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Principal Examiner Feedback

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Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 02: Modern Drama and Literary Heritage

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Paper Overview

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

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

Section A - Modern Drama

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

A View from the Bridge - Arthur Miller

An Inspector Calls - J B Priestley

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

Kindertransport - Diane Samuels

Death and the King's Horseman - Wole Soyinka

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

The Assessment Objectives assessed in Section A are:

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

Section B - Literary Heritage

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

Romeo and Juliet - William Shakespeare

Macbeth - William Shakespeare

The Merchant of Venice - William Shakespeare

Pride and Prejudice - Jane Austen

Great Expectations - Charles Dickens

The Scarlet Letter - Nathaniel Hawthorne

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

In addition, candidates are asked to refer to context in this section.

The Assessment Objectives assessed in Section B are:

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

Candidates are advised to spend 45 minutes on each section.

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

Introduction

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

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

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

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

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

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

Finally, although there is no formal requirement for candidates to start their answers with an introduction and a conclusion, this can often help candidates to maintain a focus on the question. It can also help to spend a few minutes at the start of the examination to produce a plan. Not only can this help to ensure a focus on the question, but it can also help candidates to think of the range of

ideas that they would like to include in their answers, ensuring full coverage of all the assessment objectives assessed.

4ET1 02 Questions

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

SECTION A - MODERN DRAMA

A View from the Bridge

Question 1

'Many characters help others, or try to do so, in the play.'

Explore the theme of helping others in *A View from the Bridge*.

There were just a few responses to this question. However, it was clear from the responses seen that there was much for candidates to consider in relation to the theme of helping others, and candidates explored a range of examples.

Points centred on Beatrice's attempts to help Catherine, including how she encourages Eddie to allow Catherine to take the job as a stenographer, how both Beatrice and Eddie want to help Marco and Rodolpho at the start of the play and how Alfieri attempts to help Eddie by warning him about his feelings for Catherine. A few candidates also explored how, ultimately, Alfieri is unable to help Eddie, which leads to his tragic downfall.

AO1 tended to be covered more confidently but a range of points were made in relation to AO2, particularly Alfieri's role in the play being similar to that of a Greek chorus. He comments on the events and attempts to help Eddie but, ultimately, is unable to do anything about the spiralling events. Some candidates also considered the stage directions in the play, particularly when Eddie tries to teach Rodolpho how to box.

Candidates should be reminded that AO1 and AO2 have equal weighting in the mark scheme in Section A of this paper. The more successful responses for this question had an equal balance in focus of AO1 and AO2.

Question 2

How does Miller present the relationship between Eddie and Rodolpho in the play?

This appeared to be another successful question, with some thoughtful responses seen.

Points for AO1 tended to centre on how Eddie is initially welcoming of Rodolpho (and Marco), how things turn sour in their relationship when Rodolpho and Catherine grow close and how, after everything that happens, Rodolpho remains honourable and does not seek revenge on Eddie. There was some discussion of how, initially, Eddie attempts to help Rodolpho, such as how he encourages Rodolpho not to draw attention to himself by singing, how Rodolpho becomes a

victim of Eddie's jealousy and how Eddie attempts to humiliate Rodolpho when he teaches him to box (as a way for Eddie to prove his masculinity).

For AO2, there was some focus on the language used by Eddie when describing Rodolpho, which was considered as evidence of Eddie's growing jealousy. There was also some focus on when Eddie kisses Rodolpho and the language used in the fall out.

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

An Inspector Calls

Question 3

How does the character of Eric Birling change in *An Inspector Calls*?

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

This appears to have been a successful question, accessible to all candidates.

More successful responses explored how Eric's presentation in the play represents Priestley's hope that change is possible, particularly through the younger generation. Less successful responses provided narrative detail about Eric's role in the play.

Candidates tended to focus on Eric's presentation at the start of the play as weak and lacking in confidence and there was some consideration of the signs at the start of the play that Eric has a problem with alcohol (and why this might be the case). Some candidates also considered Mr Birling's treatment of Eric at the start of the play, such as how he does not listen to his son and does not let him speak. Candidates then tended to consider how Eric tries to escape the situation when the Inspector arrives but then, ultimately, he is quick to accept responsibility.

