

# Examiners' Report

## June 2023

Int GCSE English Literature 4ET1 02R

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## Introduction

The Summer 2023 series was very successful. 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 a joy to read.

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.

AO1 was a strong feature of both Sections A and B, with most responses demonstrating at least sound knowledge and understanding of the texts studied. AO2 discussion was varied across responses with some candidates exploring language, form and structure in a comprehensive manner while others might just have commented on the effects of particular words or phrases from the texts, without perhaps identifying the technique used. A number of level 4 responses were seen with thorough application of analytical detail and a convincing critical style. At level 5, some very impressive responses were seen that used deep understanding of analytical approaches to perceptively respond to the question.

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

Candidates are advised to spend 45 minutes on each section. The total number of marks available for this paper is 60. Both sections carry 30 marks per question.

## Question 1

Many of the responses to question 1 provided an in-depth consideration of the importance of reputation in the play. Responses tended to consider the importance of reputation in the eyes of the community of Red Hook, the importance Eddie places on maintaining his reputation and how Eddie's tragic downfall is, at least in part, a result of Marco acting dishonourably towards Eddie in front of the community. Candidates also touched on Alfieri's reputation within the community as a wise, respected lawyer and Marco's reputation as a hard-working, honourable family man.

From the responses, it was evident that there were lots of opportunities for candidates to show their understanding for AO1 as well as much for candidates to consider in relation to language, form and structure for AO2. In particular, there was consideration of the tale of Vinny Bolzano, the turning point in the play being Eddie's loss of reputation within the community as a result of reporting Rodolpho and Marco to the Immigration Bureau and how Eddie's desperation to restore his reputation ultimately results in his death.

### *Comments from examiners:*

- *Most answers focused on Eddie's reputation, rather than Marco's or Rodolpho's.*
- *Answers were generally well written, but could have been more tightly focused.*
- *The responses of weaker candidates did not develop much past the idea of what reputation was and how Eddie's character changed from the start to his final moment.*



## SECTION A

### Modern Drama

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:    Question 1 ☒      Question 2 ☒      Question 3 ☒  
   Question 4 ☒      Question 5 ☒      Question 6 ☒  
   Question 7 ☒      Question 8 ☒      Question 9 ☒  
   Question 10 ☒

A View From the Bridge is a drama and a ~~tragedy~~ <sup>tragedy</sup> written by Arthur Miller in 1955 and first ~~showed~~ <sup>performed</sup> to the public in 1955. The story is set in the 1950s Brooklyn's immigration community. The main character in this play is Eddie Carbone, who is a tragic hero. Reputation is an important theme of this play. This essay is going to explore the importance of reputation in this <sup>drama</sup> ~~play~~.

Miller uses an example of the past neighbor that 'a family lived next door' to depict how reputation is a crucial element in people's lives there. The 'about sixteen' years old boy ~~time~~ Vinny Bdzano in that family betrayed his illegal immigrant uncle. His 'five brothers and the old father' beat him so hard that 'his head was bouncin' like a coconut.' The simile used by Miller here really provides the readers with a vivid image of that thing happening, which emphasizes how serious

that the people there consider the unfathtal family member. According to the social background at that time, the slum in this play are full of Italian immigrants from Italy to America. There is a word called 'Omertà' in Italian that means people should keep silent when their <sup>families</sup> family have immigrants who are illegal. If someone betray his or her family, it is legal in Italy that this person be beaten or even killed by the whole community. Also, the reputation of this person will be worsen because of what he or she did.

In the latter play, Marco says Eddie 'stolen the food from my children' in the public spaces, which makes the reputation of Eddie become completely the opposite than before. Eddie is so angry and furious that he keeps repeating saying the short phrase 'I want my name!' to everyone. This repetition shows how eager that Eddie wants a good reputation around the neighborhood, which implies the reputation in the 1950s America is very important as well. Whereas, Marco still calling Eddie 'Animal!' in the end of the play. This metaphor ~~be~~ really conveys the problem between Eddie and ~~Maro~~ Marco. Besides, this metaphor makes Eddie's reputation even <sup>more</sup> ~~worsen~~ worse.

than the thief one that he mentioned above.

This may be the thing that triggers Eddie choose to have a fight with Marco, which is the tragedy in this play. The way that Eddie willing to put his life into fighting for his reputation expresses again the importance of the reputation.

What is more, some stage directions proves proof that reputation is essential in the play. There are several times that Miller describes 'his eyes were like tunnels'. One is when Eddie says he does not want a illegal immigrant, who he thinks is aiming for the American citizen to marry his niece. He is very strict about who is going to ~~like~~ marry or even like Catherine.

The marriage <sup>of Catherine</sup> is like a sort of reputation for him. The simile that portrays 'his eyes' to be 'tunnels' shows how he determines to change the situation, which strengthen the idea that reputation is important.

In conclusion, reputation is <sup>of the</sup> one ~~key~~ themes appear throughout the whole play. Miller uses different ways to show the readers that reputation is very important in this play.



This response focuses on the importance of reputation in the play. Points include the example of Vinny Bolzano and how Marco humiliates Eddie in front of the community.

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. There is also sound understanding for AO2. The response fulfils the criteria for level 3.

Further coverage of the play and closer analysis of language, form and structure could have helped the candidate to achieve a mark in level 4.

Level 3, 18 marks.



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

## Question 2

On the whole, the responses to question 2 demonstrated a clear understanding of how Catherine changes in the play. Responses tended to focus on Catherine's initial presentation, the impact of Rodolpho's arrival on her character and her changing relationship with Eddie. There were some thoughtful responses that considered how, even from the start of the play, Catherine shows a growing independence, such as how she wants to pursue a job as a stenographer, and it is actually Eddie's over-protective nature that prevents Catherine's true character from being clearly apparent.

For AO2, there was evidence of points covering language, form and structure. Language points tended to centre on the language used by Catherine in her blossoming relationship with Rodolpho and the clear change in her feelings towards Eddie, as evident in the language she uses towards him at the start of the play compared to the middle (and then at the end).

### *Comments from examiners:*

- *This question was generally well answered. Many candidates were able to track the course of Catherine's development and to integrate language comments.*
- *More successful candidates explored a wider range of points and their responses were balanced across AO1 and AO2.*



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

At the beginning of the story, Catherine was polite & niece of Eddie who has too much anxiety of his ~~niece~~ niece. He ~~bullied her with~~ He ~~too strongly~~ offered Catherine to not wear short clothes and high-heel shoes. He kept mentioning about her costumes, and he showed his emotion towards having a boy friend. At the start of the story, Eddie was polite Italian immigrant who takes care of his reputation. He tried to ~~be~~ ~~false~~ to keep his good reputation on Italian community. However he had wrong emotion towards his niece. So he over protected her. When Catherine finds his boy friend, ~~the~~ Eddie scissed to Rodolpho who is Catherine's boy friend, and showed ~~the~~ difference ~~between~~ in physical power between himself and Rodolpho. As ~~E~~ Eddie changes violent, Catherine starts to hate. Eddie blocks Catherine's right, so she starts to dislike him. When Eddie reports Marco who is illegal Italian ~~to~~

immigrant to police, Catherine ~~and~~, Beatrice and all Italian community members start to hate him. He reported his cousin Marco to make Rodolfo stop loving Catherine. Due to this consequence, Catherine doesn't want to communicate with Eddie any more.



**ResultsPlus**  
Examiner Comments

This response considers how Catherine changes in the play. There is some consideration of Catherine's relationship with Eddie and how this changes, particularly as a result of Rodolpho's arrival. Examples are selected from the text.

However, there is some drift from the question and further consideration of language, form and structure could have helped the response to achieve a mark more securely in level 2.

Level 2, 9 marks.



**ResultsPlus**  
Examiner Tip

Candidates are advised to spend 45 minutes on Section A.

### Question 3

There were a number of particularly successful responses to this question, which gave a balanced response offering reasons why the ending of the play is both successful and unsuccessful.

Many responses considered how the Inspector is Priestley's mouthpiece, advocating socialism over capitalism, and evaluated how well this message was conveyed, both to the Birling family and the audience. The majority of responses considered the play as whole and how the events did or did not result in a successful ending.

For AO2, there was some thoughtful consideration of how Sheila changes as the play progresses and, by the end, takes over the role of the Inspector advocating the need to help others in society. This was then used as a reason as to why the ending was successful. There were also similar comments in relation to Eric. More often than not, the unchanging attitudes of Mr and Mrs Birling and Gerald was then given as the reason why the ending was, at least in part, not successful.

Many candidates analysed the Inspector's language at the end of the play. There was also much discussion of the cyclical structure of the play, the different attitudes to the news that the Inspector is not real and the cliffhanger with the news that an inspector is on the way to the house.

#### *Comments from examiners:*

- *There were a range of views and generally candidates didn't feel it was just successful or unsuccessful.*
- *Occasionally candidates spent too much time on the historical aspects without relating their comments back to the question.*
- *This question allowed the candidates to form their own opinion.*
- *Less successful candidates often fell into a retelling of the story.*



In the play 'An Inspector Calls', ~~the~~ J. B. Priestley ~~creates~~ creates an ending that is quite unique for a number of reasons. This <sup>involves</sup> ~~includes~~ his expert use of ~~the~~ language, form and structure to not only entertain the reader but also accurately present his beliefs and deliver his message to them.

