



Moderators' Report/ Principal Moderator Feedback

June 2024

Pearson Edexcel International GCSE
In English Literature (4ET1/03)
Paper 3: Modern Drama and Literary Heritage
Texts

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Introduction

Candidates produced two coursework assignments, the titles of which were self-generated or devised by their teachers.

Assignment A (Modern Drama): This was based on a modern drama text chosen from the set list in the specification. Two Assessment Objectives were equally targeted:

AO1: Candidates demonstrate a close knowledge of the text and maintain an informed, critical personal engagement (15 marks)

AO2: Candidates analyse language, form and structure used by the writer to create meanings and effects (15 marks).

Assignment B (Literary Heritage): This was based on a Literary Heritage text chosen from the set list in the specification.

Candidates were assessed on AO1 and AO2 (10+10 marks)

Candidates were also expected to show an understanding of the relationships between texts and their contexts for AO4 (10 marks).

The guidance for length of assignments was 600 to 1000 words for each one.

Centres can choose their own titles for the assignments but the list of set texts is selected by Pearson and is the same as the text list for the alternative examination unit 4ETI 02. The mark scheme and Assessment Objectives are also the same as for 4ETI 02. Titles set for the exam alternative may be used by centres for their coursework, but centres are encouraged to differentiate both titles and choice of text to suit individual ability and interest. The standard set for the coursework unit where candidates have much more time to consider, plan and draft their responses, is much higher than the standard set for the exam alternative where candidates only have 45 minutes to produce their response. It is expected that candidates will be able to satisfy the assessment criteria and Assessment Objectives in much greater depth in the coursework.

General Comments

There was a wide range in the quality of the responses as well as the tasks set by centres. The best responses were those where candidates showed a degree of independence and developed their own personal response to texts, whilst also satisfying the required Assessment Objectives for each assignment. It should always be remembered that at this level, that personal engagement and the candidate's own ideas are more important than citing the views of others found in critical sources and revision guides.

There was much enthusiasm and a confident tone in the majority of the coursework moderated, and students showed empathy with the characters and the situations they found themselves in. It was obvious that most centres had worked very hard with their candidates to teach texts thoroughly and help them to show their strengths and abilities in their responses. However, there was also evidence of some very narrative responses which did not cover the required Assessment Objectives and had been over-rewarded by centres. There were also

a few instances this series where centres had been too severe in their application of the marking criteria. It is recommended that centres use the Board's exemplar material to help define the standard required at each Level before carrying out their internal moderation process.

Setting a task

The choice of title set by the centre was often seen to affect the outcomes of the candidate: titles which led them to consider the writers' craft and set a challenge led to a more perceptive critical style and personal engagement. Where the task set had a clear focus which was not too broad, the candidates found it easier to avoid descriptive and narrative responses.

Some centres, in order to elicit a personal response, construct titles which pose a question about a character or theme, and in general terms it is these students who are less likely to focus on **AO2** (analysis of language, form and structure) as there can be a tendency to provide detailed information about the characters and the 'plot' at the expense of meaningful analysis.

Assessment Objective 1 (AO1) (demonstrate a close knowledge and understanding of the text) was usually a strength and candidates working at all levels were able to access the meaning of the text they studied. However, the second part of this Assessment Objective (maintain a critical style) was often weaker.

There is sometimes a fine line between an answer that is long because it is well-developed and detailed and one that is long because it lacks planning, loses structural cohesion and becomes narrative. Centres should be advised against submitting over-lengthy assignments which lack a perceptive personal engagement with the task set.

Assessment Objective 2 (AO2) Quotations were often well-used to support and clarify points about meaning but centres should remember that the use of relevant references does not satisfy the second part of AO2 which is analysing the quotations for their effect on the audience / reader.

Also, it should be noted that AO2 requires the analysis of language, form and structure, and in many cases candidates focus on language analysis which does not include a detached critical overview of the whole text.

Therefore, it is important that centres choose titles that will allow their candidates to cover the relevant Assessment Objectives sufficiently.

Examples of effective titles:

This wording should lead to effective analysis of both AO1 and AO2:

'Explore the way Miller uses dramatic devices to present the theme of love and affection in 'A View from the Bridge'. (Assignment A - Modern Drama).

