



Examiners' Report  
Principal Examiner Feedback

January 2023

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

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## Paper Overview

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

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

### Section A - Modern Drama

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

*A View from the Bridge* – Arthur Miller

*An Inspector Calls* – J B Priestley

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

*Kindertransport* – Diane Samuels

*Death and the King's Horseman* – Wole Soyinka

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

The Assessment Objectives assessed in Section A are:

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

### Section B - Literary Heritage

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

*Romeo and Juliet* – William Shakespeare

*Macbeth* – William Shakespeare

*The Merchant of Venice* – William Shakespeare

*Pride and Prejudice* – Jane Austen

*Great Expectations* – Charles Dickens

*The Scarlet Letter* – Nathaniel Hawthorne

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

The Assessment Objectives assessed in Section B are:

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

Candidates are advised to spend 45 minutes on each section.

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

## Introduction

The January 2023 series was another successful series. There were no errors in the paper and no erratum notices. It was pleasing to see the full range of achievement on this single tier paper covering the 9-1 grades and, once again, centres should be congratulated on preparing their candidates so well.

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

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

In Section B, the best responses used the question to build well-developed and focused answers that incorporated a balance of the three assessment objectives in this section (AO1, AO2 and AO4). It was pleasing to see some particularly insightful responses, which engaged fully with the question and provided detail from the text that had been chosen with discrimination to support the arguments that had been presented. As with Section A, the less successful answers tended to narrate events or describe characters, sometimes interspersing this with relevant argument.

Candidates should be reminded that AO4 is assessed in Section B and that AO1, AO2 and AO4 are of equal value. As has been the case in previous series, the most effective answers integrated points on context throughout, often to develop points for AO1 and AO2. Candidates should try to avoid writing absolutely everything they know about the context of the text into their answers, but instead select appropriate, relevant detail.

In many cases, further consideration of AO2 would have helped candidates to have achieved the higher marks. The mark schemes for the question papers, available on the Pearson Edexcel website, provide comprehensive suggestions as to what candidates may choose to write about. These can be particularly helpful for candidates to use in preparation for the examination to think about the types of comments they might choose to make on language, form and structure, as well as context.

Finally, although there is no formal requirement for candidates to start their answers with an introduction and a conclusion, this can often help candidates to maintain a focus on the question. It can also help to spend a few minutes at the start of the

examination to produce a plan. Not only can this help to ensure a focus on the question, but it can also help candidates to think of the range of ideas that they would like to include in their answers, ensuring full coverage of all the assessment objectives assessed.

## 4ET1 02 Questions

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

### SECTION A - MODERN DRAMA

#### *A View from the Bridge*

##### Question 1

**Explore the theme of violence in *A View from the Bridge*.**

This proved to be a successful question, with candidates exploring a wide range of instances of violence in the play.

Points centred on the tale of the violent attack on Vinny Bolzano and the consequences of breaking the code of honour, how Eddie deliberately hurts Rodolpho in the boxing scene, Eddie's violent impulses when he sees Catherine and Rodolpho emerge from the bedroom and how Eddie resorts to violence with the knife in his final confrontation with Marco.

AO1 tended to be covered more confidently but a range of points were made in relation to AO2, particularly how, at the start of the play, Alfieri foreshadows Eddie's downfall as a result of violence and how the stage directions depict Eddie's attempts at containing his anger, such as when Rodolpho describes Catherine as '*beautiful*' (*'His face puffed with trouble'*), giving an indication of the violence to come. There was also some discussion of the language used in the violent brawl at the end of the play, which results in Eddie's death.

The more successful responses had an equal balance in focus of AO1 and AO2. However, as seen in previous series, in some of the responses there was more evidence of understanding for AO1. Candidates should be reminded that AO1 and AO2 have equal weighting in the mark scheme.

##### Question 2

**Eddie (talking about Rodolpho): 'He – he's just a kid, that's all'.**

**How far do you agree with the view that Rodolpho is presented as immature in the play?**

This appeared to be another successful question, with some thoughtful responses seen. There were some interesting responses in which candidates partly agreed with the view that Rodolpho is presented as immature in the play before going on to explore his emerging maturity as the play progresses.