Priestley uses form to create a surprising ending to his play. Throughout his play, Priestley follows the form of a well-made play, by setting the main events of the play before the time of the play (the Inspector, Gerald, and Birling discuss the actions most of them committed to a girl named Eva Smith in the past) as well as intricately weaving together intricate details ~~into~~ to make up his

play (each character, except the Inspector, goes through a narrative arc, ~~and all the character~~ and have their own story in which they are personally involved with Eva Smith). However, at the end of the play, rather than following the form of a well-made play and ending the play <sup>happily</sup> with all issues fixed, he ends it with a ~~cliffhanger~~ <sup>cyclical ending</sup>, ~~and all the characters~~, who had briefly <sup>This is because</sup> apparently understood that all that had happened was a joke, and most most assumed they were no longer in trouble, realise they are most definitely ~~to~~ still in trouble. Priestley does this by ending the play with a phone call that repeats what the Inspector states at the beginning of the play: "[Birling] That was the police. A girl has just died - on her way to the Infirmary - after swallowing some disinfectant." and this creates more of a cyclical ending, bringing the characters more or less to where they began, excluding their now knowledge of the link of events and the change in Eric and Sheila's personality. The uniqueness of this ending and the position the characters are left in help to accurately present Priestley's beliefs about human morality and the consequences of our actions to one another, and the how, if the the characters had been kinder and more thoughtful in their day-to-day actions, they wouldn't have been stuck in this heart-wrenching loop. Therefore, I agree that Priestley's use of form in the ending ~~is~~ successful.

Priestley uses structure to ~~to~~ create a suspenseful ending to keep the reader ~~hook~~ engaged till the very last sentence. The

last lines of the play are "[Birling]" "And a police inspector is on his way here ~~to ask some questions~~ - to ask some - questions -" ("As they stare guiltily and dumbfounded, the curtain falls"). The use of repetition of the events in the story create a creepily disturbing effect ~~on~~ on the audience surrounding the situation the family has ended up in and the almost-supernatural ~~mystery~~ mysterious atmosphere of the Inspector's ~~propet~~ prophetic future-telling. The use of dashes in the last lines add brief pauses which create a dramatic effect and ~~keep build tense~~ keep building tension. Then the last stage direction that ends the play with the characters still in a state of guilt, shock and confusion passes those feelings to the audience and creates an extremely effective cliff-hanger. All this tension and suspense keeps the audience hooked until the very last second and <sup>greatly</sup> ~~successfully~~ entertains the audience. Therefore, the use of structure in Priestley's play creates a successful ending.

Priestley's use of language in his play 'An Inspector Calls' ends the play on the right mood, which leaves the audience with Priestley's intended thoughts and emotions. In the last few lines Priestley writes: "He ~~has~~ puts the telephone down slowly and looks in a panic-stricken fashion at the others." as well as "As they stare guiltily and dumbfounded, the curtain falls." The use of a semantic field of ~~tension~~ <sup>suspense</sup> and emotions, including "slowly", "panic-stricken", "guiltily", "dumbfounded", leaves the reader ~~in~~ tense and emotionally invested in the ending. Since

This play was intended to be a morality play. Priestley is successful in the way he is able to leave the audience in such an ~~estate~~ an emotional and tense state, having created a suspenseful ending atmosphere to grip the heart of the reader. He was also successful in instilling these emotions in the meaning behind his play - a microcosm in which the Birling's represented the rich upper class before ~~the war~~ WWII and ~~the~~ Eva Smith as the lower working class who deeply suffered in their lives, and the interactions between them. He is able <sup>to communicate this message and</sup> to create empathy within the reader for the people like Eva Smith who were in real-life situations like these, and <sup>socialism,</sup> promote kindness and understanding between one another to create a more empathetic society in which less people suffer. Therefore, Priestley was successful in using language ~~to~~ in his ending.

In conclusion, I agree with the view that the ending of An Inspector Calls is successful. This is due to the fact that Priestley effectively use form (a well-made play), structure (cliffhanger, dashes, repetition) and language (semantic field) to keep the reader fully engaged and tense throughout the play to the end, to <sup>present</sup> ~~communicate~~ his beliefs about the <sup>wrong</sup> upper class treatment of the lower class, and to communicate his message about socialism and that "we don't live alone, ... we are responsible for each other."



This response demonstrates an assured understanding of the play. In particular, there is a solid focus on AO2, such as the references to the 'cyclical structure', the consideration of the stage directions and the punctuation used.

References are well-selected and a good deal of ground is covered in this answer. The answer is assured in its arguments and just reaches the bottom of level 5.

Further coverage of points for AO1, demonstrating an understanding of specific points in the play leading up to the ending of the play, could have helped the response to secure a mark more securely in level 5.

Level 5, 26 marks.



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 4

Similar to the most successful responses to question 3, there were some particularly detailed answers that gave a balanced approach offering reasons why the Inspector is sometimes presented to be like an ordinary police inspector and other times in the play when he is not.

Overall, responses tended to sway towards agreeing with Sheila's statement. Many candidates considered how the Inspector seems to know more than an ordinary inspector would and how he appears to go beyond what would be expected of an ordinary police inspector by making the family aware of their responsibilities and tries to activate their consciences.

For AO2, as with question 3, there was lots for candidates to be able to explore. For language, many candidates considered the initial description of the Inspector, how he is not intimidated by Mr Birling and the connotations of his name – 'Goole' – when arguing that the Inspector is not a typical inspector. For the opposite view, candidates tended to consider his approach to questioning and how he treats all characters as equals when questioning them. There was also much consideration of the Inspector's sermon-like speech at the end of the play.

### *Comments from examiners:*

- *This question allowed the weaker candidates a clear structure in which to apply their ideas and opinions and look at the meaning of the Inspector's name.*
- *Stronger responses were able to reflect on Priestley's socialist views as seen through the character and how this was reflected through Sheila later.*
- *Candidates chose evidence that was carefully selected to reflect their ideas rather than the more traditional choices.*

The inspector in "~~The~~ An ~~Inspector~~ Inspector Calls" is a <sup>mysterious</sup> ~~character~~ character even though he is ~~the~~ one of the main ~~characters~~ characters and even the play is named after him, we barely know anything about him. ~~He~~ He is an ~~original~~ ~~is~~ total mystery. ~~very~~ ~~very~~

~~The~~ ~~Inspector~~ ~~name~~ ~~"Goole"~~ ~~almost~~ ~~sounds~~ like "ghoul" which could indicate that he is a ~~paranormal~~ paranormal force that is set on haunting the Birling family and make them repent for their actions against Eva Smith. The fact the the Inspector seemingly disappears ~~from~~ at the end of the play and leaving no footprints ~~or~~ ~~when~~ when he is leaving the Birling family residence also ~~implies~~ ~~that~~ that implies that he is an unknown force of justice.

The Inspector ~~acts~~ <sup>acts as</sup> the voice of reason ~~when~~ when he reveals everything that the Birling family

Gerald Croft did to Eva Smith. He tries his best to reason with them and get ~~the~~ them to take responsibility of their actions but he evidently falls short as only the younger generation of the Birling family seem to take ~~the~~ responsibility of their actions. ~~Sheila~~ Sheila and Eric Birling are the only ones to take responsibility for their actions.

The Inspector made Sheila understand and feel responsible for ~~the~~ Eva ~~Smith's~~ death as ~~she~~ she was the one who got Eva Smith fired from her ~~second~~ second job after Eva Smith got fired from her first job under Mr. Birling. Sheila understands that she acted immature ~~and~~ and out of spite. ~~Sheila~~

The Inspector made Eric understand that although he tried to help Eva Smith by stealing money from his father and giving it to Eva, The inspector made ~~him~~ him ~~realise~~ realise that it was ~~in~~ immature and would not let Eva last long. The Inspector also broke the news that Eric got Eva pregnant ~~effectively~~ effectively leading Eva to kill herself as she could not support herself and a newborn baby.



~~The Inspector~~ To conclude, the Inspector seems to be a gateway for Priestly's own voice. The Inspector seems to ~~be~~ be an enigma and an anomaly in the ~~the~~ play.



**ResultsPlus**  
Examiner Comments

AO1 is sound in this response. There is consideration of the meaning of the Inspector's name, how he 'acts as the voice of reason' in the play and how he tries to get the family and Gerald 'to take responsibility' for their actions.

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

Level 3, 14 marks.



**ResultsPlus**  
Examiner Tip

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 5

There was just one response to this question. From the response seen, it was evident that candidates had lots of opportunities to consider Christopher's relationship with animals, including Wellington, his pet rat, Toby, and the puppy Ed gives to Christopher at the end of the play.

The mark scheme sets out a full range of possible points candidates could make in relation to both assessment objectives.

In Simon Stephens's play adaptation of *The Curious Incident of the Dog in the Night-Time*, Christopher's relationships with animals is presented to illustrate Christopher's relationship with his father, and Christopher's personality: determined, just, brave, loving, but also rather emotionless and unaware of dangers. Through animals Stephens educates readers on Christopher, a 15-year-old boy with autism's, ~~own~~ way of life.

Firstly, Christopher is shown to be extremely fond of animals and having a close relationship with them from the start of the play. In the beginning, the stage directions say "A dead dog ~~is~~ lies in the middle of the stage" and it has "A large garden rock sticking out of

its side." This start is rather gruesome and shocking, a sight most people <sup>in the audience</sup> would turn away from. However, Christopher, who has a deep love for animals, "stands on one side of it," and he is "frozen to the spot." This description of body language conveys how Christopher is shocked by the murder of a dog. This portrays his close relationship with animals, seen in his shock. This is further reinforced when he says to the Polhemuses "I like dogs," in a short, declarative sentence. He further proves his close relationship and love for animals when he tells Mrs. Alexander "But rats are very clean" after explaining how most people think they have the 'bubonic plague.' Christopher's informative and declarative tone not only shows his love for all animals but also his intelligence and lack of prejudice. In short, Stephens presents Christopher to have a caring and loving relationship with all animals.