'With reference to language and dramatic techniques, explore the theme of

power and control in 'An Inspector Calls' (Assignment A - Modern Drama).

Assessment Objective 4 (AO4) (comment on the relationship between text and context). This is only assessed in Assignment B.

This wording should lead to effective and integrated reference to the relevance of AO4 context:

'Taking into consideration the relationship of the play and its context, explore how Shakespeare presents female characters in 'The Merchant of Venice.'
(Assignment B – Literary Heritage Texts)

'Explore the ways in which Shakespeare presents the theme of deception in 'Macbeth'. Explain why deceit might have been more prevalent when the play was written. (Assignment B – Literary Heritage Texts)

Some centres set a quotation for students to consider, which, when linked to context, can produce a perceptive critical response:

'A modern audience might view Shylock as a controversial character'. Explore the dramatic role of Shylock in the play and consider why this statement might be true'.

Less successful responses were often as a result of an unfocused question which did not lead to the candidate covering the set Assessment Objectives. Vague, descriptive titles like 'Shylock: The scapegoat or villain?' (Literary Heritage Texts – The Merchant of Venice) and 'Eddie and Marco: Two rivals?' for 'A View from the Bridge' (Modern Drama Texts) led to descriptive and narrative responses based on AO1 but not AO2 as candidates struggled to maintain a critical approach.

Titles which pose a closed question for the candidate such as: 'Are the Birlings all to blame for Eva Smith's death in An Inspector Calls?' and 'Do you have sympathy for Eddie Carbone in 'A View From The Bridge?'' elicited good personal responses but not effective coverage of AO2 (analysis of language, form and style) which is worth half of the marks.

Effectively analysing the playwright's methods and considering the audience reaction (recognising the play as a performance) should be an area for improvement for all centres in this assignment.

It should be noted that the use of tasks taken from the alternative exam unit (4ETI 02) such as: 'Explore the significance of the supernatural in 'Macbeth' or 'How is Beatrice presented as loyal to her husband in 'A View from the Bridge?', whilst perfectly adequate for a 45 minute exam response, may not lend themselves to a sustained analysis of AO2 which is expected in the coursework

unit where candidates have more time to develop their critical skills and cover the relevant Assessment Objectives in a much more thorough and considered way. Centres may use these titles but may wish to adapt them in order to differentiate for varying abilities.

Assignment A

As in past series, in the **Modern Drama section** by far the most popular text was 'An Inspector Calls', followed by 'A View from the Bridge'. However, some centres submitted some very effective and enjoyable responses to 'The Curious Incident of the Dog in the Night-time' and 'Kindertransport'. A small minority submitted 'Death and the King's Horseman'.

Candidates often showed enthusiasm and a confident tone with the texts studied, and the large majority of candidates were able to show personal engagement with their chosen texts as well as adopting a critical style (AO1).

Candidates made obvious attempts to address the demands of AO2 and many students were successful. However, as usual, this was the weakest Assessment Objective and often not as strong as AO1. Terminology was regularly being used (often correctly) but at times this was not accompanied by any analysis or evaluation of the writer's purpose in using the devices identified, which did not enhance the critical style. Often quotations were relevant and carefully chosen but without exploration, becoming support for the point being made rather than being analysed for effect on the audience or reader.

Effectively analysing the playwright's methods and considering the audience reaction should form part of AO2 analysis for play scripts, and stronger responses were those where the text was seen as a performance with dramatic techniques and their impact on the audience being considered.

Tasks which asked 'How' the writer achieved effects produced responses more focused on AO2; e.g. 'Explore the ways in which Priestley uses dramatic devices to present the character of Sheila in 'An Inspector Calls'. This is more focused than the descriptive title: 'Strong parental love shown for Beatrice in 'A View From The Bridge.'

Some centres set tasks to deliberately encourage focus on the play as a performance e.g. 'What is the dramatic importance of Inspector Goole's character and what things would a director need to consider when casting this role?' This proved quite successful in covering AO2 but tended to lead to a less effective critical response for AO1. Therefore, it is very important that centres set a title which will successfully cover both.