Points for AO1 tended to centre on how Rodolpho is presented when he arrives at the Carbones' apartment, his flamboyant style and how Marco has to defend his brother in the boxing scene, all pointing to Rodolpho's immaturity. Some candidates successfully

argued that Rodolpho does show a level of maturity, particularly his role in trying to calm the tension between Eddie and Marco.

For AO2, there was discussion of Rodolpho's language showing his care-free attitude, such as how he intends to spend his wages when he first arrives in America, the reprimands he receives for singing (and how he does not appreciate the need to keep quiet) and also the language he uses to try to calm the tension between Marco and Eddie.

As with Question 1, it was evident that there were sufficient opportunities for candidates to be able to address the assessment objectives, as illustrated in the indicative content in the mark scheme.

### ***An Inspector Calls***

#### **Question 3**

#### **How does Priestley present Mrs Sybil Birling in the play?**

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

There were some particularly successful responses to this question, which tended to explore how Mrs Birling's presentation in the play represented the wider treatment of the working classes at the time, her attitudes towards them and how Priestley uses the character of Mrs Birling to signal a need for change. Less successful responses tended to provide narrative detail relating to Mrs Birling.

For AO1, points included Mrs Birling's reprimands of family members for behaving in ways that do not live up to her expectations, her beliefs about people's social status, her treatment of Eva/Daisy when she seeks help from the Brumley Women's Charity Organisation and how Mrs Birling remains defiant when questioned by the Inspector. There was also much discussion of how Mrs Birling fails to accept responsibility and her reaction to the news that the Inspector is not a real police inspector.

There were some thoughtful points in relation to AO2, including how Mrs Birling is forthright and admits her '*prejudice*' towards Eva/Daisy, the depiction of Mrs Birling in the stage directions (such as how she is '*cold*' and '*her husband's social superior*') and how her character does not change throughout the play.

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

#### **Question 4**

**'Priestley uses the characters of Eva/Daisy and Edna to represent the working classes.'**

**Discuss the treatment of the working classes in *An Inspector Calls*.**

This was the more popular question on this text and the most popular question in this section of the paper. From the responses seen, candidates engaged well with this question and it was generally answered well.

Some candidates clearly used the statement from the question to help structure their answers, such as by taking Eva/Daisy and Edna in turn and focusing on their treatment at the hands of the Birlings and Gerald Croft. It was pleasing to see the number of points some candidates made relating to Edna, which helped to develop their discussion of the wider treatment of the working classes.

Points for AO1 centred on Mr Birling's treatment of his workers, Eva's/Daisy's dismissal from Milwards, Mrs Birling's refusal to provide support to Eva/Daisy and how Eva/Daisy is taken advantage of by men in the upper classes.

For AO2, there was some thoughtful analysis of Mr Birling's language when he describes Eva/Daisy as a worker, and his suggestions that working-class people are greedy, the Inspector's speech when he emphasises the importance of communal responsibility (*'We are members of one body'*) and how the Inspector serves as Priestley's mouthpiece throughout the play when he comments on social injustice.

However, sometimes the comments on language could have been developed further and used more securely to enhance the argument being presented. In order to achieve a mark in the higher levels, candidates should be reminded of the need to select appropriate references from the text and to provide a close analysis of the language used.

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

A few candidates unnecessarily explored context. Whilst some candidates used points on context to build arguments relating to the treatment of the working classes for AO1 and AO2, candidates should be reminded that AO4 is not assessed in this section of the paper.

## ***The Curious Incident of the Dog in the Night-time***

### **Question 5**

**Discuss the presentation of one character you respect in the play.**

There were just a few responses to this question. The question performed in a similar way to questions in previous series.

This question provided candidates with the ability to choose the character they wanted to focus on and it was clear from the responses that candidates were able to play to their strengths. The majority of responses focused on Christopher.

Candidates who chose to discuss the presentation of Christopher made a range of points for AO1, including his determination to find Wellington's killer, his resolve to find his mother when he discovers the truth about his father's killing Wellington and his hiding of the letters, and Christopher's determination to do well in Maths.

Points for AO2 were generally integrated throughout the responses and helped to develop the points that candidates made, such as, despite the difficulties Christopher faces throughout the play, his use of declaratives show his determination to sit his Maths A Level (*'I am going to get an A grade'*).