Stephens reveals just how much Christopher cares about Wellington through how he braves talking to his neighbours to solve his murder and get justice. He says with a determined tone "I am going to find out who killed Wellington" and even goes against his father to do so. The way in which he talks to his neighbours, regardless of finding people "confusing," illustrates his strong sense of justice and determination.

It highly juxtaposes Ed who calls Wellington a "bloody dog", the violent diction conveying his disregard for dogs. Moreover, it is Christopher's relationship with Wellington and his determination for justice that supports the murder mystery genre, as well as the epic adventure, of the play. Investigating this murder is a huge step outside Christopher's comfort zone as even he says talking to his neighbours is "brave". Hence, through the presentation of Christopher's relationship with Wellington, Stephens makes ~~audience~~ <sup>audience</sup> admire Christopher for going such lengths to find justice for a dog.

Stephens also uses the presentation of Christopher's strong relationship with Toby to show audiences how Christopher can find it difficult to recognise danger. The stage directions says "he clunks down on to the tracks to rescue Toby", creating a dramatic climax and tension. When previously asked what he was doing, he simply says "I was finding Toby. He's my pet cat." The use of the simple sentences reflect Christopher's total obliviousness to the life-threatening danger he just put himself in. It allows ~~audience~~ <sup>audience</sup> to understand that Christopher's autism ~~also~~ limits Christopher's ability to recognise danger, educating ~~audience~~ <sup>the audience</sup> through his relationship with Toby.

Christopher's relationship with dogs is a central aspect to the play as his murder investigation leads to him finding Judy's letters and hence learning her London on his own. Through both part one and two's adventures, Christopher grows, supporting the play's bildungsroman genre, and this <sup>is</sup> all due to Wellington. At the end of the play, unlike before, he confidently talks to an audience full of people (in the Maths Appendix scene) and even uses direct address - "let me show you". Hence, through his relationship with a dog, Christopher matures and becomes independent, proving to the audience that although he is different, he can do things society deems 'normal' like take the tube.

Christopher's relationship with dogs is also a presentation of his relationship with his father, Ed. At the earlier parts of the play when Christopher discovers Ed killed Wellington, "the stage directions say "Christopher screams" and "pushes Ed backwards." Unlike before, he no longer feels comfortable touching or being near Ed, showing this broken trust as a result of Ed killing Wellington. At the end of the novel, when Ed gives Christopher a "little sandy-coloured Golden retriever", they share a moment where "They look at each other." I believe this pivotal stage direction shows how Christopher is willing to



try to learn to trust Ed again, hence Sandy's relationship with Christopher symbolises the restoration of Christopher's relationship with his father<sup>\*</sup>. This reveals Christopher's growth and ~~are~~ bravery as he is willing to try on something new and unknown, relearning trust.

In conclusion, the presentation of Christopher's relationship with animals is used by playwright Simon Stephens to create conflict to build the events of the play upon, as well as to present Christopher's determination and bravery, as well as compassion, through his love and care for animals. Christopher's relationship with dogs also symbolises his relationship with his father which is betrayed in the beginning with Ed killing

<sup>\*</sup> And his trust in him.

Wellington but ~~replanted~~ replanted with Sandy. Hence, the presentation of Christopher's relationship with animals is a central aspect of the play.



This candidate makes a masterful and assured job of exploring Christopher's relationships with animals in the play. There is consideration of Christopher's relationships with Wellington, Toby and Sandy.

The response is well-developed and quotations are embedded with discrimination and focus. Critical style is assured and there is cohesive evaluation of the use of form, structure and language. This is a well-crafted and confident answer that fulfils level 5 completely.

Level 5, 30 marks.

## Question 6

There were just three responses to this question. Responses tended to focus on Ed looking after Christopher and then Judy's looking after Christopher at the end of the play.

Looking after others is a simple task we all do on the daily. In *The Curious Incident of the Dog in the Night-time*, it's portrayed as a difficult daily task we have to complete every day. In this essay, I will be exploring this idea and how it relates to the ~~book~~ novel and it's characters.

Starting off, one major thing we have to consider is that Christopher, the main ~~char~~ character of the novel has a difficult time connecting with others. This itself makes it hard for him to ~~care for~~ look after others and for others to look after him. This is mainly due to the fact that ~~Christopher~~ Christopher has aspergers, ~~the~~ which is a mild case of autism. We can see this during the scene when he is traveling from Swindon to London. He gets



overwhelmed by all the noises and things happening around him. For example, "sweet pastries. Heathrow check in here. Bagel factory." All these ~~announcements~~ announcements may sound normal to us, yet they cause him to get overwhelmed.

Secondly, Christopher has a very hard time trusting people and to someone can lose his trust very easily, which they may not regain later. We can see this in the book with the ~~relationship~~ <sup>trust</sup> between Ed and Christopher. Once Christopher found out that Ed had been lying to him about both his mother and that he killed Mrs. Shears' dog, he lost his trust in Ed immediately, saying that "And the father lied to me. And also he killed Wellington and so that means he could kill me.", showing how ~~unfrightened~~ <sup>frightened</sup> he was of his own dad after he found out.

Lastly, <sup>Siobhan</sup> ~~both~~ Ed and Judy and ~~Siobhan~~ <sup>Siobhan</sup> were all people that ~~lost~~ <sup>lost</sup> after Christopher, yet each in a different way. Ed is the main caregiver to

Christopher as he is the one who cared for him after Judy left, saying ~~"I cared"~~ "I cooked his meals. I cleaned his clothes. I looked after him every weekend." It also highlights his ~~dedidat~~ dedication to his care for ~~the~~ him. Judy, in this case, acted as a temporary shelter when Christopher was running away from his dad, yet ~~the~~ after a while she did come back to Swindon after a while to make sure he stayed safe and got ~~the~~ taken better care of. Mr. ~~Robb~~ Mr. Robb acted as Christopher's mentor, giving him guides on how to live in a world made for neurotypical people. ~~as well as~~ <sup>she was also</sup> being a guiding force helping to push him in the right direction he wanted to go in. All these characters had different roles and looked after Christopher differently.

In conclusion, I believe that the idea of looking after others is expressed and integrated very well into <sup>the</sup> the Curious Incident of the Dog in the ~~the~~ Night-time.



This answer is sound in its knowledge and understanding of the play, focusing on how different characters look after Christopher. Supporting detail is selected.

Further evidence of understanding of language, form and structure for AO2 could have helped the response to secure a mark at the top of level 3.

Level 3, 16 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 7

There were a number of detailed responses to this question, showing an assured understanding of the play. Many candidates considered how Eva speaks German and follows the Jewish faith when she first arrives in England. They then considered how Eva becomes very English in her language and manners, effectively turning her back on her past life, particularly when she realises that her parents are not coming to England.

For AO2, there were evidently many opportunities for candidates to consider language, form and structure. A number of successful responses fully integrated the points for both assessment objectives throughout. There was consideration of the time switches in the play, highlighting the clash of the two cultures. Some candidates considered Lil's role in Eva's turning her back on her German Jewish culture.



There is a massive ~~culture~~ difference in culture for the whole on the undertransport which is represented through Era's experiences. These experiences affect her ~~own~~ the way she expresses her own identity as well as the way she bonds and acts with people close to her.

~~The line from Era: "Not ham in. I not to eat ham. It from pig." clearly portrays how different she is from her mother Lit. When she first arrives she~~

~~It~~ During the time of the undertransport, older children were put into hostels with one another which helped them have a sense of familiarity and helps them hold on to their culture. However, younger children like Era were sent to foster homes in which they experienced a huge culture shock due to the ~~lack~~ of familiarity.

The line 'Not ham in. I not eat ham. It from pig' heavily shows Era's difference in culture to Lit. It shows

how Eva had broken english and had a language barrier with Li. However, she still tries to convey how she could not eat pork due to it being forbidden in her culture. The teachings of her culture was so ingrained in her that even as a little girl, she still remembers and follows it.

Li is shown to disregard Eva's culture telling her that it is OK to eat it. This is the start of Eva shutting out her own culture and marks the point in which she starts to ~~build the character~~ adopt the character of Evelyn. Li shows to Eva that her culture is not important in this scene as well as instilling in her that her culture has a weakness and something that made her different. This could of also started a deep-seeded hatred for Li which would be revisited later in the play.

starts to

From this point forward Eva ~~changes~~ change into Evelyn. Evelyn is a deeply white-washed version of herself and she does this as a ~~sort~~ coping mechanism. One of the factors that influences Samuels to write this play was due to her friends' generational trauma from her parents being Holocaust survivors. This is perfectly portrayed



in Evelyn. Due to her culture being dismissed by her she has to repress it, repress Eva. In reference to the stage direction this is the reason, Evelyn never looks at Eva when they are on stage and yet she is still there. This represents the fact that even though she chooses to ignore her trauma, it is still there. Eva is the physical manifestation of Evelyn's culture and past.

Evelyn's ~~hate~~ for her culture, for her difference could also have led to her hating Helga even more for giving her this culture and leaving her behind. This is related to the other reason Samuels wrote the book, ~~that~~ she saw a documentary in which a ~~woman~~ woman was angry at her parents for sending her off on Kindertransport.

However, Helga says to Evelyn when they meet that "any good parent would do it" "to protect their children"

showing how greatly she loved her and yet Evelyn continued to blame her. Helga goes on to say that ~~the~~ her daughter is dead making the fact that Eva no longer existed.

