



Examiners' Report Principal Examiner Feedback

June 2025

Pearson Edexcel International GCSE in
English Literature (4WET2) (Modular)
UNIT 2: Modern Drama and Literary
Heritage Texts

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Paper Overview

This International GCSE 4WET2 /01 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. Clean copies of set texts may be taken into the examination room.

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

Section A - Modern Drama

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

A View from the Bridge - Arthur Miller

An Inspector Calls – J B Priestley

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

Kindertransport – Diane Samuels

Death and the King's Horseman - Wole Soyinka

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

The Assessment Objectives assessed in Section A are:

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

Section B - Literary Heritage

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

Romeo and Juliet - William Shakespeare

Macbeth - William Shakespeare

The Merchant of Venice - William Shakespeare

Pride and Prejudice - Jane Austen

Great Expectations - Charles Dickens

The Scarlet Letter - Nathaniel Hawthorne

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

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

The Assessment Objectives assessed in Section B are:

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

Candidates are advised to spend 45 minutes on each section.

The total number of marks available for this paper is 60. Both sections carry 30 marks per question. AOs are equally weighted, but responses are assessed using a holistic approach rather than a mathematical calculation.

Introduction

The June 2025 series was yet another successful series. There were no errors in the paper and no erratum notices. It was pleasing to see the full range of achievement on this single tier paper covering the 9-1 grades and, once again, centres should be congratulated on preparing their candidates so well.

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

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

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

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

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

Finally, although there is no formal requirement for candidates to start their answers with an introduction and a conclusion, this can often help candidates to maintain a focus on the question. It can also help to spend a few minutes at the start of the examination to produce a plan. Not only can this help to ensure a focus on the question, but it can also help candidates to think of the range of ideas that they would like to include in their answers, ensuring full coverage of all the assessment objectives assessed.

There were a lot of candidates achieving Level 5, with some very impressive responses that went beyond a mark of 30. These candidates demonstrated a comprehensive understanding of analytical approaches and were able to perceptively respond to the

question. Sophisticated exploration of AO2 led to some poised and lucid work with many achieving full marks.

NB It should be noted that section A on this paper is the same as the main paper 4ET1 02 for which there is an ERA report with exemplar whole scripts available on the Pearson website.

4WET2 /01 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

Eddie has one view of justice when he reports Marco and Rodolpho to the Immigration Bureau. Explore the different views of justice in the play.

There was often good overall knowledge shown, though frequently some confusion with the idea of social justice and Italian justice. Good answers thoroughly explored the tensions between the two forms of justice and the conflict this provoked within the characters.

The majority used the stimulus quotation as a springboard into discussion of natural and formal justice, the best of these explaining how the demands of each creates tension and linking this to Miller's effects. Alfieri was used as a means of discussing justice and some very good answers considered ways in which his character is used as a touchstone for the relevance and legitimacy of justice.

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

Question 2

Discuss the presentation of one character you admire in A View from the Bridge.

In most cases, candidates successfully explored a number of different characters. The most popular was Marco and how he was an honourable man who wanted a better life for his family. There were quite a few candidates who discussed Beatrice and how she was a 'dutiful wife, caring aunt to Catherine and prepared to risk her family to support her cousins'. There were one or two candidates that chose Eddie as a character they admired, which although an unusual choice, presented some good arguments: honourable man at the start who cared for his family. Most responses were supported by a good range of examples. The least successful answers fell into narrating events that included the character. In some answers, achievement was compromised by a lack of AO2 points related to detail of language, structure and form. Better responses considered Miller's intentions and stagecraft, although with characters like Beatrice, Marco and Eddie, they often failed to realise their flaws as well as their strengths.

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

‘Some characters feel sorry for what they have done and some do not.’

Explore the theme of regret in *An Inspector Calls*

An Inspector Calls was by far the most popular text chosen. The theme of regret was understood by most candidates and better responses understood Priestley’s intentions supported well with AO2 and layered analysis. Less successful answers struggled to include AO2 analysis, which led to more descriptive, plot-based responses. Many candidates used a generational approach to the question, explaining that the senior Birlings learn nothing from their experience. This was contrasted with the changes elicited in the younger generation. Students discussed in a lot of detail the presentation of Sheila and her change in attitude when she challenges her parents and Gerald when they learn nothing, do not change, and do not see any problem when Goole leaves – this was specifically explored in a lot of detail. One or two answers explored ways in which the Mr and Mrs Birling regretted being found out and having their reputations ruined rather than regretting the human fall out of their actions. Dramatic irony and use of metaphorical language (fire/bees/golf) featured in many answers. Some candidates’ answers drifted into responsibility rather than regret, losing grip on the question focus as they wrote. Some very accomplished answers were seen that thoroughly considered how Priestley’s play uses the theme of regret to place moral expectations on the audience as well as the characters themselves.