Other points covered include how Eric is resolute in his opinion towards the end of the play even when Gerald introduces some doubt about the Inspector's existence and how there is a marked contrast in Eric's behaviour at the end of the play compared to the start, such as how his father still tries to stop Eric from talking but, by the end of the play, Eric is more determined to have his voice heard.

There were some thoughtful points in relation to AO2, including how Eric's language towards the start of the play is reflective of his immaturity and how, towards the end of the play, his forthright language directed at his parents is reflective of how he accepts responsibility for his actions. Many candidates also considered how, when Eric explains his involvement with Eva/Daisy, he attempts to distance himself personally from the situation by referring to himself as 'a chap'. Other points included how Eric, along with Sheila, reverse roles with their parents by the end of the play.

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

Comments from examiners:

- *Many candidates felt the need to set the scene, and spent precious time detailing the opening scene but making no comments about Eric's part in it. More successful responses used the stage directions to identify Eric's emotions, physical appearance, such as 'downstage' showing his lack of importance in the opening scene.*
- *Candidates did pick up on his immaturity, and there were some good examples of where they had identified that Birling thought more of Gerald than Eric, which one or two linked to Eva Smith's relationship with them both.*
- *Many could identify his actions, and provide quotes, but didn't actually focus on the 'How' of him changing.*
- *There were still a lot of candidates who wasted time discussing AO4 elements, and as this wasn't assessed, wasted time.*

Question 4

'Things are not always what they appear to be in the Birling household.'

Explore the theme of appearance and reality in the play.

As with question 3, this question appears to have been accessible for all candidates. From the responses seen, candidates engaged well with this question and it was generally answered well.

Less successful responses provided a narrative account of how the Birling family are presented throughout the play. More successful responses discussed specific examples in the text, often linking this to the message Priestly wanted to convey. There was some unnecessary discussion of context but for some candidates this helped them to develop the points that they were making.

Points for AO1 centred on how the family are presented as the play opens, with some cracks evident, the appearance of Gerald and Sheila as a happy and loving couple and how Mr Birling presents himself as a well-respected man. There was also some discussion of how Mrs Birling presents herself as a compassionate and caring woman in her role as part of the Brumley Women's Charity Organisation but, in reality, this could not be further from the truth. Other points centred on Inspector Goole and his guise as a police inspector. Also, some considered how Sheila and Eric are both presented as rather childish at the start of the play but, as the play progresses, their growing maturity is revealed.

For AO2, there was some focus on the description of the Birling home and the stage directions pointing to how the lighting changes from 'pink and intimate' to 'brighter and harder' upon the Inspector's arrival, representative of how a spotlight is being put on the Birling family and their behaviour. There was also some discussion of the language used by Mrs Birling when she recalls how she turned down Eva's/Daisy's request for support, including her 'gross impertinence'. Other points centred on the name of the Inspector, 'Goole', and also Priestley's moral message about social responsibility conveyed through the revelation of the failings of a family, who on the surface, appear to be respectable and honourable.

Comments from examiners:

- *More successful answers focused on 2 or 3 main characters and looked at them in depth.*
- *Again, lots of AO4 in answers, which wasted time and was mostly irrelevant.*
- *Although some of the candidates did pick up on the fact that 'appearances' were important in the physical sense and related this to Sheila being jealous, they couldn't then take it further.*
- *Some of the more successful answers were able to select some stage directions and work this into their answers, especially about the lighting and how it changed.*

The Curious Incident of the Dog in the Night-time

Question 5

How is the relationship between Ed and Judy Boone presented in *The Curious Incident of the Dog in the Night-time*?

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

Candidates tended to focus on Ed's lie to Christopher that Judy is dead and how this is suggestive of the pain Ed feels at the breakdown of his relationship with Judy. There was also consideration of how Ed and Judy treat each other when Ed travels to London to find Christopher. There was also brief discussion of how there are signs of hope in there being an amicable relationship between Ed and Judy towards the end of the play.