Also it is important for centres to recognise that providing sentence starters for candidates which include signposting to language and structural analysis can lead to a very disjointed style which does not actually cover AO2 analysis e.g. 'Miller's use of language established Rodolpho as a direct threat to Eddie's relationship with his adopted daughter Catherine' or 'Priestley's structure made the Inspector

an indispensable character who is structured to embody major themes’.

Here is an example of a **Level 5** response showing cohesive evaluation of language, form and structure, including consideration of dramatic effects:

An Inspector Calls: Title: ‘How does Priestley present the role of Inspector Goole in ‘An Inspector Calls’ Remember to focus on language , form and structure in your response’ .

‘Throughout the play, Inspector Goole is presented a mysterious figure. He is disconnected from the local area being ‘recently transferred’ which gives him a sense of anonymity. This is reinforced by his detached statement to Mr Birling: ‘I don’t really see much of Colonel Roberts’ adding a sense of isolation to his character and freeing himself from Mr Birling’s influence and control. The Inspector gains power in the play by his unwavering commitment to revealing hidden truths and holding accountable those who have committed social wrongdoing. His dialogue conveys the seriousness of the situation at hand and shows the audience the extent to which the actions of the Birling family impacted on Eva Smith. The stage direction ‘The Inspector interrupts Birling cutting through massively’ shows the power he immediately commands on stage. He continuously challenges Mr Birling’s thinking: his use of the imperative ‘But remember this...’ expresses the Inspector’s strong belief in social responsibility.

He instructs the family to reflect on their actions by asking blunt questions such as ‘And why did you do that?’ which puts them in an unfamiliar position as they are not used to being questioned. His constant use of unpleasant and graphic imagery in describing Eva’s fate e.g ‘lying with a burnt out inside on a slab’ shocks the Birling family and the audience sees that they are usually sheltered from the consequences of their actions due their ignorance and social standing. As an audience we start to enjoy the way the Inspector raises dramatic tension on stage by scrutinising, criticising and intimidating the Birling family who are used by Priestley to represent the privileged upper classes. His gradual revelation of events leading up to Eva’s death teaches Mr Birling the moral message that ‘Public men have responsibilities as well as power.’

Comment: This response is well-focused and knowledge is assured (AO1). There is cohesive evaluation of language, form and structure (AO2) and there is a very clear awareness that the text is a play with an audience. Analysis of language is closely linked to dramatic impact and the overarching themes of the play.

However, analysis of language should not be the main focus of the response as there should be an awareness of the play as a whole.

Here is an example of a **Level 4** response which focuses on AO2 at the expense of developing a personal response to the task set:

An Inspector Calls: Title: What is the function of the Inspector in 'An Inspector Calls?'

'In the play the function of the Inspector is to help the characters realise their wrong doings. This is evident in what the Inspector says towards the end of the play: 'We are members of one body. We are responsible for each other'. Here the Inspector uses the first-person plural pronoun 'we' and epistrophe to further portray Priestley's views of socialism through the Inspector. There are short sentences to convey the imperativeness of the message of the play. This quote is linked to their social responsibility and references the Christian eucharist.

Priestley also uses the Inspector to expose the Birlings' selfishness. This is portrayed through the declarative: 'She was here alone, friendless, almost penniless, desperate'. The use of the triplet here shows Eva Smith's desperation and urgent need for help. The use of direct address makes Mrs Birling feel guilty as the Inspector exposes her not helping Eva when she was in need. Also the melancholic tone shows the Inspector manipulating Mrs Birling to feel guilty and try to shift the blame: 'I accept no blame at all. I blame the young man who was the father of the child'. The repetition of the lexis 'blame' connotes guilt and crime and shows Mrs Birling's lack of social responsibility'.

Comment: Here the candidate has been guided to concentrate on language analysis and although this is a thorough response, there is very little awareness of the form of the text as a play, and the candidate has concentrated on language analysis at the expense of considering dramatic impact e.g. the dramatic irony of Mrs Birlings statement about blame.

Centres should be reminded that context (AO4) is not assessed in section A and should not be included unless it enhances the line of argument and is relevant to the task set.