In act 2, ~~after~~ ~~Farth~~ ~~finds out about Evelyn's~~  
~~past~~ Farth finds out about Evelyn's past, this  
is also written due to another reason Samuels  
was motivated to write this book. When going to  
her friend's father's funeral, her friend finds out from  
his mother's conversation that she was a Holocaust  
survivor. This shows that ~~at~~ ~~anyway~~, after this  
Liz and Evelyn get into an argument in which  
she ~~at~~ ~~that~~ calls Liz a ~~mother~~.

Liz: "I am not ~~higher~~"

Evelyn: "You might as well have been"

~~This is where it is here~~

This is where it is shown how much Evelyn really  
blamed Liz for her problems. That one action of  
making her ear that got spiraled into a  
multitude of ~~the~~ decisions which resulted in  
her losing her culture and her identity, and so  
she blames Liz. includes the loss of her  
↑ culture

Evelyn is a mess who blames all of her problems  
on others, in particular her ~~real mother~~ ~~an~~  
birth mother and adoptive mother.





This response considers a number of points in relation to the significance of differences in cultures in the play.

For AO2, there is some close consideration of language, form and structure, such as how Eva and Evelyn appear on the stage together, highlighting the differences between Eva's German Jewish culture and the new culture she has adapted to.

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

There is just enough evidence of knowledge and understanding for a mark towards the bottom of level 4.

Level 4, 20 marks.



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 8

Candidates had the freedom to choose any character they wished to focus on. The most popular choice was Eva/Evelyn. Candidates tended to focus on the traumatic experience of Eva/Evelyn travelling on the Kindertransport and adjusting to her new life in England. Responses tended to consider the impact of Eva's leaving her parents at a young age on the rest of her life, including her fragmented relationship with her daughter, Faith.

The character that I feel that I respect the most in "Kindertransport" by Daine Samuels is Evelyn. This is because that Evelyn is the one that is going through the most change, pain and stress in the entire story. An example is when very early on in her childhood she was taken away from her mother which is Helga and brought to a place which was new and unknown to Evelyn.

Let me add on, that when Evelyn was a child she went on the train on her own and develops a fear for trains. I respect her also because later on in her life she went on a train to face her fear of trains and train stations. Before Evelyn went on the train, her mother Helga found the mouthpiece that was hidden in Evelyn's suitcase. Evelyn didn't want her favourite and last birthday present to be taken away as well, shows that she was dedicated to improve and be better before she left. Just before she leaves and is finished packing, Helga says to Evelyn, "Put the heel of the right shoe to your ear." This happens then Evelyn finds a watch and is told that there are two rings, a necklace with the Star of David and a charm bracelet.

As time goes on ~~eventual~~ in England, Evelyn soon gets adopted by Hil. Hil

is Evelyn's new mother. Her first impression of him wasn't so good because she pulled out a whole pack of cigarettes and horrified Evelyn, but then smokes as well. As he goes to get ~~food~~<sup>food</sup>, Evelyn is horrified and thinks that she might leave her.

Years later ~~by~~ Evelyn has a kid, named Faith. Faith is a complete brat, she doesn't listen or respect anyone. After Faith did some scavenging she ran across Evelyn's old pictures and letters. He noticed that Faith was looking at things she wasn't ~~meant~~<sup>meant</sup> to see and asked for the pictures and letters to be passed to her this instant, but the brat she was, she didn't cooperate. Evelyn wrote this when she was a young kid, "My mother and father, Helga and Werner Schleginger, are not come with me because they would be ~~thought~~<sup>thought</sup> illegal to do so". He noticed that her English would be good. This book uses a lot of flashbacks and showcases German and English language together to show that they are not that different.

I also really respect her also because one of her main concerns is for her brother or a child not to end up like her. Evelyn is worried that Faith would look at her differently because Evelyn never told Faith the real ~~the~~ truth. At the ~~the~~ end Evelyn gives Faith whatever she felt that meant a lot to her.



AO1 is sound in this response. The candidate has chosen to focus on Evelyn as the character they respect and a number of reasons are provided, including how she has to cope with the separation from her birth mother, Helga, from an early age.

The response moves beyond narrative, which is a level 2 descriptor, and there are a few relevant quotations selected from the text.

Further consideration of language, form and structure, along with more of a range of points in relation to AO1, could have helped the response to achieve a mark more securely in level 3.

Level 3, 13 marks.



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

## Question 9

There were three responses to this question. The mark scheme sets out a full range of opportunities for candidates to demonstrate their understanding in relation to the two assessment objectives. Central to the responses was the need for Elesin to respect the death ritual but also for the Yoruba community as whole to respect the death ritual and Elesin's pursuance of it. There were also comments in relation to how Olunde shows ultimate respect to the death ritual, in stark contrast to how Simon and Jane Pilkings show little respect to the death ritual and the Yoruba traditions.

Respect is important in the play and this is shown through respect for people, respect for cultures and heritage. For example, respect can be seen through the Yoruba people, Pilkings and the British law.

Firstly, the Yoruba people and their culture, respect is shown from the people towards important people, such as, Iyalaja and Elesin. Iyalaja is respected by the people because she is seen as a matriarchal figure within their community, hence the name "the mother of the market". ~~this shows~~ The word "mother" shows that Iyalaja acting as a mother for the people. Respect for her can be seen through the ways that people go to her for advice and she is like the final authority for decisions. Iyalaja is even shown giving advice ~~to~~ and guiding Elesin, who is a very powerful man, showing that even someone like Elesin respects and listens to her. Iyalaja giving advice to Elesin is shown when she says "Only the curses of the departed



as one to be feared", here Iyaloja is going against Elesin, saying that this marriage may bring curses to the land, and Iyaloja going trying her best to refuse Elesin's request and almost disobeying him just shows Elesin and everyone's respect for Iyaloja that she is able to do this. In addition, Elesin is seen as a respectable and honorable figure within the play however, that respect disappears quickly after he fails to do the ritual. As Elesin is the King's horseman, this title holds great amount of honor, therefore the Yoruba people respecting him, this is shown countless times during the beginning of the play, showing that he is going getting what he wants even at the expense of those around him, however the Yoruba people deal with this due to Elesin being the King's horseman. When Elesin says "I become a monarch whose palace is built with tenderness and beauty", this is an example of Elesin getting what he wants. Overall, it can be clearly seen that Iyaloja is respected by everyone including Pilkings, who has no regard for their culture, whereas Elesin can be seen as not too respected, and more like the people respect the culture more and their tradition, showing why they allow Elesin to do as he pleases.

Secondly, Pilkington is a ~~dictated~~ <sup>district</sup> - minor at this time.

~~at~~ extremely prejudiced, selfish and has no intention of learning about the Yoruba culture despite living there. Pilkings only respects the British law and culture and his duty to enforce these laws, however, despite his respect ~~for~~ for these things, it is shown in the play how Pilkings only enforced these laws out of selfish reasons. For example, when Pilkings said "I wasn't aware of the whole business until tonight sir", this shows that Pilkings only acted as soon as he got scolded ~~be~~ by his superior, showing that he had no intention of stopping Elesin from committing ritualistic suicide and also started to work even harder to impress the Prince of England.

Lastly, Olunde is probably the most respected character within the play by the end, as he acted as a mediator between the two cultures since he is unbiased understanding both sides. ~~to~~ Olunde understanding both sides can be seen during his talk with Simeon when he says "You white races know how to survive; I've seen proof ~~of~~ <sup>of</sup> that", complimenting and showing his understanding of their culture while ~~understand~~ still respecting his own as shown here "I don't find it morbid at all. I find it rather inspiring". In addition, respect for Olunde is shown again at the end of the play when he sacrifices himself as the King's horseman to make up for his father's failure. ~~\*~~

Overall, respect is shown through many ways in throughout the play and is shown to be important as it helps the audience view each character.

Another example of respect would be the women of the market, during scene 3, Anwar and his two companions try to enter the market to try and investigate and stop the ritualistic suicide, however, the women stopped them, protecting their culture out of respect and belief for it. For example, when the women say "Defence they can put on those knickers the white men first cut off their weapons.", showing that the women are making fun of them and they even create a play, mocking how they ~~English~~ people they act, constantly ~~insulting~~ insulting them. This creates respect for the women from the audience as they protect their culture and tradition from being ruined.



A range of points are made in the response, focused on the importance of respect in the play. The response contrasts what the British colonialists respect with the respect shown by the Yoruba people to their traditions and customs.

References are well-selected and a good deal of ground is covered in the answer. The response is assured in its arguments and reaches the middle of level 5.

Further evaluation of language, form and structure could have helped the response to achieve a mark at the top of the level.

Level 5, 27 marks.



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

## Question 10

There were just two responses to this question. The question appears to have been accessible, with opportunities for candidates to demonstrate their understanding for both AO1 and AO2, particularly having the opportunity to build an argument based on the character of their choice.

I find the character build up of Elesin most interesting in the play. As the protagonist he is mostly presented with the largest part of plot and focus of the play. His development and realization's complexity is admirable in only 1 act, as the main conflict that relates to the whole title 'Death' and the 'King's Horseman', by Soyinka, demonstrating how one suffers between life and death, desire and duty.

The first impression given to Elesin is lively. He is accompanied by "drummers and praise-singers", "he is a man of enormous vitality", "speaks/dances and sings". The triadic structure summed up with the accumulation of his passionate actions depicts how Elesin is being adored and honored, enjoying and satisfied with his life. The setting of the 'market' increases the feeling of 'liveliness' and communal love devoted to him. As in the Yoruba meaning, the market is the centre of life. The symbolism reinforces the feeling of warmth of the tribe and foreshadows Elesin's desire for honour and company. That was continued presented with his demand for clothes: "rethence the same clothes in which I came among you..." The symbol of "clothes" is important in Yoruba culture as the indication of honour and position. That lust for superficial clothing further suggests Elesin's wish to



be the center and to enjoy the life's sensational welfare. However, his shift of mood from the start, is what makes him fully interesting in PKH.

