

Examiners' Report

June 2023

Int GCSE English Literature 4ET1 02

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.



Giving you insight to inform next steps

ResultsPlus is Pearson's free online service giving instant and detailed analysis of your students' exam results.

- See students' scores for every exam question.
- Understand how your students' performance compares with class and national averages.
- Identify potential topics, skills and types of question where students may need to develop their learning further.

For more information on ResultsPlus, or to log in, visit www.edexcel.com/resultsplus. Your exams officer will be able to set up your ResultsPlus account in minutes via Edexcel Online.

Pearson: helping people progress, everywhere

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

June 2023

Publications Code 4ET1_02_2306_ER

All the material in this publication is copyright

© Pearson Education Ltd 2023

Introduction

The Summer 2023 series was very successful. The paper performed well and was very similar in performance to previous series. Centres are once again congratulated on preparing their candidates so well, especially during another very challenging year. As always, the responses are a pleasure to mark and enjoyable to read.

This 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. 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.

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.

Question 1

Candidates tended to focus on Eddie's lies throughout the play, such as how he tries to disguise his true feelings for Catherine and how he refuses to reveal that he reported Rodolpho and Marco to the Immigration Bureau.

Other points included how the Carbones are effectively lying to the authorities by taking in Marco and Rodolpho, how Alfieri is the beacon of truth in the play and how Eddie suspects that Rodolpho is not telling the truth in regards to his true motivation for wanting to marry Catherine.

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 significance of this in relation to Eddie's act later in the play of reporting Marco and Rodolpho to the Immigration Bureau.

Comments from examiners:

- *On the whole, candidates engaged with this question well and were able to identify a variety of instances where the theme of truth and lies occurred with specific reference to the text.*
- *The focus on truth and lies was centred around Eddie and Catherine's relationship for a lot of candidates with only a few of the more extended responses looking at other characters.*

'A View from the Bridge,' written by Arthur Miller is a drama that takes place in the 1950s. It goes through the fate of every character as Rodolpho and Marco move in with the Carbone's. The significance of truth and lies is presented throughout the poem, reflected on the characters. Some of them are:

Eddie is shown to be a forty-year old man respected by his community as he is able to take care of his family. But we can see this is a facade as when Rodolpho and Marco move in, his true nature of jealousy and an egotistical person starts showing. This leads him to later be disrespected by his community.

As we get to know more of Eddie's character we get to find out he has feelings of love towards his niece Catherine but he masks it as just being an overprotective uncle. This is foreshadowed

owed in an instance where Eddie doesn't like Catherine flirting ^{stop} 'walking ^{ing} like very wavy'. Which shows he doesn't want Catherine to attract boys by her walking style.

Rodolpho and Marco are shown to be move from Italy to USA, where they ^{are} welcomed by ~~their~~ ^{their} cousin Beatrice and Beatrice's ~~own~~ ^{husband}, Eddie. This allows them to hide from the justice system and ~~be~~ ^{to} this lie leads to the events that take place in the story.

As ^{Beatrice} Catherine learns Eddie's true feelings towards Catherine she decides to give Catherine advice on her being a grown woman and ~~that~~ she should stop acting childish and marry Rodolpho then get a job. This persuades Catherine to try and convince Rodolpho about getting married ~~and~~ but it does not sit well with Eddie.

When Eddie sees the true feelings of Catherine and Rodolpho his jealousy gets ~~more~~ worse which leads him to challenge Rodolpho to a fake boxing match but he ends up embarrassing Rodolpho by beating him. This shows that when Eddie finds out

The true feelings between Catherine and Rodolpho, his anger gets worse leading him to do questionable ~~the~~ actions without taking into account the damage he is doing to his family.

Eddie tries to convince Catherine with lies he is making up in his head in order to ruin Rodolpho's reputation 'he is marrying you for a visa' and 'he thinks you one of those loose Italian women.' These lies show Eddie's desperation that even leads him to badmouth his community 'loose Italian women.'

Marco's demeanour towards Eddie shifts when he ~~finds~~ sees Eddie's true intentions of wanting to cause harm toward Rodolpho. This makes Marco start to resent and disrespect Eddie even though he lives in house. This shows Marco's protectiveness towards Rodolpho and the lengths he is willing to go to.

Later on when Eddie finds out that he can't do anything to incriminate Rodolpho and Marco from Alfieri. He decides to take matters into his own hands and report them to the Bureau center of immigrants where Marco gets angry and confronts Eddie 'You have

killed my family!'. This confrontation leads to Marco killing Eddie by redirecting Eddie's own knife towards him. In the end Eddie's reputation falls and Rodolpho and Marco get deported back to Italy. This shows

In conclusion, the significance of truth and lies as shown above is shown to be a pathway to downfall of most of the characters in the story.



ResultsPlus
Examiner Comments

AO1 is sound in this response. There is consideration of Eddie's lies in the play, as well as how Marco and Rodolpho hide the truth.

Relevant quotations are selected from the text and there is evidence of understanding of the effect of the language in the play.

Further consideration of language, form and structure could have helped the response to achieve a mark more securely in level 3.

Level 3, 14 marks.



ResultsPlus
Examiner Tip

Remember, AO1 and AO2 are of equal value in Section A.

Question 2

This question was generally answered well and appeared to be comparable to question 1.

Many candidates considered how Alfieri is presented as wise as the narrator of the play and how he introduces the characters and comments on the story like a Greek Chorus. There was also discussion on how Alfieri provides the audience with an insight into characters and their demeanour, indicative of his wise nature.

More successful responses considered how Alfieri views the play's events, wisely, from the bridge between the two cultures and how he warns Eddie repeatedly of the potential consequences of his actions when Eddie visits him. There was also consideration of how Alfieri steps in to support Marco and Rodolpho when they are arrested.

There was much to consider for AO2, including how the stage directions show how Alfieri appears and speaks and his language, particularly when warning Eddie of his actions.

Comments from examiners:

- *The quote within the question appeared to work well as a springboard to further exploration of Alfieri's wisdom.*
- *Closer attention was paid to AO1 with less development regarding AO2.*
- *Candidates were able to link Alfieri to the concept of the bridge and there were some fruitful explorations of Alfieri balancing Sicilian honour / American law and his role as an observer. This was a generally well answered question.*

'A View from the Bridge' by Arthur Miller is a modern Greek tragedy that explores the conflict between private justice, social norms and conventional legislature through the story of a tragic hero, Eddie. As such, Alfieri's role as the chorus in the play is important as he is the voice of Miller in the play, warning the audience about the blurred distinction between social conventions and personal desires. Alfieri is ~~a wise lawyer~~ presented as wise, and is crucial in connecting the plot to the reader.

Alfieri is can be considered wise as he embraces different beliefs and customs, and shows subsequent empathy, which is the primary reason why he is engaged in the "petty troubles of the poor" in Red Hook, a Brooklyn slum which harbours both legal and illegal immigrants. Upon his entrance, he introduces the audience to Sicilian norms where "to meet a lawyer or a priest on the street is unlucky" and how it is an acceptable social norm that traitors are "justly shot by unjust men." Alfieri speaks

in a standard English, with a conversational tone. This engages the ~~reader~~ audience to the play as he is directly communicating with them. Alfieri's wisdom is evident in his prologue as the oxymoron created by the words 'justly' and 'unjust' encapsulates the idea that justice in the eyes of traditional law is enacted by the people, yet by those who are 'illegal' in the perspective of American conventional law. As an ~~foreigner~~ immigrant himself, Alfieri acknowledges the value of justice in the Sicilian code of honour, trivializing it ~~as using~~ the adjective 'petty'. Although many of the Sicilian codes of honour contradict the moral of the play, Alfieri does not straightforwardly condemn the code of honour. Thus, he is wise as he recognizes the value of people's protective nature and striving to preserve their beliefs, as he uses strong, emotive language that he will "love (Eddie) more than all" for expressing his beliefs, contradicting the societal norms in Red Hook.

~~It~~ It is upon such understanding that Alfieri is able to determine that justice can only be determined by the divine, and consequently, he is able to understand the importance of conventional law as a method of moderation and maintaining integrity. This is seen through the structure of the play as a frame story, where ~~Alfieri~~ Alfieri narrates the events through his flashback, ~~as~~. The idea that

"Now we settle for half, and I like it better" is echoed twice in the play - in the prologue and the epilogue. In the prologue, his commentaries build up a certain sense of suspense as ^{the} audience becomes accustomed to the norms of Red Hook, where "Al Capone... and Frankie Yale himself was cut precisely in half by a machine." The names of famous Sicilian mafias evoke a sense of danger and the degree of lawlessness in Red Hook the Red Hook community. The adjective 'precisely' visualizes the bloody scene of murder in the name of justice. These images of blood and death, as well as the paradox of justice in the Sicilian code of honour is continuously challenged by Alfieri in the plot, as he reminds that "only God makes justice." This phrase is repeated to highlight the ^{limitations} ~~restrictions~~ of mortal judgement in recognizing good from bad, and it can be seen from the intensifier adverb 'only' that Alfieri is desperate to sever the cycle of violence - ~~Never the~~. This is upon his insight that Marco and wisdom that Marco is in risk of receiving a death penalty in America for being an illegal immigrant and a murderer by killing Eddie. It is through this irony that Alfieri condemns ^{impulsive} ~~senseless~~ violence and the lack of clear-sightedness as being foolish. Therefore, the epilogue, in which he mentions that "most of the time we settle for half" is important in de-escalating tension as the audience zooms out from

the last, violent scene where catharsis embodies itself. Thus Alfieri is wise as the chorus of this tragic play who tries to convey a message about law and order to the audience.

Alfieri's wisdom can be elaborated further in his ability to analyse people, their thoughts and their emotions. This is depicted ~~through~~^{during} Eddie's visits to his office, and he is immediately able to realize that "there is too much love for the niece... wish her luck, and let her go... [Pause]." The intensifier 'too much' informs his suspicion about Eddie's incestuous desire for Catherine, which is conveyed in a ~~way that~~ generalized statement. The dramatic pauses are thus significant here, as ~~he~~ it is ~~an~~^{an} indication that Alfieri's calm statements are able to help Eddie relax momentarily, considering how he was extremely aggravated that "(Roldolpho)'s stealing from (him)!" The exclamatory sentence is abruptly interrupted by a ~~silent pause~~^{silence}, conveying Alfieri had succeeded in articulating Eddie's innermost thoughts, which he had previously failed to convey. To Eddie, Alfieri is like a community elder to whom he can express his problems, thus this indicates his wisdom in dealing with human relationships and emotional grief. His ability is not confined to law.