Here is an example of a **Level 3** response which focuses on AO4 at the expense of AO2:

An Inspector Calls: Title: 'By referring closely to language, form and structure, explore how Priestley presents the theme of inequality'.

'An Inspector Calls' is one of the world's most popular plays in the history of the Literature and was written by the dramatist Priestley in 1945 after the second world war. It was first performed in the Soviet Union due to its highly argumentative issues, as the play focuses on the idea of Socialism, which was a controversial topic that no one discussed at the time with such boldness. The play takes place in 1912 and at that critical time England was facing inequality which spread through the whole world. Priestley's ideas were to criticise the government as he was socialist and was concerned about the occurrence of a Third World War.

Priestley uses Mr Birling as the voice of the capitalist and the Inspector as the

voice of the socialist (which is really his voice deep down). Birling says: 'A man has to make his own way, has to look after himself and his family too of course'. From this speech we can conclude that Mr Birling is a capitalist and the primary cause of Eva Smith's death after she asked for more money in his factory. This reflects the disharmony in the workers at the time and soon after this there was a General Strike'.

Comment: In this response the candidate shows a sound knowledge and understanding of the text (AO1) but has focused too much on context as an introduction rather than the theme of inequality which is the task set. There is no attempt to comment on language and form to cover AO2.

Centres who chose some of the less popular texts for study in this section often produced some very perceptive responses clearly regarding the text as a performance.

Here is a **Level 5** response which focuses very effectively on the dramatic techniques used in the play (as opposed to the prose version of the text):

The Curious Incident of the Dog in the Night-time: Title: 'Explore the way the relationship between Siobhan and Christopher is presented in the play'.

'One of the first lines of the play is Siobhan introducing Christopher: 'My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities'. By using Siobhan to introduce Christopher, Stevens shows the audience that they have a special bond. They are both alone on stage as the lights come up and Siobhan is reading from his book. This shows how much Christopher trusts her as he allows her to lead his thoughts and understand the workings of his unique mind. Siobhan understands Christopher which makes him trust her. She knows that he doesn't understand metaphor and tries to explain what 'raising an eyebrow' could mean. His dad uses euphemisms like 'She had a heart problem' to mean that he and his mother fell out of love, but Christopher takes the literal meaning and comes to the conclusion that his mother died of a heart attack. It is Siobhan who sheds light on things that Christopher does not understand. When Siobhan enters the stage, Christopher's path lights up with bright spotlights which symbolises to the audience that she is his 'guiding light'.

The play begins with just these two characters on stage and ironically the play ends in the same way. This creates certainty that Siobhan was the only one who was with Christopher throughout his adventures in the play. It also creates a subtle cyclical structure, perhaps presenting that Siobhan will continue to be there for Christopher for the rest of his life. At the end of the play, it is also extremely clear that Siobhan is a person who values trust and does not want to lose Christopher's trust in her. When Christopher ends the play with the line 'Does that mean I can do anything?' Siobhan does not reply which means that it is left as a rhetorical question as the lights fade. Stevens does this to present to

the audience that Siobhan is not willing to lie to Christopher as she knows that there will be lots of things he cannot do in the future, but she wants him to feel valued. In this way, Stevens uses the relationship between Siobhan and Christopher to raise awareness of the difficulties faced by those with autism, but he shows that with understanding and support it is possible to succeed.'

Comment: This response shows an assured knowledge and understanding of the play (AO1) but it is refreshing to see that the candidate closely links the analysis of language to the dramatic effect of the play and the development of character with discriminating examples (AO2).

Assignment B

In the **Literary Heritage section** the most popular texts chosen were: 'Macbeth'; 'Romeo and Juliet' and 'The Merchant of Venice' in that order of popularity. A few centres studied 'Pride and Prejudice' and 'Great Expectations'. There were only a handful of centres who studied 'The Scarlet Letter'. As has been the case in past series, some candidates wrote more successfully about narrative techniques in prose texts, which makes it surprising that these texts are seldom chosen.

