



Examiners' Report Principal Examiner Feedback

November 2024

Pearson Edexcel International GCSE
English Literature (4WET2 01)
Unit 2: Modern Drama and Literary Heritage

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

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

November 2024

Publications Code 4WET2_01_2411_ER

All the material in this publication is copyright

© Pearson Education Ltd 2024

Unit Overview

This International GCSE 4WET2 01 English Literature unit 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 in this unit have been designed to enable candidates to show what they can achieve in relation to the detailed study of texts.

Section A - Modern Drama

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

A View from the Bridge - Arthur Miller

An Inspector Calls – J B Priestley

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

Kindertransport – Diane Samuels

Death and the King's Horseman - Wole Soyinka

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

The Assessment Objectives assessed in Section A are:

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

Section B - Literary Heritage

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

Romeo and Juliet - William Shakespeare

Macbeth - William Shakespeare

The Merchant of Venice - William Shakespeare

Pride and Prejudice - Jane Austen

Great Expectations - Charles Dickens

The Scarlet Letter - Nathaniel Hawthorne

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

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

The Assessment Objectives assessed in Section B are:

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

Candidates are advised to spend 45 minutes on each section.

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

Introduction

The November 2024 series was yet another successful series. There were no errors in the unit and no erratum notices. It was pleasing to see the full range of achievement on this single tier unit covering the 9-1 grades and, once again, centres should be congratulated on preparing their candidates so well.

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

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

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

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

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

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

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

4ET1 02 Questions

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

SECTION A - MODERN DRAMA

A View from the Bridge

Question 1

Explore the theme of romantic love in *A View from the Bridge*.

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

Points centred on Eddie's love for his niece, Catherine, and the impact of this on his relationship with his wife, Beatrice. There was also consideration of Marco's love for his wife back home in Italy. Discussion also centred on Rodolpho's love for Catherine and how this is central to the events of the play, with Eddie's increasing jealousy of this relationship ultimately resulting in his own downfall.

AO1 tended to be covered more confidently but a range of points were made in relation to AO2, particularly the language used by characters such as Catherine and Rodolpho to demonstrate their love for one another. There was also close consideration of the initially subtle signs of Eddie's jealousy of the relationship between Rodolpho and Catherine through the stage directions, with the signs becoming increasingly apparent through Eddie's direct and aggressive language.

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

Question 2

In what ways is Alfieri significant in the play?

As with question 1, there were just a few responses to this question. Nonetheless, it appeared to be another successful question, with some thoughtful responses seen.

Points for AO1 tended to centre on Alfieri's role as a lawyer, providing advice to Eddie throughout the play. The more successful responses focused on Alfieri's significance, rather than just exploring his character in a more general way. For example, a number of responses considered Alfieri's significance as it is from his perspective from which the audience sees the unfolding action.

For AO2, there was some focus on the language used by Alfieri when attempting to prevent Eddie from reporting Rodolpho and Marco to the Immigration Bureau. There was also some discussion of Alfieri's role in the play being similar to that of a traditional Greek Chorus.

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

An Inspector Calls

Question 3

How does Priestley present the character of Sheila Birling in *An Inspector Calls*?

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

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

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

Candidates tended to focus on Sheila's presentation at the start of the play as excited about her engagement to Gerald. There was much discussion of Sheila's preoccupation with material things, clearly more focused on the ring Gerald gives to her rather than their engagement. Candidates then tended to explore Sheila's change as she hears about the fate of Eva/Daisy. There was consideration of Sheila's acceptance of responsibility for her actions, her anger at the actions of her parents who fail to take any of the blame for what has happened to Eva/Daisy and how, by the end of the play, Sheila takes on the role of the Inspector.

There were some thoughtful points in relation to AO2, including how Sheila's language towards the start of the play is reflective of her immaturity, such as how she calls her mother 'mummy'. Many candidates contrasted this with how Sheila addresses her mother as 'mother' at the end of the play, with Sheila clearly having matured as a result of the unfolding events. There was also consideration of how, by the end of the play, Sheila becomes the ally of the Inspector and Priestley himself, helping to convey their message of social justice. The more successful responses tended to consider the wider role of Sheila, being a representation of Priestley's hope that the younger generation will be harbingers of social justice.

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

Comments from examiners:

- the responses '*were often very sympathetic and offered thorough personal engagement*'

- candidates *'looked at a range of angles, including how Sheila represented the younger generation, and how her opinions changed over time'*
- candidates *'also included interesting discussions about tensions in the family and the difference between the older and newer generation'*
- *'some candidates made effective use of the way Sheila echoes the Inspector'*
- more successful responses *'were able to interweave their wider knowledge of the other characters into their analysis to support their main argument'*

Question 4

Mr Birling (angrily): 'Most of this is bound to come out. There'll be a public scandal.'

Explore the importance of public image in the play.

