judgement towards Elizabeth because she came from a middle class family, and especially the sarcastic behavior of Mrs. Bennet and improper behavior of her sisters in the assembly, or ball evenings were ridiculous. Both of them had built a barrier and prejudices according to their social class upbringings.

lady Catherine of De Bourgh had too prejudice toward Elizabeth when she comes to know the character of Mr. Darcy.

But at the end both the protagonist slowly overcome their prejudices as they try to understand each other in different occasions. They erase their first impression and social barriers. Austen is trying to teach us not to pass a judge in first impression, or in others social statuses.



**ResultsPlus**  
Examiner Comments

This response starts with a brief overview of context, which is not necessary unless the points made are specifically relevant to the question.

This response makes some sound and relevant points for AO1, particularly regarding Mr Darcy and Elizabeth Bennet. References are also made to the text.

The response is stronger on AO1 but opportunities to consider language, form and structure for AO2 are missed. Appropriate references to context could also have helped to lift the response within the level.

Level 3, 14 marks.



**ResultsPlus**  
Examiner Tip

Candidates should try to avoid providing a summary of what they know about the writer and try to select appropriate points for context that support the ideas in the main part of their essay.



## Question 18

**In what ways is Jane Bennet presented as a character who always sees the best in people in *Pride and Prejudice*?**

There were only a few responses to this question. The mark scheme demonstrates the range of points candidates could make on this question.

From the responses seen, there were no discernible issues with this question. Responses tended to focus on Jane's positive view of Mr Bingley and his sisters, as well as her general naivety and reluctance to question anything, particularly in contrast to her sister, Elizabeth.

Jane Bennet is presented as a character who always sees the best in people in many ways including her assessments of Caroline Bingley, Darcy, and Wickham and Lydia's elopement.

We first see Jane's optimism in her assessment of Mr Bingley after dancing with him twice "He is just what a young man ought to be" here we can already see Jane falling for Mr Bingley, and this is essential to his being as in Jane Austen's England, the Georgian era, women were completely financially dependant on men, and this is especially evident to the Bennet sisters as following Mr Bennet's passing, Longbourne will be inherited to Mr Collins.

Elizabeth, who is shown to be an excellent judge of character

throughout the novel, explains Jane as "You never see a fault in any body" and that she has "never heard you speak ill of a human" as her closest sister in law, Elizabeth is bound to know Jane's countenance and character almost as well as her own.

We do however see Jane's judge of character slip into naivety when she believes that Wickham would "certainly would not marry Lydia if he had not a real regard for her." This is of course naive considering Lydia and Wickham's elopement was formed entirely out of lust, something both the reader and the characters are aware of. This type of marriage was extremely looked down upon in Georgian era London and 1813 when this book was published, and would inevitably end with Lydia's ostracism from society, however Jane can not bare to imagine this fate for her sister without any affection existing between Wickham and Lydia "I comfort myself with thinking"

Even when Caroline Bingley breaks the news tactlessly in a letter that



Mr Bingley and co "have" left Netherfield" with no indication of returning, Jane refuses to be unkind in any capacity, she still defends Caroline Bingley "incapable of wilfully deceiving any one" and gets upset with Elizabeth for being cynical "How can you talk so?" this is for one because Jane despises conflict, and also because she still holds optimism that Bingley will return, showing she still sees the best in him even when it appears he does not feel the same about her "she was gradually led to hope"

Jane is also shown to always see the best in people when Elizabeth decides not to tell her what she has seen pass ~~by~~ ~~from~~ between Darcy and Wickham because "Jane would have defended either or both" this again shows how Jane refuses to see or speak ill of anyone.

Jane even finds positives about Mr Collins, who is presented as pompous and intolerable. "The wish is certainly to his credit" Jane finding something positive to say of her cousin



shows how only positive traits stick out in her mind. However this becomes a shortcoming when Jane assumes every other character will act in as good and moral a manner as she does.

Jane also sees the best in ~~Mr~~ Darcy, and chooses to ~~see the~~ positive believe the positive story she has heard "with them he is remarkably agreeable" rather than the negatives they were all privy to.

Overall

Jane very much so sees the best in every character she assesses, even those who have been distinctly unagreeable to her and those she cares about.



This is a well-crafted and assured response, which covers a lot of relevant ground, and is focused on the question.

References to context are embedded throughout the response, including attitudes towards marriage at the time the novel was written.