Within these choices obviously different teaching groups may study a combination of these texts. Therefore, it was not unusual for one centre to have taught 5 or 6 texts and to have set a variety of tasks. This differentiated approach provided much more opportunity for candidates to show their ability and strengths than when centres studied just two texts and set two questions only for the whole cohort.

Where two plays were chosen for study, the lack of AO2 coverage, particularly dramatic techniques, became more noticeable.

As in Assignment A, there were some vague assertions made about language which did not constitute sustained analysis e.g. 'Shakespeare's use of language made Macduff an open book that can be read by Macbeth'.

Most candidates produced thoughtful responses and attempts were made to link the text with context to cover the requirement for AO4. There were, however, some responses which included substantial biographical detail on Shakespeare which was irrelevant to the task in hand and not integrated into the main body of the response. Often the comment on context (AO4) was not integrated well and served as a biographical or historical introduction rather than being detailed and sustained.

Here are two examples of **Level 5** responses where the relationship between text and context has been integrated convincingly and made relevant to the task set:

Romeo and Juliet: Title: 'Explore the importance of Location in 'Romeo and Juliet'. You should comment on Shakespeare's use of language, form

and structure in your response.'

'Location is very significant in 'Romeo and Juliet'. Shakespeare not only uses it to portray the society in the 14th century but also to present the main themes in the play. The play is set in Italy, a location known for its romantic atmosphere, its beautiful landscape and passionate culture which enhances the romantic relationship between the two lovers. This contrasts with the strict rules regarding love and relationships in England where Shakespeare experienced opposition towards his choice of wife. The emotive love between Romeo and Juliet would not conform to English rules and etiquette.

First, the Prologue gives the audience the geographical location: 'Fair Verona where we lay'. The description of Verona as 'fair' introduces the context of emerging cities: Verona is one of the major towns in Italy where the elites of society lived, like the Montagues and Capulets. However, Prince Escalus has a difficult job to maintain peace and order amongst the feuding families whom he calls 'enemies to peace' and has to bring to bring justice to his 'rebellious subjects'.

In the streets of Verona the theme of violence is introduced through the stage direction 'Armed with swords and bucklers' as the servants carry out the 'ancient grudge' started by their superiors leading to 'new mutiny'. The streets become synonymous with brawls and insecurities, and the audience would view the lower classes as uncivilised, the prince calling them 'You beasts!' Therefore, in the opening scenes of the play, Shakespeare sets Verona up as the location for fighting and death, and anything but the 'fair' city it should be, and this introduces the theme of law and justice with the entrance of the city officer. The dialogue is full of lists and exclamatives: 'Clubs, bills... partisans! Strike!... Beat them down!'. The pace of action and threatening dialogue create a tense, chaotic atmosphere of certainty which continues throughout the play and determines the characters' actions'.

Comment: Here the candidate displays 'assured knowledge' of the play (AO1) with an 'integrated' understanding of the relevance of context (AO4), supported by 'cohesive analysis of language, form and structure' (AO2).

Pride and Prejudice: Title: 'In what ways does Jane Austen use letters to enhance her narrative style?'

'The novel is set in the early nineteenth century during which time the main form of communication was letters. They are used extensively in the novel by Austen and, without doubt, play a very important role in the advancement of events from the exposition, introducing characters along with their notable characteristics and disposition, through to the rising action and climax of the novel, where they are used to show the reader the true motives and weaknesses of individuals.

'Pride and Prejudice' is written from a third-person omniscient perspective allowing the narrator to know everything about the characters' thoughts,

opinions and feelings throughout the novel. Nevertheless, Austen chooses to use nearly forty letters in the novel to help readers unravel the plot and develop opinions of the characters for themselves. The first is written by Mr Collins. This letter is an initial portrayal of the pompous complacency of Mr Collins' character, convincing the reader that his personality is already very shallow. His formal lexis: 'I have been so fortunate as to be distinguished by the patronage of the Right Honourable Lady Catherine De Bough' reveal that his priorities are the acquisition of status and wealth as he expects to inherit Mr Bennett's property, suggesting to the reader the gender inequality of the Regency period. His constant references to Lady De Bourgh show his pomposity and condescension, fawning over the wealthy class and excessively boasting about his future inheritance. The reader will see from the letter that Austen is portraying him as an untrustworthy social climber'.