Points for AO2 were generally well integrated throughout the responses and helped to develop the points made in relation to AO1, such as consideration of Judy's letters and the language used by Judy when describing Ed as a father. There was also consideration of how Ed reacts when he hears the mere mention of Mr Shears' name and the language he uses towards him when he comes face to face with him in London.

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

Question 6

'Christopher, Ed, Judy and Mrs Shears all try to cope with loss in different ways.'

Explore how different types of loss are dealt with in the play.

There were very few responses to this question. The question appears to have been accessible, with there being many examples of loss in the play including the death of Wellington, Ed's and Christopher's loss of Judy and Christopher's loss of trust in his father when he discovers the truth about his mother.

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

Kindertransport

Question 7

What kind of grandmother to Faith is Lil shown to be?

There were no responses for this question.

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

Question 8

In what ways are secrets significant in *Kindertransport*?

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

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

Death and the King's Horseman

Question 9

'Iyaloja is determined that things are carried out in accordance with Yoruba traditions.'

How is Iyaloja presented as a character who wants the right thing to be done in the play?

There were no responses for this question.

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

Question 10

In what ways is the death ritual significant in *Death and the King's Horseman*?

There was just one response to this question. There did not appear to be any discernible difficulties with this question. The one response seen considered how the importance of the death ritual is apparent from the start of the play and this runs throughout the play, particularly evident through the actions of characters such as Olunde and Iyaloja.

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

SECTION B - MODERN DRAMA

Romeo and Juliet

Question 11

Discuss the presentation of Mercutio in the play.

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

Points for AO1 included Mercutio's role in the play as Romeo's best friend, his quick-wittedness, his unromantic view of love and his loyalty to Romeo. There was some in-depth consideration of when Mercutio dies (including his use of humour even when he is dying) and how this leads to the spiralling events in the play, including Romeo's killing of Tybalt.

For AO2, there was some thoughtful exploration of the language Mercutio uses in the Queen Mab speech, his humour (including sexual innuendos when speaking with the Nurse) and how he is presented in contrast to Romeo (such as his aggressive nature when faced with conflict and his view of love).

For AO4, points were wide ranging. The more successful points for AO4 were used to develop points made in relation to AO1 and AO2. Points included the attitudes towards duelling to settle disputes and love when the play was written.

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

Question 12

'The tragic and dramatic events in the final scenes provide the audience with an effective ending to the play.'

How far do you agree with this view?

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

The less successful responses tended to focus on the deaths of Romeo and Juliet at the end of the play, with some not moving beyond narrative detail. The more successful responses considered events leading up to the end of the play and then considered how these, along with the final scenes, contributed to a tragic and effective ending. The more successful responses also took a more reasoned approach, considering how the ending of the play was both successful and unsuccessful.

Candidates tended to consider the dramatic reunion of Romeo and Juliet, their commitment to each other, the impact of the deaths of Romeo and Juliet on their families and the role of Friar Lawrence as the play draws to a close.

Points for AO2 tended to centre on Romeo's language when he describes Juliet and when he takes his own life to be with her in death, the significance of the Prologue and the language Juliet uses when she sees Romeo's lifeless body.

Some interesting points were seen for AO4, such as attitudes towards suicide when the play was written, expectations regarding marriage and the patriarchal society of the time.

Macbeth

Question 13

'Throughout the play there is a battle between good and evil.'

Explore the theme of good versus evil in *Macbeth*.

Macbeth was the most popular text in this section of the paper. This appears to have been an accessible question in line with previous series.

The majority of candidates were at least able to identify particular characters who represent good, such as King Duncan, Banquo and Macduff, and those who represent evil, such as Macbeth, Lady Macbeth and the Witches.