Arguments are developed and quotation is selected and embedded with assurance.

To secure a mark higher in the level, there would need to be further evidence of assured understanding for AO2.

Level 5, 27 marks.



Form, for AO2, could include:

- the type of text
- the physical organisation of the text, including stage directions
- the genre
- prose / verse

## Question 19

### Great Expectations by Charles Dickens

**'Estella is presented as a victim in the novel.'**

**How far do you agree with this view?**

Most candidates agreed with the statement. Some took a more balanced approach before reaching a final conclusion.

There was discussion of Miss Havisham's treatment of Estella and then, as a consequence, Estella's treatment of Pip, as well as discussion of Estella's relationship with Drummle.

For AO2, points tended to centre on the language Miss Havisham uses towards Estella when she directs her to break men's hearts and there were also points on structure, particularly the ambiguous ending of the novel and how it might suggest that Estella is finally free from the shackles and torment of her past life.

There were some interesting points in relation to AO4. Notably, some candidates considered how the novel was originally a serialisation, so the readers would only gradually find out information about Estella and the reasons for her behaviour.

#### **Comments from examiners:**

- *This question opened up the possibility of discussing how Estella's experiences, upbringing and interactions with Pip present her as a victim (or not).*
- *Some drew comparisons with Pip's lack of knowledge of his benefactor and his struggle to find his place in the world when the truth is revealed.*
- *Even being identified as Miss Havisham's 'blade' was seen sympathetically by candidates who argued that she was naïve and only knew what Havisham had taught her, which left her unfeeling and cruel towards men.*
- *One candidate offered the idea that Estella's disastrous choice of Drummle as a husband was entirely determined by Havisham's relentlessly malign influence, and it follows that she is therefore a victim.*

Estella is presented as a victim in the novel. This can be seen in many ways, which ~~were~~ were: her being forced to not love anyone, ~~and being forced to marry Drummel~~, and her experiences.

Estella throughout the novel, by Charles Dickens is presented as a victim. For example, she was taught not to love anyone, and can be seen in this example where she made fun of Pip. "He calls me knives, jacks, this boy," said Estella with a disdainful look, before her first game was out. "And what coarse hands he has. And what thick boots!" Here we can clearly see Estella portraying her self to make fun of Pip, taught by Miss Havisham. We are also told that she was 'made' to



to wreak havoc on all men. "Wreak havoc on all men." This all clearly makes her a victim as she is forced to act in a way to break hearts, and madness.

We can also see from Ms Huxford's and Estella's argument about Estella acting cold. "You should know, said Estella, 'I am what you have made me.'" "If you brought up your adopted daughter wholly in the dark confinement of these rooms, and never let her know that there was such a thing as daylight." "But that it was made to be her enemy and destroyer."

These quotes clearly show us what she had experienced, and what she had been done to her. We find out she was brought up in dark, confined rooms, and was made to be an enemy, and destroyer. This clearly shows her being the victim of the story as she was kept in confined rooms, taught to ~~be~~ <sup>and kept to act in a certain way</sup> ~~be~~ <sup>which</sup> is a type of abuse.

~~The~~ We ~~can~~ are also told of the

and that Estella was 'bent and broken':  
"I have been bent and broken, but - I hope  
- Into a better shape." The words bent, and  
and broken shows alliteration, and show  
us as a metaphor of her experiences, which  
really show us that she was a victim  
of being 'abused' into ~~being~~ what she is  
today.

However, Pip was also a victim of the  
story. He was bullied by Estella, and  
was unable to marry her in the end.

For example, he was bullied for his appearance  
and the way he spoke. "He calls me knaves,  
Jacks, misbegun" "And what cause have I  
has, and what thick boots": This clearly  
shows him being a victim against Estella  
for his appearance.

Even after the whole novel, Pip was  
still unable to marry Estella, which makes  
him a victim because of that. This is  
shown by Miss quote "we are friends" and  
we will continue friends apart."



This answer is sound in its knowledge and understanding of Estella as a victim, including how she is 'taught not to love anyone'. There is also consideration of Estella's poor treatment of Pip.

Supporting detail is evident and there is sound evidence of understanding of language and structure, although less so on form.

Ideas are not always fully developed but there is enough evidence of knowledge and understanding for a mark towards the top of the level. Further reference to context could have helped to secure a mark at the very top of the level.

Level 3, 17 marks.



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.