Comment: This is a well-focused introduction which considers the writer's purpose and perspective using a 'perceptive critical style' (AO1). The title helps to steer the candidate into 'cohesive analysis of language, form and style' (AO2). The understanding of relevant context is 'integrated convincingly' (AO4).

As in assignment A, titles which were focused on the writer's craft and were not too wide, proved most successful. Titles such as: 'Is deception of appearance a prominent theme in 'Macbeth'?', and 'Which characters are the most proud and which are most prejudicial in 'Pride and Prejudice' are too wide ranging for the candidate to focus specifically on the relevant Assessment Objectives, particularly AO2, and often led to descriptive answers lacking in a discriminating and perceptive critical style.

Similarly, tasks which set a question e.g. 'Do you agree that Lady Macbeth is the fourth witch?' and 'How does Shakespeare make Portia a successful female character?' often elicited a well-developed personal response and critical style but did not lead to effective evaluation of language, form and structure for AO2. Titles such as: 'Explore the dramatic role of the witches in 'Macbeth'', proved to be more successful in eliciting focused responses which considered the playwright's intentions as well as his craft.

Tasks which focus on one theme or character are usually more successful than a title which is too wide-ranging.

The most successful responses in this section are those which manage to cover all three Assessment Objectives equally, making AO4 (consideration of the relationship between the text and its context) relevant to the topic set in the task. For successful coverage of AO2, responses need to consider the use of dramatic or narrative techniques and their impact on the audience or reader. Some candidates wrote about Shakespeare's use of imagery and iambic/trochaic meter, plus advanced rhetorical devices such as anastrophe, epiphora,

synecdoche and ecophonics, but forgot to consider the play as a performance with an audience.

Here is an example of a **Level 4** response where the analysis of language and heavy use of terminology did not enhance the effectiveness of the personal response:

Romeo and Juliet: Title: Shakespeare presents many different loving relationships in 'Romeo and Juliet'. To what extent do you agree?'

'One relationship Shakespeare presents is the maternal love between the Nurse and Juliet. In the opening scenes we learn that the Nurse raised Juliet. In Act 2 Scene 5 when the Nurse returns with news from Romeo, Juliet says: 'sweet, sweet, sweet Nurse. This use of anaphora and triplet shows the bond between them. The Nurse's reply: 'O God's lady dear' is perfect stichomythia which shows that they have a close relationship, but also see each other as equals. We know this because the lines complete each other. This could be Shakespeare criticising societal norms because Nurses and servants were on a lower hierarchy to the family they worked for, and she should not be treating her like her own daughter.

In Act 3 the relationship is strained when the Nurse tells Juliet to forget about Romeo and marry Paris. Juliet says to the Nurse: 'O most wicked fiend!'. The use of apostrophe here shows that Juliet is now cursing the Nurse for being insensitive and changing her mind. She feels betrayed by the Nurse because she is now siding with her parents in wanting her to marry Paris. This is Shakespeare criticising the patriarchy by making Juliet defy her rightful duty to her parents. Many of the relationships in the play are tested with some moving from hatred to love and vice versa. In this way Shakespeare showed how turbulent and changeable the times were in Italy then'.

Comment: Here the response is knowledgeable but gets too focused on trying to analyse language and link it to context, rather than developing a personal response. Therefore, AO2 and AO4 become more heavily weighted than AO1 and some of the claims made about the effects of language are a little unclear.

Less successful responses used over long quotations to support points and lacked close analysis of AO2 (language, form and structure) as shown in this extract from a **Level 3** response on 'Macbeth':

Macbeth: Title: How does Shakespeare use Macbeth to explore the role of Fate?

'Shakespeare use his shortest tragedy, Macbeth, set in 11th century Scotland to showcase human relations and explore the role of fate. In this essay I will explore the influence that fate and the belief in the supernatural has on characters in 'Macbeth'.