There was much discussion across the responses of the initial presentation of Macbeth, fighting for the good of the country, with Banquo, against the Norwegian army. Candidates then tended to consider the role of the Witches and Lady Macbeth in Macbeth's transformation from good to evil. Some candidates considered the different reactions of Macbeth and Banquo in response to the Witches and considered how this is an early indication of Macbeth turning to evil. Many candidates explored Lady Macbeth's manipulation of Macbeth, and the language she uses to do so, to ensure that he follows through with the plan to murder Duncan.

There was some effective exploration of how Macduff is a static character in that he remains loyal to Duncan, and Scotland. For example, there was consideration of how he is immediately suspicious of Macbeth upon discovering Duncan's body and how he is resolute in his commitment to Scotland when he joins Malcolm to form an army to fight Macbeth's tyrannical rule.

Some candidates also considered the impact of Macbeth's tyrannical rule, both on Scotland and on himself. For example, some considered the impact on the natural order and some discussed the manifestation of Macbeth's guilt, such as his not being able to say 'Amen'.

For AO2, there was much exploration of the language Lady Macbeth uses to manipulate Macbeth to ensure he carries out their plan to murder Duncan, the role of the Witches in giving Macbeth false courage and the language used to

describe Macbeth and Banquo when they return from battle against the Norwegian army.

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

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

Comments from examiners:

- *There were different interpretations of this, such as looking at 2 characters, such as Lady Macbeth v Lady MacDuff, or Macbeth v Banquo/MacDuff. These were then able to look at comparisons, but then missed out on some of the AO4 elements.*
- *Some candidates got the dates of the play wrong, or mixed up the name of the person who wrote it.*
- *The more successful answers also mentioned about the un-natural events in the play, such as the owl and the hawk, and the horses eating each other.*
- *There was some lack of deep language analysis in this question, and it was evident that that some candidates were using quotes which they had learnt, but which were not appropriate or relevant.*
- *Some candidates had obviously used the translated texts, (modern language), and used these quotes which said the same, but were not directly from the play.*

Question 14

How does Shakespeare present the character of Macbeth in the play?

This question also appears to have been successful, with a range of points seen for all three assessment objectives.

Many candidates successfully tracked the presentation of Macbeth as the play progresses, starting with how he is presented as a brave and honourable soldier at the start of the play.

There were some rather narrative responses, which tended to give an overview of the plot involving Macbeth. These responses tended to score marks in the lower levels.

Points for AO1 centred on how Macbeth changes upon meeting the Witches for the first time, Lady Macbeth's manipulation of Macbeth, how guilt consumes Macbeth following the murder of Duncan and how his evil then spirals into a 'killing spree'.

There was also much discussion of the final stages of the play when Macbeth is confronted in battle by Macduff. A number of candidates considered how the final scenes with Macbeth represent a cyclical structure to Macbeth's character, with Macbeth no longer showing fear, as was the case when he was fighting in battle against the Norwegian army. His absolute trust in the Witches' prophecies was also considered, particularly with regard to Macduff as he is confronted by him in battle towards the end of the play.

It was evident from the responses that there were many opportunities for candidates to explore AO2 in some depth, particularly the language of manipulation Lady Macbeth uses to ensure that Macbeth proceeds with the plan to murder Duncan and what this shows about Macbeth. Some candidates considered the language used by Duncan when he praises Macbeth towards the start of the play and the language he uses when he visits Macbeth's castle. There was also some thoughtful discussion of how Macbeth takes the place of the treacherous Thane of Cawdor towards the start of the play and how this is a sign of Macbeth's tyranny later in the play. Another popular choice to consider in terms of language analysis was Macbeth's response to seeing Banquo's ghost.

For AO4, as with question 13, candidates made a number of different points on context. The more successful responses fully integrated these points throughout, supporting the points made in relation to AO1 and AO2. There was much discussion of the disturbance of the natural order and the Divine Right of Kings, the views of masculinity at the time the play was written and also gender roles.