## Question 20

### Explore the theme of kindness in *Great Expectations*.

There were only a few responses to this question. Responses tended to centre on the kindness shown by Pip and Biddy throughout the novel, in contrast to characters such as Mrs Joe. There was also consideration of Pip's, rather forced, kindness towards Magwitch at the start of the novel.

Other examples considered included Magwitch's secret kindness to Pip as his benefactor and the lack of kindness Pip shows to Joe on his journey to becoming a gentleman.

Some candidates also considered how Mrs Joe did indeed show kindness, such as by taking Pip in when he was orphaned (although this would have been expected of her).

For AO4, there were some thoughtful comments in relation to Dickens' dislike of the social class system and the need for kindness in society.

From the responses seen, it was evident that the question was accessible to candidates.



(Please excuse my ~~disto~~ dyslexia)

The world of Great Expectations ~~was a pretty~~ is a pretty bleak one. 'Crime and Punishment' ~~for the sake~~ harsh criminal punishment was written, or plays like Pip and Magwitch when the latter was younger where ~~was~~ commonly ~~mis~~ treated and neglected. And who you were in the eyes of society depended very much upon your social background ~~and~~ and heritage. However, ~~the~~ through all of this social ~~unrest~~ unrest which Dickens ~~condemns~~ ~~condemns~~ in this, as a social commentator and reformer, ~~condemns~~ ~~as~~ in this semi-autobiographical ~~and~~ and bildungsroman novel narrative, ~~many~~ Pip, as the protagonist finds and ~~becomes~~ becomes able as a result to show ~~kindness~~ kindness.

Arguably the ~~kindest~~ kindest character in the

novel ~~we~~ are Joe Gargery and Biddy.  
Joe is "consistent" and repeatedly tells Pip ~~why~~  
non-standard, colloquial dialect that "you and me  
were ever the best of friends" through the  
novel, even when Pip despised him for not being  
"worthier" of my good society. However,  
However, it is Joe's almost Messianic act of  
paying Pip's huge debt of "125 pounds, 15 and 6"  
without any demand of an apology for Pip that  
marks him out as arguably the most  
gracious character in the novel.

Dickens' father, John Dickens, was  
put into ~~debtors~~ a debtors' jail when Dickens  
was only a boy and ~~the~~ this led to him  
having to work in a boot blacking factory  
for several years. ~~perhaps perhaps~~ Joe's  
~~to take~~ "gentle Christian" kindness is  
the so. Dickens' way of making up for the  
kindness and tender support he did not  
receive from his father or mother, since  
the latter sent him off to boarding  
school ~~of soon~~, away from his family, as  
soon as he was out of the ~~at~~ the blacking  
factory.



Biddy is another very selfless character who ~~is~~ is sorry ~~and does not~~ ~~condemn~~ towards and does not condemn Pip even after he ~~feels~~ feels ~~it~~ ~~unusually~~ ~~hurt~~ ~~about~~ ~~her~~ ~~doubting~~ ~~whether~~ whether Pip will visit her and Joe again. Both Pip and Joe and Biddy are rewarded by Dickens for their acts of selfless kindness ~~at the end~~ ~~with~~ with a happy ~~marriage~~ marriage and two children.

~~The older Pip does not show~~ ~~The~~ ~~Older~~ ~~narrator~~ ~~Pip~~ ~~who~~ ~~has~~ ~~the~~ ~~benefit~~ ~~of~~ ~~highlight~~, does not show much remorse or kindness towards his younger self, calling to the latter names like "wretched boy". This gives the narrative a wistful and ~~melancholy~~ melancholy tone. Perhaps ~~the~~ Pip's condemnation of his younger immature self reflects Dickens' own condemnation of his cruel divorce and ~~rejection~~ <sup>rejection</sup> of his wife ~~Catherine~~, Catherine, and his ~~two~~ children for Nelly, an 18-year-old ~~at~~ Dickens' 18 year-old mistress whom many have been the main inspiration for the cold and unkind Estella.

Magwitch, despite being a rough convict and ~~that~~ threatening that Pip's "heart and liver shall be torn out, roasted and ate" shows ~~tremendous~~ ~~tremendous~~ <sup>kindness</sup> in making Pip a gentleman ~~the~~ "brought up ~~and~~ London gentleman" as a way of thanking Pip for ~~stealing~~ for him on the ~~roast~~. However, this is not unconditional kindness, as ~~the~~ Magwitch also wants to see Pip to "wreak revenge" upon ~~London~~. • The classist zeitgeist of the Georgian ~~was~~ era in which the book is set and demands that he want to see Pip "spend his money like a gentleman" using the simile ~~to~~ to demonstrate that would be his "pleasure".