Besides, his mental status and claims at the start are also inspiring. His respect to women in his tribe and popularity: "mother..." using the metaphor of maternal definition demonstrating respect and unity in between is Soyinka's way to present Elesin's passion and kindness. It is further related by his singing tone suggesting relaxation and self-esteem's highness. He denies himself to be the mal-content "Not-I-Bird", symbol of corruption that brings bad news. And claims that "The world was mine." He insists on his capacity to resist any difficulty to confront death and persuades the tribe that "Nothing." will hold him back to life, answering with the one word phrase with firmity to assure their trust as well as convincing himself. The 'was' used at 'The world was mine' in the past tense as well attempts to declare his retiring from greatness and ready to face the lost coronation — descending suicidal death, to accompany his king and give the world a peace. His sacrificial role was determined by himself as unbreakable, however, his internal wish was invocated in this part as well. Elesin said 'wards are cheap' and asked for 'clothes', 'richness' and then a 'bride'. His climbing <sup>in this humble decorated</sup> desires and demands reveals an unquietness. Iyaloja detected that <sup>his</sup> and <sup>betrayal</sup> <sup>words</sup> warned him "... be sure that seed you leave in it attracts no curse.", advising with the metaphor of child equal to seed and curse equal to irresponsibility's punishment (if Elesin couldn't realize the suicide). However, Elesin couldn't understand his eagerness's true reason but simply insists on having a wife and a child. His unconscious decadence from original determination starts from here, which is another reason that makes him

my mostly interested character in the play as he falls into the abyss without a realization at first, similar to many people in the reality. The contradiction he is unable to think through, between his personality and his duty, to leave from his loved life to the unknown other side, makes his struggle mostly amazing.

In midst of the play at the end of scene three we can also see how Elesin performs a process of decay. In the stage directions, he is depicted as a confused subject: "... seem again to be falling... state of semi-hypnosis; eyes scan the sky... in a kind of daze... voice... breathless." The word 'again' suggests ~~he~~ <sup>maybe</sup> Elesin had already suffered this muteness and blank <sup>maybe</sup> several times before; "falling" brings an imagery of failure and corruption that foreshadows the tragedy; "semi-hypnosis" indicates his uncertainty to his destiny, as he seems to have to use 'hypnosis' to convince himself inside the ritual; the 'scan' and 'daze' brings a numb, mechanical sensation like a corpse which contrasts Elesin's previous energy; and the sound imagery 'breathless' also suggests the status of a dead one. The way he speaks is no more in a rhyming chanting tone but shifts to the solemn end-points and no exclamation mark was used. His appearance and action changing to such a motionless way exactly reflects his hidden desire to stay on the earth. Even though he tries to shift his body to enter the 'solemn finality,' He answers his friend the Praise-singer with "Faintly, my King, faintly." that indicates his unstable mood with the error of name, equivocating people. The term: "Faintly repetition is also employed to increase the sense of despair in Elesin that uses the word to apply the feeling of fear and despair. The unwillingness to death is held by Elesin

inside himself and not shared. How he insists himself to follow the duty is also a symbol of the reality's figure that follows communal orders and society even though it is against self-desire. That makes him complex as a character.

Flesh is also a



**ResultsPlus**  
Examiner Comments

This question requires candidates to consider the presentation of one character they find interesting in the play. In this case, the candidate has chosen to focus on Elesin.

This is an assured response with evidence of a perceptive, critical style. A vast range of points are made throughout the response. There is cohesive evaluation of language, form and structure, and relevant examples are selected with discrimination. The response fulfils the criteria for level 5.

Level 5, 30 marks.



**ResultsPlus**  
Examiner Tip

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



## Question 11

This question proved to be successful with there being much for candidates to explore. Many candidates considered how Benvolio is a loyal and caring friend to Romeo, how he is presented as a peacemaker and how he is protective of Romeo when he tells him to flee after killing Tybalt.

For AO2, many candidates considered the meaning of Benvolio's name, how he is presented in contrast to Tybalt and how he is the one to persuade Romeo to attend the Capulet's ball, which results in Romeo meeting Juliet. AO4 points often centred on the importance of honour at the time the play is set and the tendency to duel to settle a dispute.

### *Comments from examiners:*

- *The best answer looked as Benvolio as more complex than just a peacekeeper, considering him as a young man of his time with a past.*
- *Candidates considered his friendship with Romeo, his standing in the community and his role as peacekeeper.*
- *For Q11 candidates were able to discuss the character of Benvolio and his place within the play – weaker candidates didn't move beyond that but were able to use some language to demonstrate their ideas.*
- *Stronger candidates were able to make comparisons to the other characters and how Benvolio is a catalyst within the plot and use language to explore and develop how this is seen. AO4 was easier for weaker candidates to include as they could apply the idea of honour and reputation here.*

Benvolio is presented as a trouble maker in Act one scene two. He at first comes in and as a calm individual but later soon finds out about the Capu Capulet <sup>ball</sup> ~~ball~~ and makes a ~~se~~ suggestion to invade it and completely sabotage the ball.

Benvolio was first introduced in the play as Romeo's cousin in Act one scene one. Benvolio was Romeo's cousin and his friend, when Romeo was feeling depressed and having problems with love Benvolio was there to help him, "Not having that, which, having, makes them short....." Benvolio: Then she hath sworn that she will still ~~have~~ live chaste. Here Benvolio is introduced as Romeo's friend and love adviser.





There is very limited understanding evident in this response, with brief references to how Benvolio is Romeo's cousin, friend and love adviser. One supporting quotation is selected and a brief comment is provided.

There is enough evidence of AO1 and AO2 for a mark towards the top of level 1. There is no reference to context.

Level 1, 5 marks.



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

## Question 12

Some candidates considered the Prologue line by line, which often helped candidates to structure their responses. However, some candidates limited their responses to purely considering the meaning of the lines in the Prologue, without making links to the events that unfold in the play. The more successful responses considered ideas presented within the Prologue and linked these more widely to the significance of events and themes within the play, such as the role of fate in the relationship between Romeo and Juliet.

For AO1, there was much discussion centred on how the ongoing feud between the two families underlies the conflict throughout the play. Some candidates considered how the play's tragic ending is inevitable, as indicated in the Prologue, and how the Prologue points to the resolution of the conflict at the end of the play. For AO2, the more successful responses did not just focus on the Prologue but explored language, form and structure in relation to other parts of the play. A number of the responses successfully explored AO1 and developed points by building in AO2 and AO4. Points in relation to AO4 often explored how typical it was for conflict, given the setting of the play, to be resolved through violence. Other points relating to context centred on the belief in fate at the time the play was written and the reason for Prologues, given the theatres and audiences of the time.

### *Comments from examiners:*

- *Weaker responses struggled to look beyond the Prologue and focused on the language there but were unable to confidently apply this to the rest of the play.*
- *Stronger responses looked at the rest of the play in relation to the opening and explored a wider range of points, with a judicious selection and analysis of evidence and their responses were balanced across AO1, AO2 and AO4.*

Understanding the significance of the Prologue assists readers in fully comprehending the complexities, and enduring appeal that Shakespeare's 'Romeo and Juliet' holds. The Prologue provided & quickly sets the scene for what is destined and expected to unfold, with a subtle but crucial detail of how the two "star-crossed lovers" "misadventur'd" story would have a specific fate, signalling it is in relation to "their Parents' rage".

Setting the scene and atmosphere for the play holds significance in the way it informs the audience of the setting/location in which ~~the~~ the tragedies occurred, and suggesting that the place held an impact and influence on the quick succession of events. ~~Setting~~ <sup>Selecting</sup> "Verona" where "ancient grudge break to new mutiny" reflects the gravity and prevalence of aristocratic structures in the societies of the Edwardian Era, Shakespeare's time. The reference that the grudges that will manifest in the play are "ancient" represents the power that aristocracy possesses in 'Romeo and Juliet' as these grudges between their feuding family fail to diminish with time, likely as a consequence of the importance social status and honour held at the time of which Verona is set, the 16<sup>th</sup> century. Shakespeare furthermore mentions that the "two households" that are in conflict are "alike in degree" in which this signifies to the reader that they ~~as~~ could later as bad as a ~~the~~ catastrophic event in relation to their shared "dignity", an event in which would regard the inevitable

deaths of their ~~other~~ titular children. As Shakespeare describes these "two households" as "a like", this could additionally foreshadow the Intimations and love that ~~will~~ unfolds impetuously, in consideration of how the similar households could potentially share corresponding situations, such as the situation in which their children disregard societal conventions in the pursuit of love. As the theme of love and Power are multifaceted in this Play, outlining the lovers' circumstances in family and even can immediately signal to the audience what is to be expected in consideration of such circumstances that are "misadventured".

Furthermore, the Prologue holds great significance <sup>and influence</sup> on the inferences and interpretations made by <sup>the</sup> future audience and scholars assessing this Play; Such specific ~~reference~~ <sup>most</sup> details that are impactful in a subtle manner further develop the comprehension of Shakespeare's influences and how the Renaissance era and its ~~development~~ <sup>hostage</sup> had altered the form and structure along with language, of the Play. Starting



~~The~~ ~~idea~~ the play with a Prologue had served to inform the audience of several aspects that hold gravity; As the Prologue serves to highlight various aspects, one of the lines ask the audience to "attend with patient ears". In regards to the context of the Renaissance era that this play was written in, this can reflect how 'groundlings' of that time frequently visited plays as a means of entertainment because of its affordability for the working class, in which would not be adapted and familiarised with a play that has its sequence of events occur in a lengthy duration. This can additionally foreshadow the rapid subsequent structure that presents in 'Romeo and Juliet', encapsulating the information presented in the play and consequences that take place all in five acts and the duration of ~~five~~ <sup>three</sup> days that lead up to death.