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

Here is an example of a Level 3 introduction that tends to try to include too much and becomes a bit narrative:

‘In this play we see how the children of Mr and Mrs Birling are different compared to their parents. After the Inspector points out what they have done, they regret not helping Eva Smith when she was going through her struggles in life. Instead, they realise they made it worse for her. Sheila got jealous and got her fired from her job and Eric he got her pregnant. They all treat her badly. Mr and Mrs Birling however only care about their business and their high-class life. This play shows the audience how people of low class were treated during this era compared to the high-class people.’

Here is an example of a much more focused opening which will lead to a more analytical response and a higher level:

‘The theme of regret is prevalent in J B Priestley’s ‘An Inspector Calls’. Regret is explored in many different forms throughout the play following the tragic suicide of Eva Smith and each of the characters in turn in the Birling household are forced to face the roles they played in her downfall, driving her closer to her demise. While some characters display morality, sympathy and regret, some characters refuse to feel remorse for their actions. Priestley explores the reasons behind why some characters refuse to show remorse, highlighting the need for social reform.’

Question 4

How is Mr Arthur Birling presented in the play?

This was as popular as Q3 and candidates relished writing about Arthur Birling. Many explored his construction as a caricature with the best relating his own less aristocratic roots to the ‘chip on his shoulder that leads to much of his poor treatment of his work force’. Some very good answers tracked his appearances through the three Acts, creating compelling arguments about his placement in key situations. His pontifications about the Titanic/War/strikes featured frequently alongside some convincing discussion on dramatic irony and schadenfreude. The juxtaposition of ‘lower costs and higher prices’ also featured with some candidates again linking their arguments to the play’s context and Priestley’s intent. Lots of very insightful points were made about Mr Birling and his view of Eva, his wife and his family. Good contrasts were made with the Inspector with obvious references to capitalism/socialism. Some perceptive analysis of the language Mr Birling uses (AO2) and how Edna brings in the Inspector to shatter his capitalist ideology. Less successful answers wrote character studies with varying levels of textual support and development, some of which tended to be narrative.

Here is an example of a response well-focused on the AOs and likely to achieve Level 5:

‘At the beginning of the play Mr Birling’s character is strongly presented as ‘a heavy looking, rather portentous man’. This description in the stage directions gives the first impression of Mr Birling as he sees himself: the powerful head of the family and ‘a hardheaded man of business’. He goes on to give a long speech repeating his qualities as he sees himself, which causes the audience to view him as over confident and narcissistic. Mr Birling is uninterrupted while giving advice to Gerald and Eric further showing his authority as the voice of the household. It is not until the Inspector arrives and the lighting and atmosphere change, that he is confronted with his nemesis and his power is challenged.

Mr Birling states that the Titanic is ‘unsinkable, absolutely unsinkable’. The use of his tone here is overbearing and he never questions himself. But the Edwardian audience who have experienced a terrifying and long war, begin to doubt him and realise the true face of Mr Birling. Despite his appearance of a knowledgeable businessman, he is self-deluded. The repetition of ‘unsinkable’ it shows that he never questions himself and provides dramatic irony because later the Inspector will force him to sink his pride.’

The Curious Incident of the Dog in the Night-time

Question 5

Discuss the significance of Wellington’s murder in *The Curious Incident of the Dog in the Night-time*

Very few candidates attempted this question and those that were seen fell mainly into Levels 3 to 4. This question really lends itself to discussion of structure and there were some focused arguments related to the play’s title, opening scene and use of Wellington as a catalyst for the play’s action, Christopher’s development and his relationship with his mother and father. Some considered the murder of Wellington as the springboard to the revelation of secrets via Christopher’s sleuthing. One candidate made an interesting point that ‘the murder is like a

tragedy in reverse'. Mostly these were well done and there was much evidence of enthusiastic personal engagement and analysis of dramatic effects. Candidates working at Levels 3 and below tended to move away from the discussion of Wellington and discuss the rest of the play.

Question 6

How is Judy's relationship with her son, Christopher, presented in the play?

There were very few responses to this question. Candidates were mostly confident writing about Judy's relationship with Christopher. Most were able to write developed answers with textual support and at least sound knowledge about the impact of her absence, the central lie of her demise, the letters and their discovery and Christopher's ultimate reunion with her in London. One or two referred to the memories of her e.g. of the beach as another facet of Christopher's externalisation of the past and Judy's place within that. Many candidates explored the development in Christopher's character following the discovery that his mother was alive and how this impacted his relationship with his father. Candidates also explored how it led to Christopher overcoming his anxieties and travelling to London alone. Some wrote about the ending of the play and its almost idyllic nature, with one questioning this as an ending that 'lacks credibility'. Language, form and structure elements were very effectively covered by many responses to this question.