Throughout the play, Alfieri's wisdom ~~can be seen~~^{is portrayed}

through his anticipation of events. He communicates directly to the ~~read~~ audience that "I knew where he was heading for" which he describes as it "like a dark figure walking down a hall." Although he ~~is~~ actively engaged with the plot, frequently using the first person pronoun 'I' to refer to himself, his actual role in the ~~pl~~ ~~f~~ plot is rather passive, and he, as an observer, analyses and predicts the sinister events that he believes will prevail ~~at~~ by personifying it as a dark, grim figure. It can be argued that he plays such a passive ~~role~~ ~~at~~ yet insightful role due to his position as a chorus, since ~~gr~~ choruses in most Greek tragedies are powerless to change the ~~the~~ course of the play, as seen from Alibi's allusion in his prologue to "some Caesar's year ... set there as powerless as I." However, it can also be interpreted that it is ^{for} Alibi's wisdom and insightfulness that Miller chose him as the symbolic bridge between law and Red Hook, and between the play and the audience, rather than Beahive or Catherine, who would be more directly involved in the action.

Lastly, the reader recognizes his wisdom beyond intellectual ability in the desperate ways in which he tries to protect his client, Eddie. When "[A phone booth begins to glow ... (in) faint, lonely blue]," Alibi warns Eddie that "river will drown (him)" if

he tries to obstruct Catherine's marriage. Although his role is to uphold the American Law, as understood by the modern reader, Alibi believes that his role is to protect his client. Therefore, with the symbolic lighting up of the phone booth, with colours associated with isolation does not only signal Eddie's impulse but also Alibi's realization. Again, he uses metaphors and indirect references to the Red Hook community as river which will destroy him. His wisdom and moral principles ~~do not~~ ~~cha~~ makes Alibi an admirable, trusted lawyer in conservative environments such as Red Hook.

In conclusion, Alibi is a very wise, able lawyer who strives for his own ~~at~~ relentless principle of justice. ~~As the chorus and~~ He is successful in his role as a chorus to enhance the audience's understanding of the main theme of justice and ~~be~~ internal balance.



This is a comprehensive response which explores how Alfieri is presented as wise in the play.

It is well-developed and focused, 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.



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.

Question 3

The more successful responses to this question tended to move beyond focusing on how the Birlings and Gerald treated Eva/Daisy and considered what is learned about Eva's/Daisy's nature. For example, some candidates considered how Mr Birling dismissed Eva/Daisy as a result of the strike at his factory. The more successful candidates then went on to consider how Eva's/Daisy's actions show how she was determined and principled.

Some candidates tracked through each character's treatment of Eva/Daisy, which did help to structure their answers. However, the more successful responses tended to make links from across the text, such as how Eva/Daisy is shown to be principled when striking at the factory and is again shown to be principled when she later refuses money from Eric.

Comments from examiners:

- *Many candidates focused specifically on how each character treated Eva Smith, without then developing the response to explore what this told us about her.*
- *Clearly a well-known text with most candidates able to summarise the events leading to Eva's demise. However fewer candidates were able to define Eva as a character in her own right rather than as a victim of the Birlings.*

In "An Inspector Calls" the audience learns ~~that~~ a lot about Eva Smith / Daisy Renton. One of the first things we learn about her is how much she cared for others. This is shown in the quote "the foreman there told me he was ready to promote... they were all rather restless and suddenly decided to ask for more money." This quote from the text tells the audience about how ~~she~~ Eva Smith was about to be promoted based on how hard of a worker she was. However instead of accepting the offer, she helped organise a strike as to have everyone in the company below her earn ~~the~~ more. This shows how the audience learns about Eva's hard working and caring attitude through Mr. Birling.

The next thing that we learn about Eva Smith / Daisy Renton is that she was "pretty" before she died. This is first told to ~~us~~ us by Inspector Goole in the quote "but she had been pretty - very pretty." This description is later reiterated in the text multiple times, first when Sheila is jealous of how she would look in a dress and ~~second~~ second when Gerald tells us that he ~~doesn't date~~ "doesn't like doe-eyed hard-faced women" (~~the~~ unattractive women) however he later has an affair with Daisy Renton, implying that he finds her attractive. This shows how the ~~the~~ audience learns that Eva / Daisy was attractive through the Inspector, Sheila and Gerald's descriptions.



This brief response considers how Eva/Daisy 'cared for others', is 'hard-working' and 'attractive', providing some evidence of understanding for AO1. Some quotations have been selected from the text to support the points that have been made. There is an attempt to consider AO2, such as Sheila's and then Gerald's 'description' of Eva/Daisy.

Further evidence of both AO1 and AO2 could have helped the response to achieve a mark more securely in level 2.

Level 2, 8 marks.



Candidates are advised to spend 45 minutes on Section A.

Question 4

This question appeared to present a similar level of opportunity for candidates as question 3.

Candidates tended to consider how Sheila and Eric represent the younger generation and then contrasted their actions and viewpoints with those of the older generation.

A number of responses considered the positions of Gerald and the Inspector. There was some thoughtful discussion in this regard. There was also some thoughtful discussion of how there are some similarities at the start of the play between the two generations but also, under the surface, how there are differences apparent from the outset.

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

Comments from examiners:

- *Many candidates spent time discussing contextual matters that influenced the reading of the text ie socialism / capitalism and although this was not an assessable objective it did enrich their responses when linked closely to the text.*
- *The question on generational differences spawned some good contextual views on capitalism – v– socialism with Mr Birling and Sheila as the main exponents. Responses were much weaker on Eric and Gerard.*

In the didactic play - An inspector calls, the younger and older generations are ~~projecting~~ projected as contrasting groups of people with different adaptability of new societal and political views. J.B Priestley utilises the characterisation of Sheila to do this. In the onset of the play, ~~Sheila & her~~ the stage directions describe Sheila as a 'pretty girl' and being 'very pleased with life'. The descriptive ~~verb~~ ^{adjective} 'pretty' is used to elicit the ~~sim~~ unrealistic, simplistic and child like nature possessed by a girl 'in her early twenties. However, the dynamic character of Sheila is shown to grow in maturity as she starts referring to her parents as 'father' and 'mother'. This is a result of Sheila being able to learn the inspectors message (which was Priestley's own voice) of being able

to own up for your own responsibility.

Conversely, ~~Mr B~~ some characteristics of the older generation are exhibited through Mr. Birling's ~~narcissist~~ narcissist personality. Mr. Birling presents ~~himself~~ himself as a 'practical hard-headed' business man. The adjective hard-headed connotes how older generations are already set in their ways. This further emphasises his contribution to class division as he wants 'lower costs' and 'higher prices' - therefore rendering the proletariat destitute as a result of bourgeoisie aggrandizement and avarice.

Furthermore, the Inspector Goole is used to allow the audience see the dichotomy between younger and older generations. The cyclical structure of the play ~~is~~ is used to ~~show how~~ ~~the supernatural exemplify how~~ foreshadow and symbolise the statement of the Inspector: 'There are millions of John Smiths and John Smiths left'. This representation of the

marginalization and commodification of the working class society. This is significant as even after the inspector had left, the younger generation still felt the ~~presence of the Inspector~~ ~~Google~~ the supernatural presence of Inspector Google as they still cared for the Sheila and Eric still cared for Eva Smith as well as the other 'millions' of 'Eva Smith' in a world full of prejudice.

Lastly, the didactic play has an intent on teaching the audience to change for the better. ~~Mr~~ Sgibol Borking and Mr. Borking are the archetype and the epitome of avarice - as they are shown to be set in their ways and ignore the Inspector's message. This however, is contrasted by Sheila being reminiscent of the Inspector's message of 'fire and blood and anguish'. This quote is a biblical allusion that creates a semantic field of hell and suffering. ~~This is of~~ the 'men' that will not learn that

lesson. This ties back to how the older generation needs to learn the lesson and morals ~~to~~ and change for the better like the younger generation - representing younger generations as different and better in the way they accept positive imperatives - making the audience aspire to also change for the better and learn a comprehend the need to switch from capitalist viewpoints to socialist ones.



ResultsPlus
Examiner Comments

This response successfully contrasts the presentation of the younger and older generations in the play, closely linked to Priestley's intentions.

For AO2, there is close consideration of language, form and structure, such as how Sheila's change in the use of language represents the change of direction for the character and, more widely, the younger generation.

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

A mark in the middle of level 4 appropriately rewards the knowledge and understanding in relation to both assessment objectives evident in the response.

Level 4, 21 marks.



ResultsPlus
Examiner Tip

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.

Question 5

There were just a few responses for this question. Candidates tended to focus on the importance of Mrs Shears through her dog, Wellington, and how the resulting investigation of Christopher into the dog's death leads to the major turning point in the play of Christopher finding out the truth about his mother, Judy. Discussion of the importance of Mr Shears tended to centre on his treatment of Christopher when he travels to London, providing opportunities for candidates to explore points in relation to AO2, and how his behaviour results in Christopher moving back to Swindon to live with his mother. The question appeared to present a similar level of opportunity for candidates as the alternative question on this text.

How ^{are} Mr and Mrs Shears important in The Curious Incident of the dog at Night-time?

Mr and Mrs Shears are very important as they are in these very important decision turning point and also the key for Grist Christopher to find out the stories in the past. They are the link through all the ~~st~~ play.

First, the whole play was start ~~at~~ in Mrs Shears's dog. As the stage direction 'A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side'. These strange image will catch audiences attention and feel interest about what happened.

These conversation between Mrs Shears and Christopher. When Mrs Shears repeat 'Get away from my dog.' And from the stage direction we know that 'christopher takes two steps away from the dog.' and when Christopher in London at Part two. What Mr Shears said 'You think you 'ar so bloody clever, don't you? Don't you ever, ever think about other people for

one second, eh?'. These words all shown to us, is a very difficult job to live with a asperger. Who can't not understand your emotions to the audiences. And they are like us, to lead audiences to imagine and linked to our life to feel who difficult Ed and Judy are.

Mrs Shears's dog death was the key for Christopher found out the truth. 'Very, very good friends.' that his mother was leave with Mr Shears. And found these letters in Ed's room. 'Ed ~~shakes~~ grabs Christopher's arm.' Then lead Christopher's travel to London. That lead audience from very start never able to know what happened next.

Mr Shears was also the key lead Judy to come back and let Christopher to do his Alevel Maths. As we know is very difficult job to live with an asperger children. After Mr Shears shows his uncomfortable of Christopher's join 'OK, He can stay for a few days.' from the word 'few' we can see that was the time Mr Shears think he can stay with Christopher. 'He grabs at Christopher.' after 'very drunk', Judy realise is not a good idea to stay here. So they leave. Shows audience who difficult is Ed every day.

As Mr and Mrs Shears are the start and end.