Shakespeare describes the Romeo and Juliet as "star-crossed lovers" with a "misadventur'd" story which can signify to the audience the expected results

of their ~~love~~ love that is ~~love~~ thwarted by societal constraints. To compare their love to the stars through the rich metaphor "star-crossed" indicates that their ~~love~~ <sup>fate</sup> may have been ~~unable~~ unable to be transcended or avoided, as far things to be 'set in the stars' relates to the concept of fate and destiny that cannot be changed or altered. This can foreshadow the grim tragedies that the Pursuit of their love would unfold that could not have been otherwise avoided.

~~The prologue~~ However, aside from giving the audience ~~a~~ <sup>insights</sup> into what may occur, this prologue also can ~~give~~ give the audience and scholars of modern times a ~~greater~~ <sup>strengthened</sup> apprehension of the influences of the context and culture Shakespeare's time had on his form ~~and~~ <sup>structure and</sup> language; Such as the use of iambic Pentameter throughout the play appeal to the audience that was relevant to the 16<sup>th</sup> century, ~~the~~ structuring the play in ~~a~~ a way that holds ~~familiar~~ familiarity to them while explain



the contrasting unfamiliar themes.  
Set in the Renaissance era of  
England that Shakespeare was present  
in, Philosophers and Renaissance thinkers  
had ~~was~~ begun to explore the power  
human emotions possess and how it  
impacts ~~on~~ following actions. Shakespeare  
may have reflected this in his work  
and Prologue, detailing how these loves  
would soon cross the paths of "their  
deaths". Information presented in the play  
that ~~quickly~~ ~~with~~ quickly drives ~~as~~  
the two to their deaths as a cata-  
lyst can serve as a portrayal of the  
~~Renaissance~~ ~~Philosophy~~ Philosophy upheaval  
and its exploration of the ~~large~~ scale  
of which emotions have a impact, <sup>considering</sup>  
the era of England in which Shakespeare  
had written 'Romeo and Juliet' had  
begun to display ~~great~~ progressing  
social and political upheaval. Addition-  
ally, the foreshadowing of the ~~rapid~~  
quick succession of the tragedies by  
the mentioning of "Romeo's overthrows"  
in relation regards to their love in  
the Prologue ~~can~~ ~~also~~ give the

audience, especially future ones, an opportunity to make greater interpretations of ~~the~~ the intentions behind the language and structure of the play. In Shakespeare's sources, Arthur Brooke's 1560 poem 'Romeo and Juliet' differs in how the events occur over the duration of months and ends with a description of 'Romeo' being 'her knight' looking to chivalry and honour. Shakespeare's abbreviation of the time, compressing it to under a week, removes the legitimacy of a developed genuine love and can be interpreted to mock such impetuous love; ~~the~~ the language used is impacted by the era of Shakespeare as Romeo uses hyperboles and oxymorons such as "greatest variety" and "madness <sup>most</sup> discreet" later on, in influence from Petrarch the poet, the Prologue displaying the relevance of the time in which this is written can assist a wide range of audience in grasping the influences that had altered Shakespeare's form, language and structure and the subsequent events to be expected.



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

For AO2, there is close evaluation of language, form and structure throughout, often as a way of developing points for AO1. 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.



## Question 13

Responses to question 13 were often successful and considered a full range of examples of betrayal in the play.

There was much focus on the betrayal of Macbeth and Lady Macbeth of Duncan and, more widely, of Scotland. Many responses considered the Thane of Cawdor's betrayal of King Duncan at the start of the play and how Macbeth's taking on of the title is an early signal of his later betrayal of Duncan. Other acts of betrayal considered included the Witches' betrayal of Macbeth through their prophecies, Macbeth's betrayal of Banquo, Macduff's betrayal of his family when he goes to England to meet Malcolm and Macbeth's betrayal of Lady Macbeth, such as when he does not inform her of his intention to have Macduff and his family killed.

For AO2, responses found much to consider in relation to all three aspects. There was some in-depth consideration of the reactions to the murder of Duncan, including other characters and animals. There was also some interesting analysis of Lady Macbeth telling Macbeth to 'look like the innocent flower, but be the serpent under it'. For AO4, many responses considered how the play serves as a warning to discourage acts of treason, particularly following the Gunpowder plot. Other points linked to the belief in the Divine Right of Kings, the Natural Order and religious links to Adam and Eve.

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

- *The theme of betrayal provided strong responses that looked comprehensively at all the characters and aspects of the theme. The Witches and their role in the play featured strongly.*
- *Less successful responses did fall into telling the story but were able to use key moments still to demonstrate their understanding.*
- *Stronger responses looked more at the development of how the betrayal was signalled and how it reflected on Macbeth and Shakespeare's intention through carefully selected moments / evidence with clear analysis of language, form and context.*

In the play Macbeth written by Shakespeare, the theme of betrayal is portrayed through different perspectives. Macbeth is portrayed to ~~be~~ transform from a ~~et~~ loyal soldier to a usurper of the throne who betrays King Duncan, women such as Lady Macbeth and the Witches are portrayed to use psychological manipulation to persuade Macbeth into betrayal, the Banquo is portrayed as the virtuous character who resists himself from betrayal.

Firstly, Macbeth is initially a virtuous ~~so~~ and loyal soldier who ~~trans~~ transgresses into a usurper of the throne as he betrays King Duncan. After winning the war and helping King Duncan to ~~defeat~~ brutally kill ~~the~~ Macdonald, who had betrayed Scotland, King Duncan exclaims, "Macbeth, valiant cousin!" The adjective of 'valiant' has connotations of ~~be~~ positive and worthy traits, showing how Macbeth is a hero at this moment ~~as~~ who

King Duncan trusts tremendously as he is a soldier who helped Scotland win the war. The irony of Macbeth killing the former Thane of Cawdor who ~~he~~ betrayed Scotland, ~~and the~~ foreshadows his own death ~~at~~ at the end of the play as ~~he~~ he is killed due to betrayed as well. In the Jacobean Era, men were often regarded as worthy and respectful if they have the physical ~~we~~ power to perform violence on the battlefield. This is ~~the~~ <sup>the</sup> reason why King Duncan ~~adored~~ ~~admired~~ Macbeth and erected him in praise and joy as Macbeth is a great fighter and ~~has~~ has earned a victory for Scotland. However, King Duncan is soon betrayed by Macbeth despite his trust in him, due to Macbeth's growing ambitions to become king".

Preparing to murder Duncan, Macbeth says, "Stars, hide your fires, let not the light see my black and deep ~~the~~ desires." The plosives of the harsh sounds produced by the alliteration of "deep desires" reflect the heavy, and almost uncontrollable ambition Macbeth has to betray Duncan and become the king. The juxtaposition between symbols of light, such as "stars" and "light", which represents justice and hope, ~~contrasts~~ contrast, with the symbols of ~~darkness~~ darkness, such as "black" and "dark", which represents evil ~~and~~ and reflects Macbeth's current mindset. Due to the temptations



of betrayal so that we can become king himself, Macbeth had turned from a virtuous character who is trusted by King Duncan to now a duplicitous and malicious character intending to commit regicide to ~~commit~~ usurp the throne. People ~~bel~~ in the Jacobean Era believed in the natural order, which is the belief that God had arranged everyone in a fixed position, where Kings are directly below the positions of God and angels in the hierarchy. Therefore, no humans are able to change such pre-arranged positions ~~and~~ as they would receive horrible consequences. Being aware of this, Macbeth is ~~fearful~~ fearful of the ~~consequences~~ consequences and thus begs for the 'stars' and 'night' to not see his actions. This shows Macbeth's betrayal of King Duncan.

Secondly, female roles, such as Lady Macbeth and the three witches, are highly capable of psychological manipulation, ~~and then~~ and use it to persuade and tempt Macbeth into his betrayal. As Macbeth becomes more hesitant ~~about~~ about murdering Duncan, Lady Macbeth questions him and says, "When you ~~don't~~ do it, then you were a man." This challenging tone portrayed shows how Lady Macbeth is purposefully challenging the strong and masculine

ego that men ~~the~~ like Macbeth in the Jacobean Era had. ~~This shows~~ Because Lady Macbeth knows Macbeth would undoubtedly try to prove his masculinity and protect his egotistical dignity, she uses this method to ~~persuade~~ persuade and force the ~~pre~~ previously slightly hesitant Macbeth into betraying King Duncan with ~~extreme~~ determination. The name of 'men' also ~~suggest~~ has connotations of the many stereotypes ~~included~~ towards men in the Jacobean Era, such as being non-hesitant, brave in making decisions, and violent. This makes Macbeth want to prove to Lady ~~at~~ Macbeth that he ~~is~~ is masculine. Furthermore, the three witches also ~~tempted~~ tempt Macbeth into betraying King Duncan ~~the~~ through psychological manipulation. They ~~claim~~ when they saw Macbeth, they chanted, "All ~~to~~ hail Macbeth! Hail to thee, Thane of Cawdor! All hail ~~to~~" The exclamation shows overwhelming emotions of admiration ~~and~~ and respect that only kings receive in the Jacobean Era from other people. This shows how the witches are putting Macbeth onto a pedestal ~~to~~ by making him taste the satisfaction of being admired and respected by people, which tempts him into ~~to~~ betraying King Duncan to become king himself. The reaction of 'All Hail' achieves the same effect to



overwhelm Macbeth and exaggerates the admiration. The witches were believed to be supernatural beings in the Jacobean Era, as they are hated by everyone. King James the ~~1st~~ First also wrote a book about 'demonology' to oppose the witches ~~and~~ who were believed to be malicious powers that cause mischief ~~and~~ in society. Therefore, Shakespeare is portraying the witches as elements of evil who sneakily and slyly manipulate Macbeth to betray King Duncan ~~to commit~~ which is ~~the~~ the most severe sin of regicide.