There were sufficient opportunities for candidates to consider both AO1 and AO2, as set out in the indicative content in the mark scheme.

### **Question 6**

**Explore the theme of anger in *The Curious Incident of the Dog in the Night-time*.**

There was just one response to this question. The question appears to have been accessible, with there being many examples of anger in the play, such as Ed's anger at Christopher when he continues his investigation into Wellington's murder.

The mark scheme outlines the range of points candidates could make in relation to the two assessment objectives.

## ***Kindertransport***

### **Question 7**

**How is Evelyn presented as a mother in *Kindertransport*?**

There were just a few responses to this question. Nevertheless, the question did not appear to present any discernible difficulties, with there being much to consider in relation to this question, as set out in the mark scheme.

The responses to this question tended to focus on the distance in the relationship between Evelyn and Faith, and the reasons for this, how Evelyn attempts to support Faith as she prepares to leave home for University and how Evelyn attempts to keep secrets from her daughter even when Faith discovers the truth about her mother's past.

### **Question 8**

**'There are many symbols in the play, such as the Ratcatcher and the Kindertransport.'**

**Discuss the significance of symbols in the play.**

There was just one response to this question. As with Question 7, there did not appear to be any discernible difficulties with this question. The one response seen considered symbols including the Ratcatcher and the belongings Eva takes with her on the Kindertransport.

The mark scheme outlines the range of points candidates could make in relation to the two assessment objectives.

### ***Death and the King's Horseman***

#### **Question 9**

**How does Soyinka present Elesin in *Death and the King's Horseman*?**

There was just one response to this question. This question appears to have performed in line with questions on this text in previous series. Points were made in relation to Elesin's role as the King's Horseman, how he gets distracted from his duty and how Olunde ultimately has to take his place in completing the death ritual.

The mark scheme outlines the range of points candidates could make in relation to the two assessment objectives.

#### **Question 10**

**Discuss the theme of responsibility in the play.**

There were no responses to this question.

## SECTION B - MODERN DRAMA

### *Romeo and Juliet*

#### Question 11

**'Friar Lawrence agrees to marry Romeo and Juliet in the hope of ending the feud.'**  
**In what ways is hope important in Romeo and Juliet?**

There were just a few responses to this question. However, it was clear from the responses that there was much for candidates to consider in relation to this question.

Some candidates used the statement in the question as a starting point, which then helped them to consider other ways hope is important in the play.

Points for AO1 included the hope for reconciliation between the two feuding families, the hope Romeo and Juliet share that they will find happiness in their relationship despite the conflict between their families and the hope that Juliet has in her pursuit of Friar Lawrence's plan.

There were also some thoughtful points that explored the false hopes of Romeo and Juliet in light of the Prologue.

For AO2, there was some thoughtful discussion of the hope for a peaceful future in Verona as a result of Lord Capulet appealing for Lord Montague's friendship. Most points for AO2 centred on the language used by characters when expressing their hope, such as the language of Friar Lawrence when he agrees to marry Romeo and Juliet.

For AO4, points were wide ranging. The more successful points for AO4 were used to develop points made in relation to AO1 and AO2.

As seen with responses to other questions, there were some rather narrative responses, lacking comment on AO2 and AO4. Nevertheless, some responses were well developed and supported, with evidence of effective personal engagement. Candidates working at Levels 4 and 5 tended to engage confidently with the AO2 demands of the question and successfully integrated points relating to context throughout their answers.

#### Question 12

**How does Shakespeare present the Nurse as a motherly figure to Juliet in the play?**

As with Question 11, this question appears to have been a successful question.

A number of candidates contrasted the relationship between the Nurse and Juliet with the relationship Juliet has with her own mother. There was consideration of how the Nurse is shown to be closer to Juliet than Juliet is to Lady Capulet, how the Nurse is told to stay when Lady Capulet wishes to speak to Juliet and how Juliet turns to the Nurse in times of need.

Points for AO2 included the Nurse's role in the turn of events in the play, such as her being the go-between for Romeo and Juliet that leads to their marriage.

Some interesting points were seen for AO4, such as how rich people would often employ wet nurses at the time the play is set and how this would often result in wet nurses having a closer relationship to the children compared to their parents.