AO1 is generally sound in this response with relevant aspects selected to demonstrate how Mr and Mrs Shears are important in the play. There is also evidence of sound understanding for AO2, such as the consideration of the stage directions and the effect of particular words.

The answer reaches the middle of level 3. Further evidence of understanding in relation to both assessment objectives could have benefited the response.

Level 3, 15 marks.



For AO1, candidates should show their knowledge and understanding of the text through the scope and depth of examples selected from across the text.

Question 6

This question appeared to present candidates with sufficient opportunities to demonstrate their understanding in relation to the two assessment objectives. However, the less successful answers merely narrated the story with some focus on lies being told, the truth being uncovered and then the fall out.

Candidates tended to focus on Ed's lie that Judy, Christopher's mother is dead and Christopher's lie that he will not continue with his investigation. This tended to lead to in-depth discussion about the discovery of the truth and the impact of this, such as the breakdown in the relationship between Christopher and his father and the resulting fresh start Christopher has with his mother, Judy.

For AO2, a number of candidates considered Christopher's language when he tells the policeman and Siobhan that he cannot lie, such as the metaphors he uses. There was also some in-depth discussion relating to the structure of the text and how much of the action is a result of the truth being discovered.

Comments from examiners:

- *Candidates clearly demonstrated instances where truth and lies had occurred in the text and how this had affected other characters.*
- *Less focus was placed on AO2 than AO1, which resulted in less sustained analysis in some responses.*

The Significance of truth and lies in the play is presented through the characters, ~~and their own~~ It is mainly used as a way to protect another characters feelings.

The Significance of truth and lies is especially important with the character of Christopher and his father Ed. This shown ~~down~~ to the audience initially by the news ~~reception of the killed~~ ~~Williamson~~ of Christopher's mother's death, the lie presented by Ed is ~~your mother~~ "Christopher, I'm sorry, your mother died, she had a heart attack. It wasn't expected" Ed's use of short separated sentences allow the audience to believe that Ed is stricken with grief however ~~at~~ his grief is over Christopher's mother's leaving and ~~no~~ starting a new life. ~~instead~~ The death is just a cover up for Christopher so that. ~~this~~ This could be because if Christopher was told his mother left it would cause him to ask lots of questions which Ed would not be able to handle, which is shown through the use of stage directions ~~only~~ earlier in the play 'Ed ~~stands~~ ~~at~~ him. Says nothing' This use of stage

directions to show that sometimes Ed cannot handle the intelligent questioning from his artistic son Christopher.

The significance of truth and lies can be further presented through Ed and Christopher as over the ~~course of the~~ play. It is shown that Ed has lied about most things throughout the play so far, especially the death of Christopher's mother which could set the tone for the rest of the poem. ~~Since~~ Once Christopher has found out Ed was lying about his mother's death, the use of stage directions become very important as they allow the audience to capture the imagery before or when ~~this~~ this further allows the audience to understand Ed and Christopher's reaction.

"Ed saves himself from crying" stage direction ~~and~~ could make an audience understand that Ed knew he was wrong. ~~later~~ ~~when~~ ~~Ed~~ ~~also~~ ~~says~~

Later in the poem Ed is trying to be honest with Christopher, and tells him about how he killed the dog. Ed says 'when the red mist comes down' this metaphor for anger and ~~Ed~~ torment ~~also~~ could imply Ed sees losing Mrs. Shaw as a ~~heartbreak~~ heartbreak again ~~as a~~ ~~loss~~ ~~good~~ which unfortunately Wellington got involved in leading to his death.

In conclusion, truth and lies are incredibly significant throughout the play as it allows the audience to better understand how individual characters perceive each other.



ResultsPlus
Examiner Comments

AO1 is sound in this response with relevant aspects of the play selected, including Ed's lie about Judy being dead and how Ed then tries to be truthful with his son.

There is some sound understanding for AO2, which is used to support the points made in relation to AO1.

Further coverage of the play would be needed for a higher mark.

Level 3, 17 marks.



ResultsPlus
Examiner Tip

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

Question 7

There were very few responses to this question. Nevertheless, a range of relationships were considered by candidates, including the Ratcatcher, the Nazi Border Official, the English Organiser, the Station Guard and even Evelyn's ex-husband.

The responses tended to demonstrate a clear understanding of the staging of the play, with much focus on the stage directions. The responses also considered the long-lasting impact of the Ratcatcher on Eva/Evelyn and how it appears in different guises throughout the play.

Diane Samuels play focuses almost exclusively on mother-daughter relationships, so that potentially important male characters such as Werner Schulesinger, Jack Miller and Evelyn's unnamed estranged husband - play virtually no part in the drama. It is easy, for example, to assume Lil is single when she takes on the task of fostering Eva; in fact, she has a husband and two daughters of her own.

Eva explains her moving to England as a punishment for her ingratitude. She keeps the Ratcatcher book, symbolizing her unresolved childhood trauma. Ratcatcher in his own way, is the main male character, a character of a children's book, who like Pied Piper takes children off a cliff to their death. This story influenced Eva and made her live looking back, the Ratcatcher is a fictional creature, he is not a normal person because he can turn into a cloud; also he is not fully described, but audience sees him as a shadow. Samuels uses this character to look at the dark side of Eva, her shame and fear. The Ratcatcher appears as four different men who have specific relation -

ship with Eva.

The first time Eva meets the Ratcatcher, he appears as a Nazi border guard. A Nazi finds a banned mouth organ. When the Nazi began to interrogate the girl, he thereby demonstrated how much power he had over her; he addressed her by number and not name, dehumanizing her.

The second time the Ratcatcher appears in the character of the „English organizer“. At first, the man tries to be ~~better~~ kind Eva, but since they both don't get along, he gets frustrated and loses his temper. Eva is very frightened of the officer's reaction and asks him not to send her back to Germany. Making her feel small and vulnerable again.

The next person Eva encounters in the play is a postman, who is „making a Hitler moustache“ and „doing the Nazi salute“ thereby hurting the feelings of the Germans. However, Eva doesn't seem offended and even teaches him how to do it properly. He also acts as a liaison to Germany by ~~dit~~ delivering a book package, reminding Eva of her legacy with Passover.

The last encounter is with a guard in England, ~~she is~~ he is also very kind to her in the beginning, but as soon as he finds out that Eva is a foreigner, he starts asking where she is from. Eva is afraid that if she answers the truth,

She will be sent back to Germany but Lil saves her.

All these male characters have great power over the girl and they all have the ability to send the girl back to the Hitler regime. Also in the play there is almost no mention of Eva's father he seems insignificant and small. Also I assume that Eva did not see in Jack Miller fatherly love, and a good husband in relation to Lil in the way that Lil raised the girl and watched her alone, thus Eva did not see him as a father figure or a good person in relation to her. This can be displayed as a trauma because she did not have paternal attention. As a result, Faith father is not present in her daughter's life too.



ResultsPlus
Examiner Comments

This answer is sound in its knowledge and understanding of the play. The response considers Eva's/Evelyn's relationships with male characters including the Ratcatcher, the postman and the guard.

The response is secure in understanding for AO1. However, further, more explicit, 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 not only consider how language is used, but also consider how form and structure are used to present ideas.

Question 8

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

Responses tended to consider how Eva's/Evelyn's separation from her parents and past life has a lasting effect on her, impacting on the relationship she has with her own daughter, Faith. There was also discussion of how Eva/Evelyn later rejects her birth mother, Helga, when she asks her to go with her for a new life in New York.

→ separated from family → fear

→ changed Eva to Evelyn

→ documents / attic → fear of abandonment

→ Faith & Lil new family : Helga

→ German spat her out → (return) Evelyn gave up identity

→ change in identity, personality, develop mental illness

~~Before~~ Previous life :

→ German → mother, father → traditions

Life now :

→ English → Lil / daughter → live in fear

→ mental illness → Ratcatcher trauma

Somnells perhaps ~~be~~ Eva and Evelyn ~~very different~~

as very different characters even though they are the same person showing how the separation has affected her in both physical and mental ways.

~~The~~ Eva was sent away from Germany to England on her mother Helga which was thought was the best decision to ~~a~~ keep Eva safe. Before she left for England, she made sure Eva was independent and taught her everything

she needed to take care of herself, "You have to be able to manage on your own." and "There's no 'inter' left, Evy." these two sentences foreshadows the coming journey for Evy and the identity change to Evelyn as well. Helga loves Evy more than anything and therefore sacrifices her quality time with Evy to keep her safe but in Evelyn's point of view, she thinks that she has been spat out and ~~ab~~ abandoned.

~~After~~ Evelyn is the grown up version of Evy who has now become ~~English~~ an English woman with mental disorders. The separation caused her to develop the fear of abandonment. It is shown in the novel that she keeps all the documents in the attic in order to not be kicked out by England. She forms her own English family with Lil and Faith. Faith is shown to be leaving home for college while Evelyn does not want her to leave and stay as her baby girl. "Stay my little girl forever." she tells Faith fearing that she will never come back which parallels with Helga.

The realization of Evy that her mother Helga will not come find her in England creates a great impact on her. She gives up her jewellery "Two things. A charm bracelet, gold. A chain with a star of David. A watch. All gold." and "How much o' you think they're worth?" symbolising her total acceptance of her new identity and abandones her Jewish one. This is the

start of her change in personality as well as she becomes frightened and short tempered. She also develops the fear of letting people know about her past, even her own daughter. She gets extremely protective of her old photos and possessions, "why can't she respect my privacy?" This emphasises her torment haunting her about her past and protects her daughter Faith from it. "There's some documents in there ... I have to keep those ... the rest needed throwing away years ago." This shows her fear of being spat out and rather than passing on her possessions to her daughter she ~~prefers~~ prefers to hide them and destroy it.

Helma returns ~~at the~~ in the end of the novel trying to persuade Evelyn to moving to America with her as a family. Evelyn rejects "she would have handed me back like a borrowed package." This shows that Helma's return was too late to fix anything and Evelyn will never become Eva again. Helma confesses she sent her away to keep her safe and not abandon her Eva. "I wished you had lived." answers Helma, ~~but~~ whilst Evelyn says "You were the Patentcher. These were his eyes, his face." emphasising that it was only a one sided love, Evelyn shows no affection towards Helma as she thinks that she is the cause of all her sufferings. Samuels shows that the relationship between Helma and Eva is a contrast with Evelyn and Faith, as Helma and Eva not along well in the beginning.

of the novel but ended on bad terms while Faith and Evelyn started with secrets and hiding which caused tensions between them ended with a both sided love relationship between a mother and a daughter.