Comments from examiners:

- *Some of the responses were narrative and didn't focus on the question, just retold the story.*
- *Some of the more successful answers were able to analyse the language and were focused on how Macbeth changed.*
- *Two or three responses looked at a different perspective, stating how Macbeth didn't change throughout, his evil ambition had always been there, and could use relevant quotes, but then lacked any further arguments, although one did go into a lot of detail, looking at alternative views.*
- *A few didn't mention the influence of the witches, and lacked depth of analysis.*
- *Only one candidate misread the question, and thought it was asking about Lady Macbeth.*

- *Many of the higher end answers tracked the play, and provided clear detailed evidence to support, although some of these still lacked close language analysis.*

The Merchant of Venice

Question 15

Discuss the presentation of Portia in *The Merchant of Venice*.

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

In the few responses seen, there was consideration of Portia's initial description, the limitations placed on her by her father in the casket challenge even though her father is dead, her relationship with Bassanio and her role in Antonio's trial when she goes in disguise as Dr Balthazar.

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

Question 16

'Shylock's bond with Antonio is the main narrative strand in the play.'

Explore the significance of the bond in the play.

There were very few responses to this question.

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

Pride and Prejudice

Question 17

How far do you agree with Elizabeth Bennet's view that Charlotte Lucas should not have married Mr Collins for convenience in *Pride and Prejudice*?

There were just a few responses to this question.

The less successful responses tended to provide narrative detail centring on the romantic relationships of Elizabeth Bennet and Charlotte Lucas in the novel.

The more successful responses tended to take a reasoned approach when answering this question. Such responses tended to consider Elizabeth's view towards love and contrasted this with Charlotte's pragmatic approach to love.

A number of candidates considered Charlotte's position in life, not wanting to be a drain on her brothers, and the practical nature of her marrying Mr Collins. Some then considered married life for Charlotte and Mr Collins and how Charlotte manages to cope in the relationship as a way of arguing that Charlotte was right to marry him.

The most successful responses considered in some depth Elizabeth's attitudes towards love and, therefore, why she thinks that Charlotte should not have married Mr Collins. There were a few thoughtful points raised about the hypocrisy of Elizabeth, such as her initial thoughts on Mr Wickham.

It was evident that there were many opportunities for candidates to show their understanding in relation to all three assessment objectives. In particular, for AO4, points tended to centre on the social necessity of marriage for women without independent means when Austen wrote the novel and the different views of love.

Question 18

'At the time the novel was written, women were expected to behave in particular ways.'

In what ways do women go against how society expected them to act in the novel?

From the limited responses seen, there were no discernible issues with this question.

Responses for AO1 and AO2 tended to focus on how Elizabeth does not conform to expectations, such as her rejections of the proposals of marriage from Mr Collins and Mr Darcy, how Jane travels on horseback to Netherfield, how Mrs Bennet fails to act in an appropriate manner in social situations and Lydia's behaviour when she runs away with Mr Wickham.

Points for AO4 included societal expectations of women at the time the novel was written and rules regarding marriage (and the need to elope to Scotland).

Great Expectations

Question 19

How does Dickens present Mrs Joe Gargery, Pip's sister, in the novel?

There were very few responses to this question. Based on the evidence seen, this question appears to have been accessible for candidates, in line with previous questions on this text. Points centred on Mrs Joe's treatment of Pip as a child, her desire to advance her position in society and how she is attacked by Orlick (and the impact on her).

Question 20

'Pip wishes to become a gentleman so that he may marry Estella.'

Discuss the significance of marriage in *Great Expectations*.

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

Points included the first time Pip meets Estella and the impact of this on his later journey to becoming a gentleman so that he can be worthy of marrying her, the impact of Miss Havisham being jilted at the altar and her resulting determination to seek revenge on all men, Estella's miserable marriage to Bentley Drummle and the eventual hope at the end of the novel that Pip and Estella might get married in the future and have a happy future.

Question 21

How does Hawthorne present Pearl while she is a child in the novel?

There were no responses to this question.

The mark scheme outlines the range of points candidates could make in relation to the three assessment objectives for this question.

Question 22

Explore the significance of death in *The Scarlet Letter*.

There were no responses to this question.

The mark scheme outlines the range of points candidates could make in relation to the three assessment objectives for this question.

Top Tips

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

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

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