Thirdly, Banquo in this play is portrayed as a virtuous character throughout the play who resists himself from temptations of betraying King Duncan to ~~to~~ gain a higher position himself. As he reflects on the ~~the~~ prophecies of the witches, he says to himself that "the instruments of darkness tell us truths, but betray us in deepest consequences." The ~~para~~ paradox of "truths" to "betray" people may seem contradictory at first sight, but ~~the~~ depicts how Banquo is aware that the witches may be manipulating with his minds to tempt him into betrayal. As 'truths' are often associated ~~with~~ with positive connotations, ~~the~~ 'betray' is always negative.

showing how Banquo knows there will be consequences  
after ~~but~~ subverting the natural order. As  
Shakespeare ~~is~~ was King James's patron,  
he is portraying Banquo as a virtuous character  
to represent the <sup>virtuous</sup> characteristics of the  
~~so~~ correct bloodlines of kings in the Jacobean  
era. Therefore, Banquo differs from the tragic  
murderer Macbeth.



### ResultsPlus Examiner Comments

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

For AO2, there is close evaluation of language, form and structure throughout, often as a way of developing points for AO1. 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.



### ResultsPlus Examiner Tip

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

A number of different characters were chosen, including Macbeth, Lady Macbeth, Macduff and Banquo. There was even a response that focused on Young Siward. The flexibility of the question meant that candidates could play to their strengths.

There were a number of thoughtful responses to this question, with a multitude of reasons given for the choice of character. The responses that centred on Macbeth tended to explore how he was manipulated by the Witches and his wife, Lady Macbeth. The responses that focused on Lady Macbeth tended to consider her mental health and how restricted she was as a woman at the time the play is set.

As with the other questions in this section of the paper, AO1 tended to be the strongest. However, as candidates had the freedom to choose a character to focus on, it did mean that they could play to their strengths and therefore there was often development of points with AO2 and AO4 integrated throughout. Less successful responses tended to provide a narration of events relating to the chosen character without building up an argument as to why sympathy is felt for the character.

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

- *One of the best answers looked at Lady Macbeth and considered her relationship with Macbeth, the problems with being a woman and the way events affected her.*
- *Within the weaker responses, candidates often restricted themselves by choosing characters that perhaps they didn't know thoroughly enough so the evidence in turn was limited and very basic. If a key character was chosen it again fell more into a narration of key moments.*
- *Stronger responses were able to explore the development and changes within their chosen characters and have an individual voice from their own perspective which, as an examiner, was a welcome change.*

I believe Banquo to be the most tragic character in Macbeth. He is shown to be a morally good character, he still suffers a tragic fate. Through this essay, I hope to make clear the tragedy of Banquo and why he ~~has~~ gained my sympathy.

In the very beginning of the play, Banquo has shown himself to be a morally righteous character. This can be seen when he says "What ~~tricks~~ <sup>virtue</sup> can the devil speak". Here, he is ~~even~~ showing his suspicion of the witches. ~~The witches~~ The witches are shown as evil entities throughout the play, so for Banquo to be immediately ~~against~~ against them shows his moral purity. His use of the word 'devil' also appeals to the largely religious crowd of the ~~1600s~~ 1600s, as to be against the devil means to be for God, which audiences at the time largely supported.

Banquo also has clear moral compass through his suspicion of Macbeth. This is shown when he says "I fear thou played'st most foully for it". This cast of doubt is



shown at Macbeth's coronation, which was preceded by King Duncan's death. This shows that he thinks that Macbeth murdered King Duncan. There is a great amount of dramatic irony at play, as the audience knows the truth, ~~at~~ that Macbeth did actually murder the old king.

Barquo also shows he is a protective father. This can be seen when he says "Fly, Fleance, Fly." These are the last words said to his son, imploring him to run away from the assassins his former best friend sent to kill them. This shows that even when staring death in the face, he thinks about his family. This would have appealed with the heavily religious crowd, as religion and family values are heavily linked.

Even after his death, his impact is still felt on others. This can be seen when Macbeth says "Never shake thy gory locks at me." ~~Macbeth~~ Macbeth says this whilst hallucinating Barquo's ghost. This hallucination following his assassination shows the immense amount of guilt Macbeth feels. This is even more significant considering this is a morality play. When even the villain regrets something they did in a morality play, the audience instantly knows that the thing was wrong.



In conclusion, Banquo is a character who deserved better. He was a kind man, a good friend, and a great father. He was ~~maybe~~ arguably the most morally righteous character in the play. But in the end, he got assassinated, and it was at the order of who he thought was his best friend.



**ResultsPlus**  
Examiner Comments

This response is focused on the question and relevant support is embedded. There is a combination of relevant personal engagement with sound knowledge and understanding of the play.

AO4 is addressed, including how an audience would have responded when the play was first staged. 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

Form, for AO2, could include:

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

## Question 15

There were just a few responses to this question. There were no discernible difficulties. The responses seen tended to consider how Shylock is presented as both a villain and a victim, often taking a balanced approach. The indicative content in the mark scheme outlines the range of points candidates could make in relation to the three assessment objectives.

<sup>ROMANTIC</sup>  
'The Merchant of Venice' is a dramatic play written by William Shakespeare. The story is set in Venice and Belmont and revolves around the main characters Antonio, Bassanio, Shylock and Portia. The plot of it is that Bassanio borrows money from Shylock under Antonio's condition of Antonio repaying him in order to woo Portia, the fairest lady in Belmont. However, Antonio's riches get lost at sea and Shylock demands a 'pound of flesh' from Antonio as repayment. ~~This play has~~ The protagonists of this play are Portia, Bassanio and Antonio, while the sole antagonist of this story is Shylock.

~~AAA~~ In 'The Merchant of Venice', Shylock is said to be a Jew and this ~~character~~ trait of him is heavily concentrated on and constantly mentioned in this story as it is one of the main reasons for his bad blood with Antonio for he is a Christian. "I hate him for he is a Christian... he hates our sacred nation..." Shylock is presented by Shakespeare to ~~hate~~ <sup>be prejudiced</sup> against Antonio because he is a ~~Jew~~ Christian.

Another reason why shylock was presented to hate antonio was related to money. ~~the~~ Shakespeare had presented shylock to be extremely hungry for wealth. "he lends out money gratis, and brings down rate of usance..". He hates Antonio as ~~he~~ Antonio's actions bring down the rate of usury in Venice so it creates a loss for shylock.

~~Another instance that proves ~~the~~ shylock's obsession for money is a scene regarding his daughter Jessica.~~

Another event that helped the readers understand shylock in this play would be regarding how shakespeare presents shylock's love for his daughter, Jessica. During this scene, the writer portrayed shylock differently from how he was ~~pre~~ previously said to appear and this may have changed the readers view about him a little more. ~~He had been more mad and~~ "She is damned for it, my own flesh and blood to rebel..". Shylock seemed to have truly cared a great amount for Jessica to get so angry over her affair with a Christian man. This event also wins ~~and~~ gains sympathy from the audience as shylock finally understands that there is no one at all on his side as even his daughter had left him.

The ~~in~~ Shakespeare also had gave a small backstory of why shylock strongly resents Antonio. "You call me misbeliever, cut-throat dog, .. spit upon my Jewish gaberdine ..", you spat on me on Wednesday last .. called me a dog..". Shylock had confronted to Antonio about all the things he

did to shylock and in this specific scene, the way the author had presented Shylocks ~~and antonio's ill-fated relationship~~ had struggles due to antonio simply changes the audiences views on both these characters. shylock is now pitied and antonio is a little disliked now.

The fact that at the end of the play, ~~shylock is a little bit pitied as~~ everything turns on him and he is left alone by everyone makes the audience feel a little pity for him as like everyone, he was just struggling to find a way to earn money and his hatred for christians were only fueled by antonio's misdeeds towards shylock.

~~through~~ In conclusion, throughout the play, shylock is displayed and ~~is~~ portrayed as an antagonist by shakespeare who is money-hungry and hated by everyone in the play- even his own daughter. However we also learn his backstory and why he is like that and the source of his bad decisions so the audience is left with a very confusing impression of shylock as we dislike him but also learn to pity his situation.





There are a wide range of points for AO1 in this response, including how Shylock is prejudiced against, how he has a hatred for Antonio and how sympathy is felt for Shylock when he loses everything at the end of the play. There is supporting quotation for points throughout the response.

There is sufficient evidence for AO1, including personal engagement, for a mark just at the bottom of level 4. The inbalance of evidence across the three assessment objectives prevents the response from securing a mark in the higher level.

Level 4, 20 marks.



There is no need to provide a plot summary as an introduction; AO1 is most effectively demonstrated through the selection of ideas from across the text, appropriate for the question.

## Question 16

There were no responses to this question.

## Question 17

There were just three responses to this question. Nevertheless, there were no discernible difficulties and the mark scheme outlines the range of opportunities for candidates to demonstrate understanding in relation to the three assessment objectives.

Journeys in the novel are very significant. Journeys take place many times in the novel, <sup>and</sup> ~~They~~ can represent many things. They show how women approached marriage, and the importance of reputation as well as create a turning point in the novel.