To conclude, Eva's / Evelyn's experiences of being ~~separated from~~ separated from her ~~past~~ German identity brings out how it affects her such as causing her to develop mental illness and ~~the~~ cause a complete change to her personality and identity.



ResultsPlus
Examiner Comments

This is a detailed response that focuses on the question. A range of points are made in the response, which focuses on the impact of Eva's/Evelyn's separation from her family in Germany on the rest of her life. Examples from the text are selected to support the points that have been made and a good deal of ground is covered in the answer.

The answer is assured in its arguments and just reaches the bottom on level 5. Further evaluation of language, form and structure could have helped the response to achieve a mark more securely within the top level.

Level 5, 25 marks.



ResultsPlus
Examiner Tip

A brief plan at the start can help candidates to think of the range of points they would like to include in their essay.

Question 9

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.

In ~~death~~ 'Death and the King's Horseman' the theme of 'hope' is never vividly expressed throughout the play. From the very beginning, we are introduced to Eleri Oba, the King's ~~horse~~ horseman, who must "pass on to the next life" to fulfill the protection of the Yoruba people for many years to come. To many readers ^{who were} not familiar with the traditions of the Yoruba people this may ~~be~~ come off as a 'hopeless' situation. The main protagonist is required to die without a way out of their situation because the lives of many generations depend on it. ~~Wole Soyinka wrote 'Death and the King's Horseman' to possibly make a mockery of Yoruba culture at the time. The~~ ^{strange thing} ~~irony~~ ^{is} that the marketplace makes a celebration out of the end of one's life, rather than being sad and melancholy. ~~The irony of the situation is that it~~ ~~The bigger irony is that despite all the celebrations and partying for Eleri Oba to finally enter the next stage of his role as the King's horseman.~~

There is hope that because of Elerin Oba's sacrifice, it will better the lives of the Yoruba people for many years to come. The irony of the play is that despite all the celebrations and practices going to plan, because of Elerin's lust and greed, he fails to carry out his ritual. He ends ^{up} ~~of~~ jeopardising the promise for his people.

~~Wole Soyinka wrote a 'Dea~~

Wole Soyinka wrote 'Death and the King's Horseman' ^{social} to ~~mer~~ to ~~poorly~~ make a commentary on the stupidity of some Yoruba traditions back in the 1940s. How seemingly hopeless

situations are deemed as hopeless and commendable when in reality it's just ^{an act of} ~~foolishness~~ and foolishness. ~~Elerin Oba~~

Elerin Oba is presented as a 'beacon of hope' for his people, but in reality ~~to~~ he is just an old, perverted man and an "eater of left-overs"

In Scene 5,

Despite this approach to the story, [↓] The Iyalaja, the 'woman of all marketwomen' ~~tells Elerin's~~ ~~or~~ young bride consoles Elerin's young bride and tells her: "Now forget the dead, forget even the living, turn your mind only to the unborn". Throughout the play there ~~has~~ had been a series of unfortunate events leading up to this moment to the play. But ~~here~~ this phrase gives us a better alternate for its ending. The parts where she states to 'turn your mind only to the unborn' the word 'only' suggests that the young

brides' unborn child could be the ^{saviour} ~~hope~~ of the Yoruba people. This moment in the play is significant because it contrasts the sadness ~~at~~ and pain the characters faced up until this very moment. The birth of a baby is ~~a~~ the most important moment of a mother's pregnancy. ^{After} ~~Throughout~~ the pain of labour there is a ^{period} ~~moment~~ of ~~a~~ joy and celebration for there is a new life. Wole Soyinka possibly have made his play ~~at~~ as the symbolism of pregnancy. Despite all the doubtfully and pain throughout the story towards the end the life of a new baby ~~it~~ could bring joy for all.



ResultsPlus
Examiner Comments

AO1 is generally sound in this response with relevant aspects of the play selected to demonstrate the idea of hope in the play, including the hope that Elesin will complete the death ritual.

There is evidence of understanding for AO2, particularly at word level, such as how, at the end of the play, the word 'only' conveys the idea that the unborn baby 'could be the saviour of the Yoruba people'.

The answer reaches the middle of level 3 as there is some sound knowledge and understanding for both assessment objectives. Further coverage of the play and additional evidence of understanding of AO2 could have benefitted the response.

Level 3, 15 marks.



ResultsPlus
Examiner Tip

For AO1, candidates should show their knowledge and understanding of the text through the scope and depth of examples selected from across the text.

Question 10

As with question 9, there were very few responses to this question. However, from the responses seen, there did not appear to be any discernible difficulties with this question.

Responses tended to focus on the Praise-Singer's role as a follower of the King's Horseman, how he is presented as a positive and light-hearted character and how he is loyal to Elesin in his pursuit of his duty. There was also some consideration of how the Praise-Singer chastises Elesin when he fails to fulfil the death ritual.

4-1 Death and the King's Horseman - Wole Soyinka
10, How does Soyinka present the Praise-Singer in Death and the King's Horseman?

In the play Death and the King's Horseman, there was a man called the Praise-Singer who always accompanied Elesin whenever he goes. Elesin is the King's Horseman is to commit suicide to accompany the king who has died, through the passage of the living and that of the ancestors in order to ensure continued harmony between the worlds. Elesin's Praise-Singer is the most significant member of the Horseman's entourage. "A great chief would always be surrounded by advisers and servants" and the pro

The Praise-Singer is an adviser to Elesin. He always advises him not to neglect his duty to carry out the suicide. The Praise-Singer has an historic role in West African society. His role was to entertain people and tell historical stories as well as praise-singing. He accompanied the great Elesin and sang his power and prowess.

The relationship between Elessar and his Praise-Singer is a close, even joking friendship for much of the early part of the play. They banter jokes and Proverbs. They are in charge of making Elessar comfortable until his suicide.

The Praise Singer has a great love and admiration for Elessar. The Praise-Singer's final task for his master will be to help him reach the trance which will allow the Horseman to make the journey between this life and that of the ancestors.

"Elessar loves and honours his master that the Praise-singer would choose to accompany Elessar, and sing his praises in the afterlife as he has done on earth."

Elessar then affectionately jokes:

"You're like a jealous wife. Stay close to me, but only on this side."

The Praise Singer has no independent life, he is given over to the service of his master, and after Elessar's projected triumphant death he intends to stay behind to continue singing the Horseman's praises. The Praise Singer knows Elessar's weakness is just like the *lyaloja*. Elessar's weakness is based on earthly things and the Praise-singer dares to warn his master:

"Beware. The hands of women... weaken the warrior."

Elessar's love for women cannot be loved and the Praise-Singer warns him to ~~be~~ focus only on his duty and not on ~~women~~ women. He

The Praise-Singer facilitates Elesin's tragic and his journey towards his guide and the passage between the states of being. The Praise-Singer's final oration is a wonderful recitation, helping us understand Elesin's journey, and ~~expressing~~ expressing the singer's great love for his master. In the final scene, the Praise-Singer reproaches and orders to Iyalaja. Unlike Iyalaja the Praise-Singer speaks more in grief than in anger for Elesin not granting his wish. The Praise-Singer offers Elesin help to ~~Elaborate~~ elaborate on the way, but Elesin however had been too proud and so has failed and upset the order of the world. Sadly, the Praise-Singer speaks in the voice of a betrayed lover whose beloved has been found to have feet of clay.



ResultsPlus
Examiner Comments

The response considers a number of points in relation to the presentation of the Praise-Singer, including the importance of the role, how he advises Elesin and how he has no independent life.

For AO2, the response considers the proverbs spoken by the Praise-Singer and how his feelings towards Elesin change as the play progresses. Quotations are selected to support points, although these are often lengthy and not always fully embedded.

There is just enough evidence of knowledge and understanding for a mark towards the bottom of level 4. Closer analysis for AO2 could have benefitted the response.

Level 4, 20 marks.



Carefully select quotations which fully support the point being made; precise quotations, such as a word or a phrase, are more likely to show the necessary discrimination in the selection of evidence.

Question 11

This question gives candidates the opportunity to play to their strengths and focus on one character of their choice. Many candidates chose to consider Romeo, Juliet and Friar Lawrence.

The reasons given for Romeo being an admirable character included his love for Juliet and his dedication to her. Friar Lawrence was deemed to be admirable because of his good intentions in wanting to bring an end to the feud by marrying Romeo and Juliet. There were a number of insightful responses focused on Juliet and how she goes against what would be expected of a girl at the time the play is set, which also presented opportunities for candidates to draw on contextual points. Points included her refusal to marry Paris, against her father's wishes, following through with the Friar's plan and ultimately taking her own life to be with Romeo.

As with other questions, AO1 tended to be addressed more securely. However, given that candidates had the freedom to choose a character to focus on, this tended to facilitate opportunities for candidates to focus on a character they could then use to build in points relating to AO2 and AO4.

Comments from examiners:

- *There were some fascinating feminist theories surrounding Juliet breaking free of patriarchal society and making a bid for independence; candidates embraced her courage in love.*
- *Mercutio was also a favourite with candidates, feeling that he dominated the first half of the play and was very hard done by (although a couple of candidates felt the need to contextualise what they saw as his sexism.)*
- *Some candidates also argued that within the context of the era and especially with hot Italian blood in Verona, Tybalt was to be admired for his adherence to his family honour.*

In Romeo and Juliet a character I admire is Benvolio. In parts of the story we are demonstrated as to how he has Romeo's back and off the back of this seems a good friend and someone that would be well respected.

In the first parts of the play Benvolio is presented to be a good friend and offers Romeo advice on life ~~and~~ events and love. Much of the first pages of the play contain a conversation between the two, thus emphasising the two's friendship although they are cousins too. This presents Benvolio as a good well-hearted man, one that looks out for others too "Good morning, cousin" this is from Benvolio to Romeo and demonstrates the closeness of the two by suggesting they have spoke in the morning so will remain speaking throughout day showing the friendship.

Towards the middle of the play Benvolio is further presented as a good friend to Romeo. This is done by the event of the altercation between Romeo and Tybalt where Tybalt is slain by Romeo. Benvolio who witnesses the act ~~for~~ first thinks on how Romeo must be gone out of there to not risk execution by the prince. "Romeo, away, be gone!". This demonstrates Benvolio's selfless presentation to the reader and how he backs up his cousin although he knows he has done the unthinkable. Benvolio is further presented as selfless and this also implies an important role in the Montague family.

Towards the latter parts of the play Benvolio is not present, which could tell us as Romeo fell off of the rails it got too much for Benvolio. Though he is not present in the latter stage, he was just before in the same incident when questioned by the prince Benvolio shifts the blame of Romeo by stating "by and by comes back to Romeo". This demonstrates and presents Benvolio as trustworthy and selfless as he risks himself just

to keep his cousin out of trouble. The use of formal language also adds to the convincingness of such points.