The ~~you~~ younger ~~the~~ Pip learns to show kindness ~~through~~ to others through helping Abbe Magwitch to escape ~~from~~ from the country. Another character whom Pip learns how to show kindness is Herbert Pocket, who is Pip's "intimate companion ~~and~~ <sup>and</sup> ~~his~~ friend". Pip learns to show kindness to Herbert by exporting Wemmick's ~~to~~ and later Miss Havisham's kindness, in a good sense, in order to allow for Herbert to get a position in the ~~trade~~ trading industry in ~~the~~ Egypt. Thus Dickens reveals ~~to~~ how one act of kindness



benefit and allows for another act of kindness.

Herbert is also kind when he tells Pip get an idea of his self identity which is something even Joe never did for Pip. Her

Miss Havisham and Estella are both cold and unkind at the beginning and through most of the novel but they ~~both~~ both change due to the dramatic volta in the structure of the narrative of Estella's ~~decision~~ decision to marry ~~to~~ Betty Drummle, who is one of the few ~~characters~~ characters in the novel who does not ~~show~~ ~~single~~ carry out a single act of ~~kindness~~ kindness. ~~Dickens~~ Dickens thus shows how kindness ~~can be expressed~~ ~~but~~ is a natural human ~~instinct~~ instinct that is often suppressed, as in the ~~case~~ case of Miss Havisham and Estella, but can be brought to the surface again through natural justice, for instance ~~the~~ ~~at~~ the time that ~~kill~~ Miss Havisham allows ~~the~~ her repentance towards Pip and Estella to continue until she dies.

There are several cases in the novel ~~when~~ ~~at~~ when acts of kindness are carried out

but may actually ~~have~~ have caused things to turn out for the worst. Examples would include letting Compyson, ~~the~~ the main villain of the plot, to have only half the time in jail he should have ~~had~~ had. Joe's ~~the~~ decision not to turn ~~up~~ or stand up against Mr. Joe even when she ~~is~~ <sup>is</sup> ~~comes~~ <sup>comes</sup> beet's pip. And Jagger's decision to employ Molly, whom he defended against charges for murder, as his house keeper. Would Molly not have been better off in jail where she would at least be safely locked, as it ~~is~~ may be subtly suggested that Dick Jagger was able to tame Molly via sexual abuse. Also if Jagger had not ~~take~~ given Estella to Miss Havisham, Estella ~~may~~ <sup>not</sup> would not have been used to harm pip "and many other men". Dickens uses these instances to condemn the ~~injustices~~ ~~can~~ ~~poor~~ ~~poor~~ unjust power that the legal system of both the Victorian era in which the novel was written and the ~~years~~ Georgian ~~for~~ Georgian era in which it is set ~~is~~ had.



This is a well-crafted and assured response which covers a lot of relevant ground. All three assessment objectives are clearly addressed in full, and ideas are developed appropriately.

Quotation is selected and embedded with assurance throughout the essay.

Contextual points are also integrated fully throughout the response and are wholly appropriate.

This response fulfils the criteria for the top level.

Level 5, 30 marks.



There are no marks for spelling, grammar and punctuation in this examination. It is the understanding in relation to the assessment objectives that is assessed.



## Question 21

### The Scarlet Letter by Nathaniel Hawthorne

#### Discuss the theme of female independence in *The Scarlet Letter*.

There were only a few responses to this question. The responses focused on Hester Prynne, Pearl and Mistress Hibbins and how they all show independence, particularly in the backdrop of the strict Puritan society.

In *The Scarlet Letter* it is shown how females were discriminated but how Hester was different and was strong "A wild rose-rubush". By saying this it shows how strong and different Hester was from other women at the time as she was independent and was alone. The narrator uses indirect characterization to show his take upon Hester without naming her. The narrator also shows how rare independent strong women were in Boston at the time, and shows how Hester was different to others.