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

Points for AO1 centred on how, from the outset of the play, Mr Birling attempts to use his future prospects in society to impress Gerald, fully aware of the Crofts' superior position. There was also discussion of how Mr Birling uses the engagement of his daughter to Gerald as a way of building business links to enhance his public image. Responses also considered Mrs Birling's preoccupation with the family's public image, such as how she reprimands her husband for how he pays compliments to the cook and how she also tells Sheila off for the language she uses. In addition, a number of responses considered Mrs Birling's actions, refusing to help Eva/Daisy when she goes to the charity, because of how she uses the Birling name.

Many responses also considered how Mr Birling becomes desperate in his attempts to cover up his family's involvement following the revelations regarding Eva/Daisy, even offering to pay money to the Inspector. The most successful responses were able to contrast Mr Birling's actions with those of Sheila and Eric, who are more clearly concerned about the consequences of their actions rather than avoiding a public scandal.

For AO2, candidates considered a range of points relating to language, form and structure. Language points included the increasingly desperate language of Mr Birling as he tries to avoid the scandal becoming public knowledge. There were some thoughtful points in relation to form, such as how Sheila and Eric represent Priestley's hope that people with power will start to be concerned with how their actions impact on others and not just pursue their own self-interests to strengthen their image in society. There were also interesting points made in relation to structure, such as how the play ends with the news that 'a police

inspector is on his way', ultimately leaving it unclear to the audience if there will be a public scandal.

Comments from examiners:

- *'responses were interesting especially when looking at public image in relation to Mr and Mrs Birling'*
- *some candidates explored the 'dramatic irony within the titanic, and potentially how this foreshadowed the collapse of the Birling family's reputation'*
- *there was also 'discussion of Eva Smith's public image, and how this influenced Gerald and Eric's relationship with her'*

The Curious Incident of the Dog in the Night-time

Question 5

In what ways is Ed Boone presented as a caring father in the play?

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

Candidates tended to focus on how Ed cares for his son as a single father. There was also consideration of how Ed lies to his son about his mother's death but how he does this in a way to care for his son, knowing that the truth would upset him. There was also discussion of how Ed shows he cares for his son at the end of the play when he buys him a new puppy, in an attempt to repair his broken relationship with Christopher.

Points for AO2 were generally well integrated throughout the responses and helped to develop the points made in relation to AO1, such as consideration of how Ed uses non-verbal communication to help calm Christopher down when he is distressed. There was also consideration of the language Ed uses with his son, which he breaks down in a way that he knows Christopher will understand.

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

Question 6

'If characters had been honest from the start of the play, many of the events would not have happened.'

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

There were very few responses to this question. The question appears to have been accessible, with there being many examples of characters not being honest with one another in the play, particularly when Ed lies to his son, Christopher,

about the death of Judy, Christopher's mother, which ultimately results in the breakdown of the father/son relationship.

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

Kindertransport

Question 7

'Helga believes that she is acting in Eva's best interests when she sends her away on the Kindertransport.'

Explore the significance of trying to do the right thing in the play.

There were very few responses to this question. There did not appear to be any discernible difficulties. The responses considered how Helga believes she is doing the right thing when she sends Eva away on the Kindertransport, how Lil tries to do the right thing by taking Eva in when she arrives in England and how Evelyn believes she is doing the right thing by encouraging Faith to go away to university.

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

Question 8

What kind of daughter is Faith presented as in *Kindertransport*?

There were very few responses to this question. There did not appear to be any discernible difficulties. The responses considered how Faith clearly loves her mother but how they have a rather tumultuous relationship.

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

Death and the King's Horseman

Question 9

How does Soyinka present the character of Olunde in the play?

There were no responses for this question.

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

Question 10

'There are very different views on upholding Yoruba traditions in the play.'

Discuss the importance of keeping Yoruba traditions in *Death and the King's Horseman*.

There were no responses for this question.

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

SECTION B - MODERN DRAMA

Romeo and Juliet

Question 11

How is Romeo presented in the play?

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

Points for AO1 included Romeo's initial presentation as melancholic and infatuated as he pines for Rosaline. There was then discussion of how Romeo's emotions change quickly when he meets Juliet and how his passionate love for her is clear when he commits to marrying her the day after their meeting. Points also tended to centre on Romeo's commitment to Juliet, such as his initial refusal to fight Tybalt and then his devotion to her when he takes his own life towards the end of the play.

For AO2, there was some thoughtful exploration of the language Romeo uses throughout the play, particularly when describing his feelings for Juliet. There were also interesting points made in relation to Romeo's role of tragic hero, which is in the tradition of Shakespearian tragedy.

For AO4, points were wide ranging. The more successful points for AO4 were used to develop points made in relation to AO1 and AO2. Points included Romeo's rather unconventional impassioned approach to love for when the time the play is set.