To conclude my admiration of Benvolio comes from his qualities and how he is presented by Shakespeare. The use of language surrounding the points further emphasise them too.



ResultsPlus
Examiner Comments

This response focuses on Benvolio as a character to be admired and a number of reasons are offered, including how he is a good friend to Romeo and he tries to defend Romeo following Tybalt's death.

AO1 is evidently more secure in this response, with brief consideration of language and structure.

Further coverage of AO2 and points relating to context could have benefitted the response. A mark in the middle of level 3 appropriately rewards the sound knowledge and understanding in relation to AO1 and recognises the gaps in relation to AO2 and AO4.

Level 3, 15 marks.



ResultsPlus
Examiner Tip

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

Question 12

This question was generally well answered, with much discussion centring on the feud and the fall out.

Points for AO1 tended to focus on Tybalt seeking revenge for Romeo attending the Capulet ball, Romeo avenging Mercutio's death by killing Tybalt and how Paris seeks revenge for Juliet's apparent death in the Capulet tomb. A number of thoughtful responses also considered how the end of the play marks an end to the feud between the two families and their relentless pursuit for revenge against each other.

For AO4, candidates were able to draw on the idea of how the revenge tradition was typically strong in Italy at the time the play is set and how physical conflict was often a means of settling disputes.

Comments from examiners:

- *Candidates were generally able to identify when revenge occurred between characters and why this was the case (family feud).*

With Romeo and Juliet being a pair of forbidden lovers in separate gangs, revenge between their gangs is a common occurrence.

As Mercutio dies, he accuses 'A plague on both your houses'. This is the beginning of the end as after Romeo kills Mercutio's killer everyone wants to kill him.

As is common with gangs, revenge has always been a large point with them doing anything to get revenge for enemies' actions.

It is only after the suicide between Romeo and Juliet where they hold no more grudges.



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

The response uses the quotation from the question to make a point and reference is made to other parts of the play, including how the deaths of Romeo and Juliet bring an end to the feud and the pursuit of revenge.

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.

Question 13

This appears to have been an accessible question. The majority of candidates were at least able to identify how Macduff kills Macbeth at the end of the play.

There were a number of particularly insightful responses, which discussed Macduff's role in the downfall of Macbeth from the point when he discovers that Duncan has been murdered, recognising the act as a betrayal of the King and country and describing it as 'Most sacrilegious murder!' Points included how Macduff is suspicious of Macbeth almost immediately, how he refuses to attend Macbeth's coronation, how he leaves his family to travel to England to meet with Malcolm and how he confronts Macbeth with the fact that he was from his 'mother's womb untimely ripped'. There was also some thoughtful discussion of how Malcolm tests Macduff. Points tended to be well supported, with examples selected from the text.

The majority of candidates, when discussing context, tended to refer to how Macduff's loyalty to the king reflects the belief at the time Shakespeare was writing that the king was divinely ordained. There were also points relating to the belief in witches at the time.

Comments from examiners:

- *At the lower end, Macduff was only really characterised due to his birth and its consequences for Macbeth's fate. A few looked at more detail of Macduff as a foil contrasting with Macbeth and a couple pointed out really salient evidence about Macduff's intelligent suspicion, honour, compassion and naivety.*

Macduff - Thane of Fife

- family - revenge
taunts him - killer / executioner opportunity to
new king

Prophecies

England / alliance / loyalty to Malcolm / noble
antithesis / antagonist traitor? honorable?

Macduff, the Thane of Fife, in Shakespeare's 1606 tragedy 'Macbeth' is presented as the complete antithesis to the eponymous 'hero' and contributes to Macbeth's downfall in being not only his eventual "executioner", but also to some extent his nemesis from early on in Act 2 Scene 3.

Written for his new patron, James I, Shakespeare takes a real story from Scottish history set in around 1064 to engage the king, once James VI of Scotland. Using the structure of Greek tragedy he presents and dramatizes the downfall of the noble warrior, 'brave Macbeth', from loyal subject to Duncan, King of Scotland, to traitor

and 'bloody' murderer. As foils to his protagonist, Shakespeare uses firstly, Banquo 'lesser than Macbeth yet greater', who James I thought of as his ancestor, and then Macduff, whose importance grows during the play from a minor role in discovering Duncan's gashed body 'laid with his golden blood' in Macbeth's ironic and poetic description. In this seminal scene after the murder - regicide - it is Macduff who uses the religious lexis of to describe the crime "most sacrilegious murder" and vivid metaphor 'hath broke ope / The Lord's anointed temple', almost echoing in the ^{religious} field Macbeth's earlier soliloquy where he argued against killing Duncan. Macduff's words with echo throughout the drama: "confusion now hath made his masterpiece" as the realm descends into chaos as Macbeth becomes ever more paranoid and violent in his actions to secure his throne.

Macduff's loyalty to King Duncan and then his heir, Malcolm, is evident throughout the play. His refusal to attend Macbeth's coronation, the sacred ceremony that confirms his kingship, shows his suspicions and refusal to accept the new ruler. As he predicts to Ross 'lest our old robes sit easier than our new' he not only Shakespeare not only depicts the coronation robes all had to wear for the service but foreshadows the disloyalty Macduff will continue to show to Macbeth which becomes a major bone of contention between them contributing to Macbeth's poor decision making and ~~the~~ ^{his} eventual downfall.

By the end of Act 3 Scene 4, having murdered both his king and his friend, Berquo, as well as attempted to murder Fleance "father of kings", Macbeth turns his attention once more to Macduff who "denies his person / At our great bidding". Macduff's intransigence regarding Macbeth's kingship could not be more evident in the powerful phrase "at our great bidding" and shows how despite Macbeth's invitation he will not attend the court. This will fuel Macbeth's sense of insecurity and is also Shakespeare suggesting that Macbeth has already slipped from his powerful leadership that defeated both the Norwegians and the Irish of Dunsinane. Renaissance and early 17th century kingship depended on the loyalty of subjects and expected it. ~~James~~ The Gunpowder Plot conspiracy of 1605 would still have been much in the Jacobean audience's thoughts and depending on their attitude they might well be asking, 'is Macduff a traitor or loyal subject?'

Macbeth's weakness and paranoia: 'There's not one of them but in his house / I keep a servant feed', a chilling declarative sentence that suggests a network of spies including Macduff's house, leads him to visit the 'weird sisters' - 'more shall they speak'. The armed head porter knowingly orders him to 'Be wary Macduff / Beware the Thane of Fife' and as Macbeth replies 'Thou hast kept my fear night' with the alliteration emphasising his fears and where Macbeth fears he kills. Despite the other opportunities suggesting the impossible 'no more'

woman born can harm Macbeth' and that a wood has to walk before he can be defeated, Macbeth determines that 'thou'ldst a' th' sword' will reach Macduff's 'wife, his babes' and any loyal to him. It is this screening and 'savage' 'fell cruelty' murder that will drive Macduff to revenge. But it becomes personal and necessary if he is to purge his guilt at abandoning his family.

By the end of the play, Macbeth's downfall from his nobility, moral compass and brave warrior is complete. Macduff's care for his "poor country" leads him to Malcolm at the court, ^{heir} Edward the Confessor, another structural juxtaposition to the 'tyrant' Macbeth. With Malcolm and ten thousand English troops (Shakespeare's nod to how England rescues Scotland even if James I was the only possible heir to Elizabeth I), Macduff transmutates his grief 'what all my pretty ones?' into revenge on Macbeth.

Macbeth himself is presented by Shakespeare by the end of the play as also full of grief 'my life is fallen into the sere' which is reinforced once Lady Macbeth, dear partner of greatness, kills herself. The final meeting with Macduff, whilst showing his noble warrior self once more, is structurally inevitable not only for the tragedy form but the warnings and foreshadowing from the apparitions. Well aware he should just surrender as his 'soul is too much charged with blood of thine', Macduff's taunts and threats to make him a "show" lead him to fight at

the last "byon Macduff" He impedes his final order. The final irony is when Macduff uses the words of the weird Sisters in "Hail, king" to Malcolm. The audience has experienced the catharsis of Macbeth's downfall, witnessed his hubris, been made aware of his hamartia and taken on a moral journey which Shakespeare posits through his antagonist, Macduff: when is it right to be a traitor; ~~how far~~ to what extent is it ever right to overthrow an overthrown monarch and restore order? As ever, Shakespeare meets in his vivid and most bloody tragedies but it is certainly a great James I would have been familiar with.



This answer sustains a focus on the question and addresses all three assessment objectives, including context, throughout the response. The response considers Macduff's suspicions following the murder of Duncan, his unwavering loyalty to both Duncan and Malcolm and how he is driven to revenge.

For AO2, there is close evaluation of language, form and structure throughout the response, often as a way of developing points for AO1. Points made in relation to AO4 are fully integrated throughout the response and support the points that are made in relation to AO1 and AO2. 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.



For context, 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.

Question 14

This question appeared to work well, particularly given that two symbols are referred to in the question, which gives candidates a starting point. A range of symbols were considered, including the weather, water, blood, animals, light and darkness and sleep. Some even considered the symbol of femininity and how Lady Macbeth rejects this.

This question provided candidates with the opportunity to explore AO2 in depth. For example, many candidates considered how, for Lady Macbeth, 'A little water' can remove the guilt of killing Duncan, but, in contrast, Macbeth refers to needing 'Neptune's ocean'. For AO4, as with question 13, many responses concentrated on the significance of the Divine Right of Kings, and how the interruption of the order resulted in disturbances in the animal kingdom and the weather. There was also discussion of how Lady Macbeth goes against the expectations of women at the time the play was written and of the widespread belief in witches.

Comments from examiners:

- *This question seemed to work well with candidates as the rubric was focused widely on 'symbols' giving the candidates plenty of scope to identify these various motifs and how they illuminated character development. Different instances of symbols were discussed to varying degrees, but mainly focused on weather and blood.*
- *An obviously well taught question with most candidates comfortable with the symbolism. The delineating factor for the more comprehensive responses was the way the candidates moved beyond technique spotting into analysis.*

William Shakespeare is one of the most celebrated author in literary history. His play 'Macbeth', is a wonderfully constructed play written mainly for the King of England at the time, who was also Scottish. He wrote this play to showing what happens when you betray the king and the perks of being loyal. 'Macbeth' was a very popular play, and Shakespeare's careful use of literary devices makes it so.