## ***Macbeth***

### **Question 13**

#### **Explore the theme of courage in *Macbeth*.**

*Macbeth* was the most popular text in this section of the paper and Question 13 had the most responses.

The majority of candidates were at least able to identify examples of courage shown by Macbeth and Lady Macbeth at particular points in the play.

There was much discussion across the responses of the courage Macbeth, and Banquo, show in battle against the Norwegian army and how courage is used for the good of the country. Many candidates then went on to consider how Macbeth later uses his courage for evil deeds whereas Banquo shows courage in different ways, such as his suspicion of his friend, Macbeth, over the murder of Duncan.

Many candidates explored the courage Lady Macbeth shows in her manipulation of Macbeth, and the language she uses to do so, to ensure that he follows through with the plan to murder Duncan.

A number of candidates successfully tracked Macbeth's varying levels of courage throughout the play, particularly how his courage deserts him when he sees the ghost of Banquo at the banquet and how he regains his courage at the end of the play when he faces Macduff in the final battle.

The more successful responses considered the courage shown by other characters, particularly Malcolm and Macduff, and considered how their courage contributes to good overcoming evil by the end of the play. There was also some thoughtful consideration of how Young Siward shows courage when he confronts Macbeth in battle and, even though he is slain by Macbeth, his courage is praised. Some candidates also considered how Lady Macduff believes her husband to lack courage when he deserts her and their children but how he then serves a pivotal role in bringing an end to Macbeth's tyrannical rule.

For AO2, there was much exploration of the language Lady Macbeth uses to manipulate Macbeth to ensure he carries out their plan to murder Duncan, the role of the Witches in giving Macbeth false courage and the language used to describe Macbeth and Banquo when they return from battle against the Norwegian army.

Points for AO4 were wide ranging and included gender roles, how the natural order and Divine Right of Kings are upset when Macbeth murders Duncan and how the play ends with good overcoming evil in order to please James I (particularly in light of the Gunpowder plot and to prevent further plots against the King).

As with responses to other questions this series (and as seen in previous series), there was some imbalance in focus on the different assessment objectives, with the focus on AO1 tending to be stronger. There were some good examples of references to context being intertwined throughout responses but there were also some responses which did not refer to context at all, or did so in a general way, not specifically linked to the focus of the question. Those responses awarded marks in the higher levels were able to successfully integrate points related to context throughout, as support and development for AO1 and AO2.

#### **Question 14**

**Lady Macbeth: 'The Thane of Fife had a wife: where is she now? – What, will these hands ne'er be clean?'**

**In what ways does Shakespeare present Lady Macbeth's conscience in the play?**

Candidates showed much enthusiasm when responding to this question and there were some particularly impressive responses.

Many candidates successfully tracked Lady Macbeth's conscience as the play progresses, starting with how she lacks a conscience when she first appears as she expresses her murderous intent.

Points for AO1 centred on Lady Macbeth's role in persuading her husband to carry out the plan to murder Duncan, how she begins to show a conscience when she is unable to kill Duncan herself because he resembles her father but then how she shows no guilt following his murder. Some candidates also considered how Lady Macbeth attempts to cover for her husband following his outburst when he sees Banquo's ghost.

Many candidates explored in detail Lady Macbeth's decline when she becomes broken by madness as a result of her conscience. There was much discussion of the sleepwalking scene and Lady Macbeth's attempts to wash the blood from her hands (contrasted with the reference to washing blood earlier in the play). There were also some thoughtful points made about the slaughter of the Macduffs perhaps triggering Lady Macbeth's conscience.

It was evident from the responses that there were many opportunities for candidates to explore AO2 in some depth, particularly Lady Macbeth's soliloquy when she receives the letter from Macbeth after he has received the Witches' prophecies, the language of manipulation she uses to ensure that Macbeth proceeds with the plan to murder Duncan and then her descent into madness ultimately leading to her death. Also, some candidates provided a thoughtful reasoning as to why Lady Macbeth's death took place off stage.

For AO4, as with Question 13, candidates made a number of different points on context. The more successful responses fully integrated these points throughout, supporting the points made in relation to AO1 and AO2. There was much discussion of gender roles at the time the play is set, the beliefs at the time the play was written about sleepwalking and the disturbance of the natural order and the Divine Right of Kings. There were a few instances of candidates providing a general overview of the life and times of Shakespeare, which should be avoided. Points on context should be relevant to the question and not given as an introductory or concluding paragraph but integrated throughout the response.