~~Hester was an advanced woman at the time as she~~  
Hester was an advanced woman at the time as she didn't follow the puritan rules of the 'perfect society'. Hester breaks nearly all 5 puritan beliefs throughout the novel. As the narrator shows Hester dresses fancy breaking the austerity rule, this means that puritans held to believe that you couldn't wear extravagant fancy clothing but Hester does. "Fancy dress" we understand



That Hester doesn't have to follow the puritan rules  
as she was an independent body

Through the novel it is shown how only Hester  
is independent and strong as she raises Pearl all alone  
as she committed adultery. "I am Mother's Child"  
The narrator shows how Hester is here exploring  
the theme of female independence as Hester raised Pearl  
all alone without help, this shows us the strength of  
Hester. At the time Puritans held to believe that  
a child should have a mother and a father it was not  
the child without mother it was held to believe that it was  
a demon child.

The narrator also shows how strong Hester was  
when she was punished by with the scarlet letter and  
how she decided to deal with it all alone. "Scarlet Letter"  
The narrator refers us understand that people were punished doubly  
the scarlet letter was felt pity or ashamed of themselves  
but Hester didn't, this shows us how strong Hester is  
and how she dealt with it all alone. Puritans  
confronted with the punishment of the scarlet letter  
as the scarlet letter was extravagant and gaudy, this  
is because one of the 5 puritan beliefs that was  
Austerity, by breaching this rule it shows us how  
the society was but Hester lived on

perfect. AA

Finally we understand how Hester was different to other women in Boston as she had like a woman in this time. ~~the answer~~ The answer explores the theme of independence by showing how Hester lives and how she needs to pursue beliefs.



**ResultsPlus**  
Examiner Comments

In this response, there is a combination of relevant personal engagement with sound knowledge and understanding of the novel.

The response is focused on the question and relevant support is embedded.

AO4 is addressed, centring on the views of the Puritan society at the time the novel was set.

Closer analysis of language, form and structure could have helped the response to have achieved a mark in Level 4.

The response fulfils the criteria for Level 3 so a mark at the top of the level is appropriate.

Level 3, 18 marks.



**ResultsPlus**  
Examiner Tip

Finding examples from across the text to support a point can help candidates to develop their ideas.

## Question 22

**'Arthur Dimmesdale is presented as cowardly in the novel.'**

**How far do you agree with this view?**

From the few responses seen, it was evident that there was much for candidates to consider in relation to this question. The responses centred on Dimmesdale's failure to reveal in public that he is Pearl's father. There was consideration of how Dimmesdale secretly harms himself as a way of relieving some of his guilt and how, eventually, when he finally overcomes his cowardice, he subsequently dies.

Some candidates considered how, given the strict Puritan community, it would have been impossible for Dimmesdale to continue in his role if he had revealed the truth at the outset.

In the scarlett letter Arthur Dimmesdale is seen as a coward. In this text Hester Prynne (the ~~pro~~ protagonist) and Dimmesdale ~~planning~~ and Roger Chillingworth ~~they~~ are married. Roger in the first time of the text is in war. Hester and Arthur in the middle, are in love and then, after one night together they had a child, Pearl. After this event, people live there, found that Hester was pregnant but they don't know who was the father of the ~~the~~ child. So they told her who is the father but Hester <sup>will</sup> never confess in the novel.

Then Hester will be in prison where she gives birth with Pearl.

Arthur is seen as a coward because he will never confess that he was he ~~is~~, because Hester doesn't want.

Silent is very important<sup>to</sup> in this text because everything is totally connected ~~to~~ with this important theme.

Then <sup>at</sup> the end of the ~~novel~~ novel, Roger understands that Pearl is a son of Dimmesdale and Hester Prynne.





In this response, the candidate offers a summary of the narrative and briefly refers to how Dimmesdale is a coward.

This is a brief response with the focus on AO1. Evidence of AO2 and AO4 is minimal.

Although quotations are not used, the response does refer to parts of the novel.

On balance, there is just enough evidence of knowledge and understanding for a mark at the bottom of Level 2.

Level 2, 7 marks.



Candidates are advised to spend 45 minutes on this section of the paper.

## Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- make sure that you split your time between the two questions – 45 minutes for each. A brief plan at the start could help candidates to think about the range of points they are able to make on their chosen question
- find examples from across the text to support a point to help you develop your ideas
- remember it is the understanding in relation to the Assessment Objectives that is assessed, not your grammar and spelling
- you can find examples from across the text to support a point, which can help you to develop your ideas
- make sure you know your literary terminology
- remember the Point, Evidence, Explanation (PEE) approach which can help to ensure you achieve a mark in Level 3
- remember how to use form to present your ideas.

## Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

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