Apart from foreshadowing and other FOS, symbolism is quite prominent in the play. ~~Since~~ Shakespeare first uses symbolism ~~when~~ ~~at~~ when King Duncan arrives at the castle of Macbeth. The weather is described to be lively and clear when Duncan enters the castle. As the night passes and Duncan is done with ~~his~~ the feast at the castle, the ~~night~~ changes weather changes. This shows the dark crime that is about to take place at the castle. ~~When~~ In act 1 scene 2, Banquo and his son Fleance are patrolling the

castle when Banquo asks 'How goes the night boy' to which he replies that the sky is clear and some stars can be seen. However, when Macduff ~~enter~~ arrives at the castle, after the murder of King Duncan, he says that the night has been 'unruly' and he has experienced heavy rainfall, which caused the hoofs of his horse to sink in the soft sand. This shows that during the time that Duncan was murdered, the night changed from clear to a ~~to~~ heavy rainfall.

Weather is also symbolised ~~to~~ with the witches. Whenever the witches appear, '[Thunder]' can be heard. As thunder and rainfall are associated with evil, this shows the true evil nature of the witches.

Blood is also symbolised in the play. The play is quite ~~for~~ violent and killings are happening everywhere. However, these can be divided into the noble killings, such as defending your country during war and murdering innocent people like Macduff's family and Banquo. In act 2, after Macbeth kills Duncan, he expresses his guilt by asking 'Will all of great Neptune's ocean wash the blood from my hand? Here blood is not the literal blood, but Macbeth means his actions. He says

that the blood will not come off his hands but make the 'green seas' red'. This ~~shows~~ shows his remorse and that he has done a deed which is irreversible.

Another symbol is the supernatural, during the time this play was released, the ~~superst~~ supernatural beliefs of people were very strong and he believed in witches. Thus by making supernatural such a big part of this play, Shakespeare has made sure he appeals to everyone. The play itself starts with the witches appearing on the stage and not walking or entering the stage. The witches looked different and dressed weirdly, so the people would believe that they are ~~witches~~ dealing with a supernatural being. The role of Lady Macbeth too, can be described as the fourth witch as she is just as evil if not more evil than the witches. Throughout the play, objects, ~~like~~ animals and events relate to the supernatural such as the 'raven', 'sightless substances' and the horses eating each other, which ~~real~~ shows that something ~~superst~~ supernatural is accompanying Macbeth.

Overall, Symbolism plays a crucial part in ~~making~~

showing subtle details to the audience which makes the play feel all the more real. This accompanied by the excellent portrayal of themes of supernatural and ambition ~~as~~ carries a great significance in the play 'Macbeth' and makes it even more enjoyable to read.



ResultsPlus
Examiner Comments

This question requires candidates to consider the significance of symbols in the play. Two are identified in the question but candidates are free to consider other symbols, as this candidate has done.

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, such as how the play serves as a warning to show 'what happens when you betray the king'. Closer analysis of language, form and structure could have helped the response to achieve 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

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.

Question 15

There were just 15 responses to this question. Nevertheless, from the responses seen, it did appear to be an accessible question. The statement in the question gave candidates a starting point and many did focus on the casket challenge. Other choices included Antonio's choice to seek the bond with Shylock, Jessica's choice to elope and Portia's choice to help Bassanio and Antonio in the trial scene.

For AO4, many candidates discussed the widespread anti-Semitism in 16th century Venice, particularly in relation to Antonio's choice to take the bond with Shylock. There was also consideration of the treatment of women at the time the play was written, in regards to the control Portia's father has over her even after his death and how Jessica has to elope to escape from her father.

The idea of choices recurs throughout the play in order, to showcase a character's thoughts and feelings. The choices however were ^{be} influenced upon religion, in order to highlight an inequality in society.

The most crucial decision that takes place ~~the~~ in the play, is that of choosing the correct casket. Many suitors tried to conquer ^{Portia} a lady richly left, and she ^{but} Though many failed because of their poor judgment regarding the casket. In fact each casket symbolises the idea of something, for example the gold casket has a ^{description} ~~beating~~ of 'shall gain what many men desire' rather ^{the} the silver one 'who shall gain as much as he deserves'. These two

'bearings' reflect how Portia's father wanted a wealthy suitor that however understood, the idea of sacrifice and ~~personal~~ love. Bassanio through his journey, risks everything he has in order to reach Portia, this mainly being Antonio's life. ~~then~~ The lead casket therefore resembles Bassanio's personality as he 'gives and hazard all he hath'. The word 'hazard' however is unique as christian religion strictly forbids it, thus being the one of the major stereotypes, linked with Jews. Additionally, Portia falling into Bassanio's contrive after he has chosen the casket, highlights how during Venetian society women were seen as inferior and had to obey to the man. This scene is also crucial as it resembles how even if dead Portia's father has still control over her. It could be argued that this is done to showcase love however it could also be done to give the perception that in a family nucleus the man will always be in charge.

Another crucial choice is made in the play regards Shylock denying the 20,000 ducats offered by Bassanio in order to see his friend Antonio. In fact Shylock states: 'O righteous judge, I'll have my revenge'. The word 'revenge' highlights a stereotype attributed to Jews, that of greed and blood thirst. It also symbolizes the lack of mercy Shylock is willing to offer, which is similar to the behaviour of Antonio at the start of the play. Thus showing two major factors: that Antonio is very similar to Shylock and that there is a constant both in power and from it being a tragedy to a comedy. This is thus making critics attribute the play as a 'problem' play. This scene is also religiously important as Antonio is sacrificing himself for Bassanio's overall benefit. Thus linking back to the bible as it states 'sacrificing for friends'.

Overall the choices taken by the characters in MOV highlight the stereotype and religion around them, showcasing what the difference between characters and what the regard is the best decision.



ResultsPlus
Examiner Comments

This question requires candidates to write about the importance of choices in the play. An example is given in the question but candidates are free to consider other choices that are made in the play, as the candidate has done in this response.

This response makes sound and relevant points, with supporting quotation. There is also evidence of understanding in relation to AO2, such as thorough consideration of meaning at word level, and brief, supporting points on context.

The answer just reaches a mark towards the top of level 3. Further evidence for AO2 and AO4 could have benefitted the response further.

Level 3, 16 marks.



ResultsPlus
Examiner Tip

Form, for AO2, could include:

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

Question 16

Candidates tended to choose Portia, Antonio and Shylock for 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. The more successful responses focused on the question, pinpointing why sympathy is felt for their chosen character rather than showing a general understanding of the character.

Candidates tended to highlight how Portia is controlled by her father, even after his death, and there was also discussion of Bassanio's true intentions in wishing to pursue her. Responses that focused on Shylock tended to give quite a balanced view of the character, recognising his faults but then explaining why he acts in that way, particularly as a result of the racism he endures.

Points for AO4 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. There were also points relating to the widespread anti-Semitism at the time the play is set.

Comments from examiners:

- *Clear sympathy shown for Shylock and his status within Venice – with a couple of the more able opening as to whether he is the eponymous protagonist.*
- *There were also some strong proponents for Antonio although there was discussion as to his victim status with one or two candidates more worried about his relationship with Bassanio than his financial transactions with Shylock.*

Shylock is presented by Shakespeare as the antagonist in The Merchant of Venice. However, he is also a victim.



ResultsPlus
Examiner Comments

There is very limited understanding evident in this response with brief consideration of how Shylock is presented 'as the antagonist' and 'also a victim'.

Nevertheless, there is enough understanding of Shylock to be able to credit the response with a mark towards the bottom of level 1.

Level 1, 2 marks.



There are three parts to AO1:

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

Question 17

This was a generally well-answered question. The majority of responses centred on Elizabeth and her relationship with Mr Darcy. There was also discussion of what other characters think of her, such as Mrs Bennet, Mr Bennet, Jane and Lady Catherine de Bourgh. Responses tended to focus on the prejudice Elizabeth shows to Mr Darcy and how she overcomes this. Some candidates also considered how Elizabeth has a misplaced positive view of Mr Wickham. Other points of discussion included Elizabeth's relationship with her sister, Jane.

For AO2, comments included how readers mostly view the events from Elizabeth's perspective in the novel, which helps to show the development in Elizabeth's thoughts and feelings, and the significance of letters in helping Elizabeth to see Mr Darcy in a positive light. For AO4, responses tended to consider how women were generally expected to behave at the time the novel is set and the different attitudes towards love and marriage.

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

Pride and Prejudice

written by Jane Austen is the most personally popular novel written by her. This is written in the regency period, the end of French revolution (1789) and the beginning of the Industrial revolution. Jane Austen first titled this book with the name "First Impressions" in 1797 but it was refused by the publisher. Later on she named it "Pride and Prejudice" which was first published in 1814.

~~In this novel, the most prominent figure is Elizabeth Bennet, the second eldest daughter of the Bennet's family.~~

Pride and Prejudice is also a novel, where Austen presents about the search for happiness and self-knowledge in a world of strict rules where a woman must marry well to survive. This is highlighted at the very beginning with the use of the phrase "It is truth universally acknowledged, that a single man in possession of a good

Porture is in want of a wife".

In this novel, the most prominent figure is Elizabeth Bennet, the second eldest daughter of the Bennet's family. Elizabeth Bennet is also called as "Lizzy" and she is the favourite daughter of Mr. Bennet. She is further portrayed as a character with prejudices. Unlike Jane she does not see the good in all the people.

She is the heroine of the novel where she is beyond the cult of domesticity; piety, purity, submissiveness and domesticity. She ~~is~~ ~~is religious~~ is the true voice of Jane Austen. She believes that ~~one~~ ^{or marriage} in a relationship, ~~he~~ should be based on love, understanding and respect and rejects the ~~ide~~ ~~idea~~ marriages / relationships based on passion, wealth and etc.

During this time when this novel was written, women had no power and freedom to do jobs and ~~ent~~ also they had no opportunities to enter to the universities. It is men who could do jobs, travel all around the world, and enjoy themselves. Women were only educated to dance, sing, play the piano, sewing. They ~~could~~ could only work as governesses. So, with this, Lady Catherine de Bourgh had prejudices over Elizabeth. Elizabeth was ^{not} ~~not~~ categorised as an

accomplished woman by Lady Catherine de Bourgh. It was because she was not able to dance, sing or play the piano during the ball. But Elizabeth was much educated than she thought. She could reach to a wider range of books and had experienced a lot of things through books as she was educated in her father's library, just like how Jane Austen and her cousin was taught. Elizabeth had a wider knowledge about the people and the society and this helped her to overtake all the other things such as dancing, singing, what they called accomplishments.

After the first encounter between Fitzwilliam Darcy, ~~and Fitz~~ who is "tall", portrayed as a tall person with handsome features, and Elizabeth, Darcy describes the character of Elizabeth with the phrase "she is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequences to young ladies who are slighted by other men".