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

Question 12

Explore the theme of power in *Romeo and Juliet*.

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

The less successful responses tended to focus on examples of powerful characters in the play, such as Lord Capulet and Lord Montague, without providing detailed exploration of how they exert their power.

The more successful responses considered different types of power, not just focusing on the power held by the heads of the two households but also the power of love and the power of hate, for example.

Candidates tended to consider the power of Prince Escalus and the significance of this when he warns Lord Capulet and Lord Montague of the consequences of further brawling in Verona. There was also some consideration of how Prince Escalus chooses to use his power to spare Romeo death for killing Tybalt and instead choosing to exile him to Mantua.

Other types of power considered included the powerful love between Romeo and Juliet, the patriarchal power Lord Capulet exerts over Juliet when she refuses to marry Paris and also, interestingly, that, ultimately, all characters lack the power to prevent the deaths of Romeo and Juliet as they are determined in the Prologue.

Points for AO2 were wide ranging but it was pleasing to see that many candidates used the points made in relation to AO2 to develop their understanding in relation to AO1. Some interesting points were also seen for AO4, such as the patriarchal society of the time the play is set, the belief in fate and the powerful role of the head of the family.

Macbeth

Question 13

Discuss the significance of fear in *Macbeth*.

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

The majority of candidates were at least able to identify particular characters who show some fear in the play, such as Macbeth, Lady Macbeth and Banquo. The more successful responses also considered those characters who instil fear in others, such as the Witches.

There was much discussion across the responses of the initial presentation of Macbeth as a fearless warrior, fighting for the good of his country. Candidates then tended to consider the role of the Witches and Lady Macbeth in instilling fear in Macbeth, such as Macbeth's fear at meeting the Witches for the first time and his fear of appearing weak when Lady Macbeth challenges his masculinity.

There was some effective exploration of how Lady Macbeth is initially presented as fearless, encouraging Macbeth to go through with Duncan's murder. However, a number of candidates also considered how, in actual fact, Lady Macbeth does show fear early on in the play as she is unable to go through with the murder herself. Candidates then tended to consider the fear Lady Macbeth shows that, ultimately, results in her death.

Other points considered included Malcolm's initial apparent fear when he flees Scotland but then comes back having put together an army to fight Macbeth, Banquo's fear regarding Macbeth's involvement in Duncan's murder and Macbeth's fear later in the play resulting in his order to have Macduff's family killed.

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

Points for AO4 were wide ranging and included gender roles, the fear of witches at the time the play is set and the fear of upsetting the natural order set by God (for example, how Macbeth chooses to conduct evil deeds in the cover of darkness).

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

Question 14

In what ways is Macduff important in the play?

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

Many candidates successfully tracked the importance of Macduff as the play progresses, starting with how it is Macduff who discovers that King Duncan has been murdered. There were some rather narrative responses, which tended to give an overview of the plot involving Macduff. These responses tended to score marks in the lower levels.

Points for AO1 centred on how Macduff remains loyal to Duncan throughout the play, how he joins forces with Malcolm and, ultimately, his importance in the play when he kills Macbeth resulting in the end of Macbeth's tyrannical rule. There was also some interesting discussion regarding Macduff's decision to leave his family unprotected, which, it could be argued, results in their deaths. A number of candidates explored how, ultimately, it was this that spurred Macduff on to kill Macbeth towards the end of the play.

It was evident from the responses that there were many opportunities for candidates to explore AO2 in some depth, particularly the language Macduff uses when he discovers that Duncan and then his family have been murdered. Some candidates also considered Macduff's role as a hero, representing good in the play, first by not supporting Macbeth when he takes the throne and then by supporting Malcolm when he becomes king.

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

the views of masculinity at the time the play was written and also how Macduff appears in Shakespeare's source, Holinshed.

Questions 15 – 22

There were no responses to the remaining questions in this unit.

However, the mark scheme outlines the range of points candidates could make in relation to the three assessment objectives for these questions. The indicative content is a useful tool for candidates to consider the types of points they could make.

As an overview, the remaining questions in this unit were:

The Merchant of Venice

Question 15

How does Shakespeare present the relationship between Nerissa and Gratiano in the play?

Question 16

'In this play, reality is frequently hidden from others.'

Explore the theme of deception in *The Merchant of Venice*.

Pride and Prejudice

Question 17

In what ways is Mr Bingley important in the novel?

Question 18

Discuss how manners are significant in *Pride and Prejudice*.

Great Expectations

Question 19

In what ways is Magwitch significant in the novel?

Question 20

'There are many examples of characters treating others badly in the novel.'

Discuss the poor treatment of others in *Great Expectations*.

Question 21

Explore how difficult situations are dealt with in *The Scarlet Letter*.

Question 22

In what ways is Governor Bellingham presented as powerful in the novel?

Top Tips

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

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

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