The main characters that dictate what fate looks like in 'Macbeth' are the three witches. More commonly referred to on the play as the weird sisters, these three characters are strange supernatural beings who end up influencing other key characters' actions through a series of prophecies. In the first act they tell Macbeth: 'All hail Macbeth, hail to thee Thane of Cawdor. All Hail Macbeth, that shalt be king hereafter'. This series of prophecies sets up main characters, Macbeth and Lady Macbeth, to start succumbing to their belief in fate which will eventually led to their deaths.

When Macbeth originally receives this prophecy from the witches he addresses the aside away from other happenings: 'If chance shall have me king, why chance may crown me without my stir'. He is saying that in the aftermath of being officially named Thane of Cawdor he feels content with letting fate run its course and that treason will not be necessary to become king. However, this all changes in Act 1 Scene 5 when we meet Lady Macbeth. As a character she is scheming, ambitious and cunning. We meet her as she is reading aloud a letter from Macbeth recounting the witches and their prophecies and how the first one has already come true. Unlike, Macbeth she sees this as an opportunity to expand on her husband's power. On news of her husband's return home with Duncan her fate influenced nature shines through and she asks for the strength to realise her ambitions: 'Unsex me here and fill me from crown to toe topfull of direst cruelty'. She will succeed where her husband won't.'

Comment: A lot of this response though sound is narrative and not closely focused on the task. The textual references, though fully relevant, have been used merely to support the line of argument rather than analyse language and its effect on the audience. It should be noted that well-chosen and relevant supporting references do not constitute analysis of language, structure and style. On the mark scheme these are two separate bullet points.

It is good to see that some centres are asking candidates to reference their sources. However, where a centre is asking candidates to submit a bibliography, any references to these sources should be checked carefully to ensure that the ideas have not been directly lifted so as to avoid plagiarism. Also, it is always more desirable to read the candidates' own critical opinion rather than have them refer to critical sources e.g Bradley or Coot. The use of AI tools is strictly forbidden and the new cover sheet asks centres to say that they have checked candidates' work for evidence of this.

Administration

The system of electronic submission of coursework on the LWA was much more successful this series and several centres' folders were uploaded before the

deadline of 15th May and in the correct format.

However, in some cases folders had been uploaded to the LWA site but the centre had not pressed the 'Submit Request' button so that the files were submitted. If the submission is still showing as 'Pending' it means that the folders have been uploaded on the system but not sent through to the moderator so cannot be accessed.

Also, centres are reminded that the two assignments should be uploaded as one file and not separate scanned pages.

It is still a requirement that the necessary paperwork be uploaded with the centre's sample of scripts. Moderators do need to check details against the information held on Gateway so it is important that the signed authentication sheet is submitted with the work. (This can be a scanned electronic signature but not a typed one). Cover sheets should also be completed with candidate and centre numbers. **The work of the highest and lowest candidate must also be included even if these do not appear on Gateway as part of the sample.**

Centres should also remember that it is necessary to enter marks on the Gateway system as well as submitting cover sheets on the LWA. Both should be checked for accuracy as there were several instances this series of conflicting marks on Gateway against those written on the folders which led to delays in the moderation process.

All work should show evidence of teacher marking. Although the majority of centres provided detailed comments on the assignments, there were some centres who submitted clean scripts. The comments, both marginal and summative, should link to the wording of the Assessment Objectives in the mark scheme. It is very helpful to the moderators to have marker comments so that they can understand more clearly how the marks have been awarded.

Some centres did not appear to accurately apply the marking criteria to explain how marks were attained. Comments such as 'assured', 'perceptive' and 'sophisticated' were used on level 3 assignments and subjective comments like 'Beautiful summing up', 'Excellent understanding', 'Perfect point! Well done!' appeared on some scripts addressed to the student. Centres should be reminded that all comments written on scripts should be worded in relation to the relevant level criteria on the mark scheme. Comments on candidates' work are there to support the judgement made by the centre in awarding the marks and should not be addressed to the candidate as feedback.

Many centres showed evidence of good practice in carrying out dual marking with two sets of comments appearing on the scripts. Some centres had submitted the separate moderator sheet linking the comments to the relevant Assessment Objectives on the mark scheme. Where internal moderation had taken place, the marking was usually a lot more accurate, and the annotations to explain changes were much appreciated by moderators and made the moderation process easier.