Here Darcy also had prejudice over Elizabeth. At first Darcy was in love with Elizabeth, but he misjudged her and didn't express his love to her. And also one reason for this was because Elizabeth

comes from a lower class than Darcy, Darcy comes from an aristocratic family while Elizabeth comes from an upper-middle family. The other reason was Elizabeth's mother, Mrs. Bennet, who Darcy ~~did not like~~ was not much interested at the beginning.

~~But~~ Elizabeth too had prejudices over Darcy. She blindly believed in Mr. Collins's, cousin of Mr. Bennet, story. She learnt that Darcy mistreats him because Darcy is envious of him since their childhood. Here, Elizabeth imagines Darcy as a cold-hearted, rude character. But later, she changes her mind. ~~Mr. Gardiners help~~ She experiences a mental shift with the story ~~of~~ said about Darcy said to her by the Gardiners. She gets to know that it is who Mr. ~~B~~ Darcy who helped Lydia and Wickham to get married after their elopement. ~~It is~~ She learns that Darcy has paid money to Wickham as the bridal price and ^{made} has Wickham to agree to marry Lydia. This act of Darcy secured the dignity and the reputation of the Bennet's family. This also made Elizabeth to fall in love with him. And finally she learns ~~the truth why Darcy hates Collins, because he~~ that ~~Wm~~ Wickham had tried to elope with Darcy's sister through the letter.

given to her by Darcy. Here, this incident is used by ~~the~~ Austen to present the importance of letters during that time. Finally, Elizabeth marries Darcy challenging and changing each other's character's bringing an happy ending to the novel.

Elizabeth is strongly connected to her sister Jane and shares everything with her. After she got to know that Jane is sick, she walked 3 (three) miles to the Bingley's house in Netherfield by bare foot, ignoring the bad weather condition. This incident further portrays how kind and loving character is Elizabeth who is more concerned of her family members more than anything else. She

She also had prejudices over Mr. Bingley thinking that he cheated on Jane by having a fake relationship with Jane. So she was in great anger with Mr. Bingley due to ~~the wrong~~ having wrong prejudices.



There are a wide range of points for AO1 in this response, including how Elizabeth believes that marriage should be based on love, how she 'had prejudices over Darcy' and Elizabeth's close relationship with her sister, Jane.

There is some analysis for AO2, such as the significance of letters, although further depth of analysis would be required to merit a mark more securely within level 4. Context is referred to throughout but it is not always clearly relevant to the points being made.

There is sufficient evidence for AO1, including personal engagement, for a mark just at the bottom of level 4. There is some drift from the question at times and further coverage of points in relation to AO2 and AO4 could have benefitted the response.

Level 4, 20 marks.



The most successful responses integrate references to context throughout, often using context to support and develop points for AO1 and AO2.

Question 18

From the responses seen, there were no discernible issues with this question. Responses tended to focus on the Bennets as parents. However, there were a number of responses that considered the role of the Gardiners and contrasted their behaviour with that of the Bennets.

The points in relation to the Bennets tended to focus on their inadequacies as parents, particularly Mrs Bennet's channel-vision in wanting to find husbands for her daughters. Some also contrasted the actions of Mr Gardiner in helping to track down Mr Wickham and Lydia with the apparent inaction of Mr Bennet. A few responses also considered Lady Catherine de Bourgh and how she plans for her daughter, Miss Anne de Bourgh, to marry Mr Darcy.

For AO4, there was much consideration of the laws of entailment, the role of women and the views on love and marriage at the time the novel is written. Discussion of AO4 often led to sympathy being felt for Mrs Bennet and her desire to see her daughters married.

In the novel of Jane Austen, the notion of the role of parents permeates to reflects the scheme of the entire society in Britain.

In the 19th century Netherfield was a small and poor town with a mysterious atmosphere.

The Bennets wanted to a nobleman for each daughter. The marriage was only for money, to reach happiness with thanks to the perfect family.

Parents believed that women had to stay home and to take care of their children.

Elizabeth Bennet, if she choose to not marry her rich cousin would have lost the trust of his ^{mother}, instead her father support her ~~in~~ every time she makes decisions.

In general, they wanted a material love, made of superficial values.

Her mother cares only of their ^{economic} wealth and not their thoughts, decisions and mental wealth.



In this response, the candidate focuses on Mr and Mrs Bennet as parents. This is a fairly brief response with the focus on AO1, with some reference to context. Although quotations are not used, the response does make reference to parts of the novel, such as the different attitudes of Mrs Bennet and Mr Bennet.

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

Level 2, 8 marks.



A brief plan could help candidates to think about the range of points they are able to make on their chosen question.

Question 19

Although there were only a small number of responses for this question, it was apparent that candidates had sufficient opportunities to demonstrate their understanding in relation to the three assessment objectives.

There was discussion of the relationship between Pip and Joe at the start of the novel, such as how Joe protects Pip by warning him about Mrs Joe. Candidates then tended to track the changes in their relationship, such as how Pip tries to distance himself from Joe in his pursuit to become a gentleman before finally recognising and being remorseful for his mistreatment of Joe. Candidates tended to consider how Joe is a static character throughout the novel and how he always support Pip, regardless of how he is treated by him. For example, candidates tended to consider how Joe steps in to pay off Pip's debt and how he welcomes Pip home.

For AO2, points tended to centre on how the story is told from Pip's perspective, which helps readers to see how Pips' attitudes towards Joe changes as the novel progresses.

There were some interesting points in relation to AO4. Notably, candidates considered the rigid class system of the time, the need for family to take in orphaned children and the relationship Dickens had with his own father.

The relationship between Joe and Pip is more of a father and son relationship, where the father is always there for his son and looks out for him, while also giving him advice on how to become a better man. Despite the fact that Pip pushes him away and treats him ~~poorly~~ poorly in the middle of the novel, Joe does not hesitate to help and forgive him.

At the start of the novel, we can see the true love between Joe and Pip, and that it isn't just a one-sided friendship. Pip mentions that "the fear of losing Joe's confidence" his "ever lost companion and friend, tied up my tongue". He uses the metaphor "tied up my tongue" to further show how much Joe meant to him, he was his only true friend, the only one who showed him love. The character of Joe directly contrast the social norms at the time, where the father was usually the more aggressive and harsh parent, while the mother was the one who gave her child comfort and care. Their relationship is further explored when Joe says "no amount of money could ever bring back the loss of that little child". While everyone else was overjoyed that Pip was sent away to become a gentleman, Joe

instead felt grief, as if he were losing his child. He did not care that Pip would be rich and the family's social status would rise, he just wanted to spend more time with him. The love that Joe shows to Pip could be seen as him giving Pip the love he wasn't given from his parents who always argued in order for him to live a happier life, ~~(Joe's character has to do)~~ ~~(this is)~~ much like how Dickens's father was sent to the hulks, ~~(and)~~ he didn't have a father figure in his life so he wanted to act as one for him. This is further justified when Joe learns that Pip has been lying to him and his sister about Mrs. Havisham and says "Tell no more of these lies, Pip. That is not the way to get out of being common, old chap!". He acts as a wise father figure who gives advice to his son on how to become a gentleman. ~~At the time, people thought that)~~

However, as Pip grew older and richer, he starts to have a flawed opinion of Joe and his life back at home. He mentions "I have become ashamed of the dear good fellow". At the time, there was a clear divide between the lower class and the upper classes, and the two could not mix. He was ashamed to be seen with a mere blacksmith, despite all the love Joe gave him. Dickens ~~tries to~~ ~~(present)~~ show the reader at the time how much power and money corrupts a man and makes them a worse person, he wanted them to see the flaws in those at the 'top' in hopes for a change for the better. Despite that, Joe still respects his boundaries and says "I am wrong in these clothes. I am wrong out of the forge." While Joe is seen as an uneducated man throughout

the novel, he still shows his intellect and care when ^{sees and} he understands the ~~clear~~ divide between him and Pip. He knows he doesn't belong in London and describes his presence there as being "wrong" and that he just isn't himself there. However, Pip starts to realize ~~his~~ how he treated Joe and says "The sharpest and deepest pain of all" was that he "deserted Joe". (11) The present Pip narrating the story brings himself into the novel to give further insight into his mindset. (12) He compares the feeling of deserting Joe ~~as~~ in the metaphor "Sharp and deep" pain. While Joe still forgives him no matter how Pip treats him "I forgive you, Pip. If there was ever anything to forgive". And shows his unconditional love.



ResultsPlus
Examiner Comments

This response shows a clear understanding of the relationship between Pip and Joe Gargery in the novel. Focus on the question is sustained, with a range of valid points made for AO1, showing sustained critical style and thorough personal engagement for level 4.

Quotations are selected appropriately to support points throughout the response and reference is made to relevant contextual points. There is some close analysis of language, although more in depth evaluation, and further exploration of structure and form, could have benefitted the response. The response fulfils the criteria for level 4.

Level 4, 24 marks.



ResultsPlus
Examiner Tip

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

Question 20

There were only a few responses to this question. Responses tended to centre on the remorse and regret shown by Miss Havisham, Estella and Pip in the novel. A few candidates used the quotation as a springboard into the question and then went on to explore a range of examples of remorse and regret.

Candidates tended to consider how the novel is a bildungsroman and, with Pip narrating the novel reflecting back on his life, the reader is able to clearly see his remorse and regret, particularly in relation to his treatment of Joe and Magwitch. Other points included the remorse shown by Magwitch over his treatment of Pip on the marshes, which resulted in him becoming Pip's benefactor, the central narrative strand in the novel.

For AO4, there were some thoughtful comments in relation to Dickens' relationship with his family, his views on both the social class system and the justice system and the need for kindness in society.

→ used Estella to get revenge

→ Pip was her first victim

→ burnt to death = ashes = original form of human

→ took advantage of Pip

→ caused by Compson → sympathetic

→ Satis house - fall - industrial change

→ Gothic - madness - mental illness
(popular theme)

→ Victorian women expected to marry

→ Dickens bad relationship with family, poor wife

→ Dickens' love for children - mistreated - bad childhood

Dickens explores the theme of regret by portraying Miss Havisham as ~~a wicked~~ a wicked character, who is broken both physically and mentally after being jilted by Compson on her wedding day. As most Victorian times women are expected to get married and have their own family, Miss Havisham never did have a marriage which was the cause of her trauma making her who she is now.