In chapter 28, Elizabeth arrives at the Collinses house. She was there with great "pleasure". However when she arrives ~~she~~ Elizabeth is shown the danger of a marriage based on financial security. When they are inside, Charlotte "wisely did not hear" her husband. This shows to us how ~~the~~ Charlotte does not care for

what he has to say. Charlotte also "encouraged" Mr Collins to "work in his garden" as much as possible. This highlights to us how she does not want to spend time with her husband. This highlights narrates to us as readers what it was like for women in the regency period who only married for money. Charlotte's life is presented as mundane as she has sacrificed love for freedom, which portrays the struggles women had to deal with in order to be stable.

Another important journey is the ~~Savoy~~ journey to London during Lydia and Wickham's scandal. Mr Bennet and Mr Gardiner both traveled there to save the family's reputation. If it was found out that they had spent time together without marriage, then it could ruin the family's reputation. It would serve as "proof of" family



weakness" and will have prevented the chance of the Bennets marrying. So this is very significant. It also shows ~~to~~ Mr Bennets bad parenting. He left ~~to~~ London early so that Mr Gardiner can sort it out which shows he did not care that much. He also tells Kitty he's ~~learned~~ learnt to be "more cautious" but ~~we~~ we see no reason to ~~betive~~ assume he has changed. Therefore this ~~to~~ journey is very important at showing how much reputation affected ~~regency~~ regency women. It also highlights the damage Lydia could've caused to her sisters.

Another journey is the one taken by Elizabeth to Netherfield in ~~etc~~ Volume 1 at the start. She walks about 3 miles on ~~foot~~ to check on ~~the~~ Jane. This contrasts higher up characters such as ~~Ms~~ Caroline Bingley who believes that "decorum" is ~~necessary~~ required. She

will have taken a ~~carriage~~ <sup>carriage</sup> for the journey. While a minor journey it does show how Elizabeth will ignore this "decorum" if it gets in the way of her doing something important. This was unusual at the time as a lot of middle class ~~are like~~ and upper class are like Cardine and will have used a ~~carriage~~ <sup>carriage</sup>. So this journey shows how Elizabeth was different from women at the time and thus is significant.

One of the most significant is when Elizabeth visits ~~from~~ <sup>abroad</sup> Pemberly. Because ~~foreign~~ <sup>abroad</sup> travel was restricted at the time, many people would travel ~~eng~~ <sup>in</sup> England and visit large homes. This is what Elizabeth does in Chapter 43. It is here was "a large, handsome, ~~stor~~, stone building." This use of a ~~asyn~~ <sup>asyndeton</sup> highlights ~~at~~ Elizabeth's ~~ance~~ <sup>amazement</sup> at seeing the house.

This is significant as here is a turning point at which Elizabeth realizes she is falling in love with Mr <sup>Darcy</sup> ~~Darcey~~. While the servant talks about "pictures" and "price" of the furniture, all Elizabeth can think is that about 'Mr <sup>Darcy</sup> ~~Darcey~~'. The servant could "interest her on no other point. This shows how her intrigue for Mr ~~Darcey~~ Darcy had grown as well as her desire to see more about him. From this moment on Elizabeth had overcome her "Prejudice" of him. This journey in summary therefore shows highlights a key moment for Elizabeth as she has overcome one of her major obstacles of the relationship which is her Prejudice.

In conclusion, journeys are very important in the novel. They show the effects women had on marrying only for financial reasons. But we are also delighted to see that the journeys to Pemberley

Pemberley increases the chance of Elizabeth and Darcy. However they show in the novel the effects of a bad reputation. If for Lydia and Wickham did not marry and people found out, the families reputation would be ruined. The Bennet sisters would be affected by something they can't control. It is because of this that Darcy solves the problem so he and Elizabeth can be together. So overall, journey's play a massive part 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 and there is evidence of detailed understanding of context. There is some close analysis of language, although more in depth analysis, and further exploration of structure and form, could have helped to lift the response to the very top of level 4.

Level 4, 23 marks.



Although the mark scheme does not specify the need to use literary terminology, this could well help candidates to focus on the need to explore language, form and structure for AO2.

## Question 18

There were just eight responses for this question. Points tended to centre on the time Jane and Mr Bingley first meet, Mr Darcy's interference in their relationship and how they finally go on to marry. The mark scheme sets out the full range of opportunities for candidates to address the three assessment objectives.

Jane and Mr. Bingley are the supporting characters to the leads Elizabeth and Mr. Darcy, they are the secondary couple which is focused on in the novel. Compared to the love of Elizabeth and Mr. Darcy, ~~their relationship and character~~ the progression of the relationship as well as their character development is not too substantial and quite simple. However, they do go through a number of obstacles to finally end up together. Some of these influences include their friends and families, as well as their places in the social hierarchy of that time.

The characters of Jane and Mr. Bingley are both written to have quite the number of similar characteristics.

Jane and Bingley are painted in the novel to be quite naïve ~~to~~ due to their young age and lack of experience.

Elizabeth tells Jane that she is too trusting of people, saying she is a bad judge of character which is funny coming from the second Bennet sister

~~considering~~ considering what unfolds later in the novel during the ball at ~~the~~ Netherfield park, hosted by <sup>Mr</sup> Bingley on his ~~arrival to the arrival~~, ~~Bingley as~~ Mr Bingley as well as Jane are quite taken with each other.

Mr. Bingley even chooses to dance with her twice spending most of the night with her. He later tells Mr. Darcy that "she is the most beautiful creature."

Similarly they both have some sort of "mentor" to advise them. In the case of Mr. Bingley his advisor is Mr. Darcy and for Jane it is Elizabeth. This is where the first major hurdle appears in their relationship. Mr. Bingley is easily influenced, especially by his most respected friend Mr. Darcy, so when Mr. Darcy tells him that he thinks Jane isn't interested for he believes it. Mr. Darcy greatly shows the theme of prejudice here as he judges both Jane and Elizabeth based on the actions of the families, particularly Mrs. Bennet and the way she quoted on the fact Mr. Bingley took a liking to Jane. "The business of her life was to get her daughters married" ~~that was~~ this quote perfectly encapsulates Mrs. Bennet as a character. She is a great influence on Jane as for her whole life she has groomed her to get married. Also, Jane being the first born daughter will give her an immense sense of responsibility to get married. Mrs. Bennet is often mocked in the book and nearly everything she does reflects on her shallowness and lack of intelligence. Austen wrote this novel as a commentary and mocking of the social hierarchy in the Regency era, she does this through the portrayal of characters who chase social class and wealth with sarcasm and to them being oblivious to the fool they are ~~making~~ <sup>make</sup> of themselves.



Mrs Bennet's shallowness is portrayed when she sends Jane off to Netherfield park to meet Mr. Bingley.

"Her wish had come true", right after Jane had left it began to rain to the satisfaction of Mrs. Bennet who revealed then she did not care about her daughter's comfort ~~but~~ or health but of her ability to woo a husband.

"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife" is the first line of the novel, it is one of the most well-known quotes in modern literature. This quote clearly sets the tone for the novel and refers to Mr. Bingley. His arrival is what sets into motion the events of the book. This line portrays marriage as more of a transaction than an exchange of love, and this is mostly true for women of that time. Jane must have felt anxious to get married as securing her future dependant was dependant on that fact.

\* Charlotte Lucas fore shadows the fate of Mr. Bingley's and Jane's relationship as she tells Elizabeth that if she continues to hide her feelings she will "lose the chance to opportunity to fix him".

meaning that he will leave her. Due to Jane's lack of emotion, Mr. Bingley takes Mr. Darcy's advice and leaves for London without telling Jane who is later informed by Ms. Bingley.

Ms. Bingley is another hurdle in the relationship as she is in the hopes of marrying Mr. Darcy and for that she wishes her brother to marry Georgiana Darcy. Another reason as to why Jane is portrayed as naive is due to the fact that she believes Ms. Bingley to be ~~wise and concerned~~ a good and ~~wise~~ <sup>nice</sup> person, clearly showing her lack of proper character judgement. ~~However, Ms. Bingley is not to be blamed~~

However, through all of this they are brought back together through Mr. Darcy, who because of his new found love of Elizabeth is quick to tell Mr. Bingley to go for Jane. One of the reasons Jane was provided a happy ending was due to happenings of Austen's real life. Pride and Prejudice was to be not only a commentary on social class but to be the life she wish she had. It can be taken that Jane was to represent her real-life sister, who's ~~husband~~ husband has tragically passed away. Jane's happy ending was Austen's way of providing her sister with the life she never got.

In the end, <sup>Mr</sup> Bingley and Jane were both separated and brought ~~th~~ together because of ~~their~~ <sup>Mr Bingley's</sup> ~~pre~~ prejudice. In my opinion Mr Bingley and Jane's love was not real love because of the fact that ~~their~~ their feelings, especially Mr Bingley's were so easily manipulated.



**ResultsPlus**  
Examiner Comments

This is a well-crafted and assured response which covers a lot of relevant ground, fully focused on the relationship between Jane and Mr Bingley.

Arguments are developed and quotation is selected and embedded with assurance. There are also references to context, such as how Austen wrote the novel as 'a commentary and mocking of the social hierarchy in the Regency era'. The response is awarded a mark at the bottom of level 5. Further evidence of understanding of context and evidence of assured understanding for AO2 would be required for a mark more securely in the top level.

Level 5, 25 marks.



**ResultsPlus**  
Examiner Tip

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

## Question 19

There were no responses to this question.



## Question 20

There were no responses to this question.

## Question 21

There were no responses to this question.

## Question 22

There were no responses to this question.

## 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 you to think about the range of points you are able to make on your 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>