It was rewarding to see some very strong personal engagement across the ability range of the candidates and to read thoughtful responses where candidates had clearly engaged well with both text and task set. Centres should be congratulated for setting individual tasks which allowed the candidates to choose titles to suit their strengths and knowledge. There was evidence of much good practice and careful moderation within centres which made it much easier for moderators to uphold centre marks. Moderators commented on how enjoyable it was to read developed responses which were so assured in their depth of knowledge of the texts, which is what this coursework unit encourages.

A brief summary

It is important that the centres take into account the following:

- The importance of setting a task which is sufficiently challenging and related to all the relevant Assessment Objectives for the assignment.
- All questions set should be tightly focused (preferably on just one theme or character) and allow the candidate to develop a personal response as well as an analysis of language, form and structure.
- It is important that candidates are presented with a range of topics and ideas, and are encouraged to choose ones that appeal, thus encouraging personal engagement and independence.
- The analysis of drama texts should focus closely on dramatic techniques, audience reaction and stagecraft.
- It should be noted that AO2 analysis should cover language, form and structure, not just language.
- It is important that AO4 (the relationship between text and context) is well integrated into the response and relates fully to the question set. Substantial biographical detail on any of the writers is irrelevant and detracts from the task in hand.
- The guidance for each assignment is 600 -1000 words. Quantity does not always mean quality, and unnecessary narrative or historical detail can detract from the core of the response. However, in order to cover all the Assessment Objectives sufficiently responses need to be developed and sustained.
- The best practice is to internally standardise all marking even if there is only one teacher teaching the specification. Small centres in the same geographical region should share good practice.
- Scripts should show evidence of teacher marking with comments that relate to the wording of the marking criteria and refer to relevant Assessment Objectives. Looking at the Board's exemplar scripts for this unit should provide greater guidance for small or new centres.
- All folders should be submitted as one file, with signed authentication forms and the work of the highest and lowest candidates.

Addendum: Guidance to Centres on Effective Titles :

Section A (AO1 /10 AO2 /10):

An Inspector Calls

'We don't live alone. We are members of one body. We are responsible for each other'. What is Priestley's aim in *An Inspector Calls* and how does he achieve it?

To what extent does the conflict between Mr Birling and the Inspector affect the audience? In your response refer to language, form and structure.

With reference to language and dramatic techniques, explore the theme of class and social responsibility in 'An Inspector Calls'

Explore how Priestley used *An Inspector Calls* to convey his ideas about social injustice. You should consider the use of language, form and structure, and the effect his methods affect the audience.

How does Priestley put across his ideas about the need for social change? Focus on one character in particular who has the potential to make a difference and explore their role in the play.

A View From the Bridge

Explore the way Miller uses dramatic devices to present the theme of masculinity in 'A View from the Bridge'

Alfieri is not one of the main characters in *A View from a Bridge*, but critics do not doubt his importance in the play. How crucial is Alfieri's role in *A View from the Bridge*?

To what extent does Miller present Eddie as a character with whom we can sympathise in *A View from the Bridge*, and how does he achieve this?

Section B (AO1 /10 AO2 /10 AO4 /10):

Macbeth:

Explore the ways in which Shakespeare presents the theme of deception in 'Macbeth'. Explain why deceit might have been more prevalent when the play was written.

To what extent do you think Shakespeare presents the character of Lady Macbeth as a 'fiend-like queen'? Do you feel that we would have more or less sympathy for her today?

Merchant of Venice

'A modern audience might view Shylock as a controversial character'. Explore the dramatic role of Shylock in the play and consider why this statement might be true.

'Despite their flaws, Shakespeare wins sympathy for all the characters in *The Merchant of Venice* because they are all struggling against their bonds'. Explore the way that Shakespeare shapes an audience response in any one of the characters in the play.

Romeo and Juliet

Explore the way that Shakespeare presents the theme of fate through his use of 'star-crossed lovers'. How might a Jacobean audience react differently to the tragic events of the play?

To what extent do you agree that Friar Lawrence is one of the most important characters in the play? What do you think Shakespeare wanted to show us about religion at that time?