Estella, Miss Havisham's adopted daughter was raised to get revenge on male sex and was never taught how to love. ~~She acknowledges that when she grows up and~~ Her actions were all shaped by Miss Havisham as if she was her string puppet. As Estella grows up she acknowledges and is furious that her mother never taught her love and blames her. Shown in chapter 38 "who taught me to be hard?" returned ~~to~~ Estella. " This emphasises ~~that~~ Estella teaching Miss Havisham a lesson, a taste of her own poison, she explains that she has no heart and is cold even to her own adoptive mother whom had shaped and made her. This leads to Miss Havisham's realisation of how she ~~has~~ had controlled ~~the~~ both Estella and Pip's life and regrets. Dickens uses repetition "What have I done! What have I done!" to emphasise the hope of fixing things but knows it is too late to. This might also show Dickens's love towards children and the way that Estella and Pip are being treated shows how the children in Victorian Times are mistreated.

Miss Havisham was also shown dying while being burnt as her dress caught on fire. As she was caught on fire, things from the Satis house were also thrown into the fire. " I thrown that great cloth from the table for the same purpose, and with it thrown down the heap of wretchedness in the midst." All these objects were decaying in the ~~the~~ Satis house and was burnt to ashes like Miss

Havisham, emphasising that she has returned to the original form of humanity and can now have redemption, starting another new life without regret and guilt. ~~Before she was want to death, she mentions that~~

Pip is also a character that shows regret in the novel. Dickens uses Bildungsroman, portraying Pip as a sensitive main character that wants to find answer to the problems in his life. His aim was to become a gentleman and be worthy of Estella. "and I admire her ~~at~~ already, and I want to be a gentleman on her account." he travels away from the forge to London to achieve his dreams. The use of Bildungsroman emphasises that the novel is Pip as an adult looking back to his younger self and feels distance. It also shows how Pip is honest with his weakness and regret. He mentions that he feels bad for treating Joe harshly even though he ~~was~~ ~~kind~~ has shown kindness and compassion to him. At the end of the novel, Estella and Joe gets married and has a son named after Pip, "We give him the name of Pip for your sake, dear old champ," this emphasises a chance of redemption for Pip, putting away his guilt and regret and become a role ~~model~~ model for little Pip.

Dickens has also used the settings to emphasise the regret of characters. The ~~statis~~ Satis house is a gothic ~~scene~~ place as there is no sunlight inside and nothing has been moved since the wedding day of Miss

Havisham's. The fall of the Satis house can emphasise the industrial change during the Victorian times that Dickens has experienced himself. It also portrays the causes of Miss Havisham's mental illness which leads to her actions. Her background of being jilted makes it more sympathetic. ~~and~~ Estella later on in the novel revisits the ~~S~~ Satis house, this might ~~be~~ mean that Estella is ~~Miss~~ part of Mrs Havisham's regret and she has left her guilt & in Satis house "locked" and freed to start a better life. The forge was where Pip grew up mostly until he had a chance to work in London. These two places portrays Pip's regret as during the process of becoming a gentleman, he has lost his kindness and humanity. If he stayed in the forge and ~~he~~ became Joe's apprentice, he might have a perfect life as a working class man.

In conclusion, the theme of remorse and regret portrays how each character are given a chance to live a new life and put down their guilt emphasising how Dickens believes that everyone deserves a second chance instead of ~~that~~ instant death penalty during Victorian times.



This is a well-crafted and assured response which covers a lot of relevant ground, focused on the question, for AO1. Arguments are developed and quotation is selected and embedded with assurance.

AO2 and AO4 are not as secure as AO1, but reference is made to form, in particular, and there are relevant contextual points towards the end of the response. To secure a mark more securely in the top level, there would need to be further evidence of assured understanding in relation to AO2 and AO4.

Level 5, 25 marks.



Remind candidates to address AO1, AO2 and AO4. All bullet points in a mark grid must be addressed in order to gain marks at the top of a particular level.

Question 21

There were only a few responses to this question. The responses focused on how Hester is perceived by the community, both at the beginning of the novel and at the end, how Dimmesdale conceals his true identity as Pearl's father and also how Chillingworth also hides his true identity as Hester's husband. There were no discernible difficulties noted with this question and it was evident from the responses seen that candidates had much to consider in relation to this question.

Hester Prynne's identity in *The Scarlet Letter* is perceived by Hawthorne to be in direct battle with the Puritans' beliefs. Hester is 'absolutely hidden behind' the Scarlet Letter in her reflection on the armour in Bellingham's home, signifying ~~that~~ that her identity by the Puritans is ~~simplified~~ simplified to be the Scarlet Letter, the breastplate of armour showing the hypocrisy of the Puritans, who wish to reject vanity, yet the whose governor lives in an estate with 'ponderous chairs'. Despite this, Hester's own, true identity ~~is~~ ~~not~~ conflicts with the Scarlet Letter forced onto her by the Puritans as she 'made beauty in her sin', which directly contrasts the negative connotations of the Scarlet Letter as a punishment. Instead, it ~~sign~~ begins to signify Hester's masterful ~~embroidery~~ embroidery, with Hawthorne uses to show Hester's resourceful and creative identity, ~~embroidery~~ embroidery being a metaphor for Hester's freedom of nature as she uses it to support herself, not succumbing to the Puritans' hatred. At the end of the novel, Hawthorne uses 'sable' to describe the letter, comparing it to a coat of arms, showing how Hester eventually transformed her punishment into her true identity of expression, which further juxtaposes the Puritans' 'sad-coloured garments'. The Scarlet Letter as a punishment is contextualized by it being a real punishment in Puritan Society, as well as Hester's identity being linked to Hester Crawford, upon whom Hawthorne based her on.

Roger Chillingworth's identity personifies the evils of Puritan Society. Before arriving to Massachusetts, he was a 'kindly scholar', but his transformation is evident immediately as he is described 'like a snake' by Hawthorne. The metaphor of the 'snake' is ironic as the Chillingworth integrates himself in Puritan Society as the snake is a biblical reference to the Devil in the Garden of Eden, which Hawthorne's 1860's audience understands. This ~~fact~~ demonstrates the ignorance of the Puritans, as they are afraid of the 'Black Man' being in the forest, ~~there~~ more linked to nature, whereas he walks among them as Chillingworth. Chillingworth's 'removable intelligence' builds his identity as a man to be trusted, as well as seeing his connection to nature through his unnatural intellect which uses to inflict harm upon Dimmesdale. Furthermore, Chillingworth's identity is described in chapter titles as 'The Leech', ~~then~~ which Hawthorne uses to show him as parasitical on Dimmesdale - despite being declared a 'physician', Chillingworth makes no effort to help Dimmesdale, instead causing him to undergo self-harm. Also Chillingworth's seemingly ^{helpful} ~~that~~ but cruel identity mirrors the Puritan Society as he makes people suffer in the name of justice, exacting his 'intimate revenge' upon Dimmesdale to show the perverse nature of Puritan Society, contextualised by self-harm being considered a valid way to atone for one's sins by the Puritans. The link to religion is further established with 'looking so much up to the light he rose towards Heaven', representing how the Puritanism, which is meant to offer salvation, brings out the worst elements of people, like cruelty and lust for wrath and vengeance. Chillingworth was able to mask his identity and be accepted by the Puritans due to it being a patriarchal Society, evident with the Puritan belief in the "mortal feminine" and "immortal masculine" sides of a Soul.

"not quoted", 'quote':

Identity is illustrated in Arthur Dimmesdale. Dimmesdale's identity is subdued by the Puritan Society and Chillingworth, as represented by Hawthorne describing Chillingworth's medicine as 'drugs'. Hawthorne's use of 'drugs' implies the warped view of self that Dimmesdale has, declaring himself a 'pollution and a lie!', which the 'ignorant Puritans' do not believe due to Dimmesdale's status as a 'golly ~~successful~~' reverend. After meeting Hester in the forest, Dimmesdale accepts his identity, saying 'I need no more of your drugs' to Chillingworth, which symbolises ~~the~~ Dimmesdale's choosing to love Hester. However, despite this, he still aims to do his final sermon, stating it's an honourable moment 'in the life of a clergyman'. Due to this, he does not completely choose Hester and wants to continue believing his identity known. Hester and the Puritans, ~~too~~ which ~~the~~ Hawthorne ~~uses to~~ show that disallows with Chillingworth poisoning Dimmesdale. This is resisted directly by Hawthorne with 'Be true! Be true! Be true!', ~~starting to~~ implying that leading a double 'life of a false identity' is a true and inexorable sin. This is due to Hawthorne condemning the Puritans' cruelty as his ancestors use ~~the~~ Puritans, such as one being a judge in the Salem Witch Trials.



This is a well-crafted and assured response, which covers a great deal of 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.



Successful responses will integrate points on context throughout.

Question 22

From the few responses seen, it was evident that this question performed in a similar manner to question 21. Choices included Hester, Pearl and Dimmesdale. The more successful responses gave detailed reasons for finding the character interesting, rather than demonstrating more of a general understanding of the character and their role in the novel.

For me the most interesting character is Hester Prynne. She is protagonist and one of the main people in this book. Hester was married ~~on Hester~~ to Roger Chillingworth but cheated on him with Arthur Dimmesdale. Because people spread the rumour that he was dead. This affair with a new man leads to bullying Hester by citizens. She wore a Scarlet letter as an indicator of her sin so that everyone could see it. However, she doesn't let her guilt consume her and finds way to reconcile with herself.

Even if she committed adultery she is a really good person. Hester loves Pearl and tries to do everything for her. Also she still loves Arthur despite the fact that their relationships are forbidden.

I think Hester is a strong and independent woman. ~~She wants to~~ She isn't

like other females Hester doesn't do what others expect her to do. She refuses to identify Pearl's father when everyone tries to know this secret.

After all ~~what people did to her~~ she still helps them. She is involved with charity works. Hester helps poor and those in need, so her reputation rises and she becomes more respected. We can see it when Dimmesdale begs her to help him. People's attitude changes.

Hester is one of the most interesting characters. She combines different features like love, guilt, kindness and strength. That's why she is fascinating in my opinion.



A number of relevant sound points are made in this response, such as how Hester 'doesn't let her guilt consume her', how she loves her daughter, Pearl, and how she is independent.

The answer reaches the bottom of level 3 because of the sound understanding and knowledge demonstrated for AO1. Further evidence of understanding in relation to AO2 and AO4 would be required for a mark more securely in level 3.

Level 3, 13 marks.



Remind candidates to address AO1, AO2 and AO4. All bullet points in a mark grid must be addressed in order to gain marks at the top of a particular level.

Paper Summary

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

- Make sure that time is split equally 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.
- Remember it is the understanding in relation to the assessment objectives that is assessed, not grammar and spelling.
- Find examples from across the text to support a point, which can help to develop ideas.
- The use of literary terminology can help to ensure focus on AO2.
- The Point, Evidence, Explanation (PEE) approach can help to ensure a mark in level 3 is achieved.
- Remember to make relevant points in relation to context in Section B.

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>