### ***The Merchant of Venice***

#### **Question 15**

**'Acts 4 and 5 draw the play to a successful ending.'**

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

The question did not appear to present any undue difficulties in the limited number of responses seen for this question. The mark scheme outlines the full range of points candidates could make in relation to the three assessment objectives.

#### **Question 16**

**Discuss the presentation of one character you admire in *The Merchant of Venice*.**

There were just a few responses to this question.

As candidates were able to choose the character they wanted to discuss, this provided them with the opportunity to play to their strengths, as was evident in a number of the responses. Candidates tended to choose to focus on either Portia, Antonio or Shylock.

Candidates provided varying reasons for why they found their chosen character admirable. For example, for Portia, candidates gave points such as how she is intelligent (at a time when women were deemed subservient to men), how she shows her wit in the casket challenge and how she plays a key role in the court scene in disguise as a man. From these points, candidates were able to successfully integrate points relating to AO2 and AO4, such as the insulting remarks Portia makes towards the unsuccessful men in the casket challenge and how fathers controlled their daughters and who they would marry.

### ***Pride and Prejudice***

#### **Question 17**

**How does Austen present Lady Catherine de Bourgh as controlling in the novel?**

There were just a few responses to this question. Points for AO1 included Mr Collins' attempts to please Lady Catherine, how Lady Catherine dominates conversations, her intention for Mr Darcy to marry her daughter and her attempted intimidation of Elizabeth into turning down Mr Darcy's proposal.

There was some consideration of Lady Catherine's tone when she speaks to other characters for AO2, along with how Austen's caricature of Lady Catherine signifies that a person with money and high social class is not always a figure of refinement. This also resulted in some thoughtful comments for AO4, such as how Austen uses Lady Catherine as a stereotype of all that is wrong with upper classes at the time she was writing.

### **Question 18**

**'First impressions do not always reflect the truth.'**

**Explore the theme of appearance and reality in *Pride and Prejudice*.**

From the limited responses seen, there were no discernible issues with this question. Responses for AO1 and AO2 tended to focus on Mr Darcy's and Elizabeth's initial impressions of each other when they first meet, how Elizabeth initially considers Mr Wickham to be good and honest and how Elizabeth finally discovers the truth about Mr Wickham and Mr Darcy as a result of speaking to Mr Darcy's housekeeper and having read Mr Darcy's letters.

Points for AO4 included the initial title of the novel, *First Impressions*, and Jane Austen's views on love.

### ***Great Expectations***

#### **Question 19**

**How does Magwitch change in the novel?**

There were just two responses to this question. Nevertheless, the question did not appear to present any discernible difficulties, with there being much to consider in relation to this question, as set out in the mark scheme. There was discussion of the presentation of Magwitch when he first appears in the novel, how he uses his money to help Pip and how he risks his life to return from Australia to visit Pip.

#### **Question 20**

**Explore the significance of different settings in *Great Expectations*.**

There was just one response to this question. A number of different settings were considered, including the forge, the graveyard, Satis House and Wemmick's 'castle'.

The mark scheme provides a full range of points candidates could make in relation to this question, and many of the points were addressed in the one response seen.

#### **Question 21 Discuss the theme of forgiveness in *The Scarlet Letter*.**

There were no responses to this question.

#### **Question 22 Discuss the presentation of one character you think suffers the most in the novel.**

There were no responses to this question.

## Top Tips

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

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

- More successful responses will intertwine the assessment objectives to fully develop ideas.
- Finding examples from across the text to support a point can help to develop ideas.
- The Point, Evidence, Explanation (PEE) approach can help candidates to achieve a mark at least in Level 3.
- Remember, in addition to AO1 and AO2, context (AO4) is assessed in Section B.
- For context (AO4), candidates could comment on a number of aspects, including:
  - the author's life
  - the historical setting, time and location
  - social and cultural context
  - the literary context
  - how the text is received at different times
- Candidates should try to avoid providing a summary of what they know about the writer and try to select appropriate points for context which support the ideas in the main part of their essay.
- The most successful responses integrate references to context throughout, often using context to support and develop points for AO1 and AO2.