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

Kindertransport

Question 7

Explore how childhood memories are significant in *Kindertransport*.

There were no responses to this question.

Question 8

How does Samuels present the relationship between Lil and Eva/Evelyn in the play?

There were no responses to this question.

Death and the King's Horseman

Question 9

How is Elesin presented as a father in the play?

There were no responses to this question.

Question 10

‘There are many examples of leadership in the play, including through tradition and by holding positions of power.’

Discuss the significance of leadership in *Death and the King’s Horseman*

There were no responses to this question

NB: Examples of responses to questions 7,8,9 and 10 can be found in the ERA report for the main paper 4ET1 02.

SECTION B - MODERN DRAMA

Romeo and Juliet

Question 11

Explore the significance of secrets in Romeo and Juliet.

There were very few responses to this question but those candidates who answered it made some good arguments about the characters who were forced to keep secrets such as Romeo and Juliet themselves, plus those who were supposed to be responsible for them such as the Nurse and the Friar. Several candidates linked the keeping of secrets to the final tragedy claiming that if the Nurse and Friar had been more responsible in their roles and not gone against the parents' wishes, encouraging the young couple to get married, then they would still be alive.

AO1 tended to be stronger than AO2 and AO4 which led to some imbalanced responses which were kept in Level 3. Better responses linked analysis of language and form to strengthen their argument and made contextual points about the role of parents and the restrictions of the patriarchal society at that time

Question 12

How does Shakespeare present the Nurse in the play?

Again, there were very few responses to this question but candidates who answered this showed a very good understanding of the Nurse's role and her relationship with Juliet in the play. The Nurse's dramatic role in providing light-hearted humour to disperse the idea of impending tragedy was recognised by most. For AO2 most candidates commented on word play, bawdy humour and what some called the 'embarrassment factor' of the Nurse to Juliet.

Some interesting points were seen for AO4, including expectations regarding marriage at the time the play was written and the use of wet nurses which distanced mothers from their babies. The most successful responses were able to integrate points for AO4 to develop their understanding in relation to AO1 and AO2. Some weaker responses only cited context as historical background to the play and Shakespeare himself without linking it to the Nurse and their knowledge of the play.

Macbeth

Question 13

In what ways does Shakespeare present Macbeth's guilt in the play?

This was a highly popular question although unfortunately a number of candidates wrote about the theme of guilt in general and focused more on Lady Macbeth and even Macduff than on Macbeth. The best responses compared the way Macbeth demonstrates his guilt with the way his wife does, thus establishing some relevance, but unfortunately others limited their response as they made comments about Lady Macbeth's guilt in isolation. For AO2, there was much exploration of the language Lady Macbeth uses to manipulate Macbeth and make him overcome his feelings of guilt. Also, Macbeth's changing dialogue was studied in detail, especially the dagger soliloquy which showed his inner turmoil.

Some candidates, in order to cover AO4, wrote about Freudian literary theory, or detailed Aristotelean analysis. The most successful candidates managed to say relevant things about Macbeth's hamartia (ambition) and the anagnorisis (sometimes identified as the moment he sees the floating dagger or the moment he kills the king rather than the moment he is told his wife is dead or the moment he finds that Macduff was born by caesarean section). Others commented in terms of Macbeth's superego at the beginning being overcome by his id later on, although these kinds of discussions were less successful and generally not linked to the question. The least effective responses included: "His id is his hamartia which happens at the end," and, "As he reaches his hamartia he doesn't feel guilt anymore." These candidates would have benefited more from studying the language and characterisation of the play than from trying to apply literary theory which they did not understand.

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.

Here is an example of extracts from a response which links both AO2 and AO4 together in making a point about Macbeth guilt:

'Shakespeare purposely presents the extreme guilt and remorse Macbeth feels after he has committed regicide and went against the Divine Right of Kings, which is seen as a sin against God. This is seen in act 2 scene 2 right after the murder when Macbeth best says: 'will all great Neptune's ocean wash this blood clean from my hands'. The use of hyperbole exaggerates his horror and adds emphasis to his extreme actions showing that he will never be free from his guilt. Additionally, the use of metaphor and rhetorical questions show how Macbeth has not taken the time to view his actions before and is only now coming to realise what he has done due to the unrestricted temptation from both his wife and the supernatural beings.

Macbeth says: 'to know my deed, t'were best not know myself'. As he remembers what he's done, he realises it is better for him to forget himself than live with the guilt. The use of the personal pronoun 'my' shows how Macbeth is so desperate to forget who is and his identity as a murderer and tyrant.'

After Duncan's murder Macbeth says: 'but wherefore could I not pronounce Amen, it stuck in my throat'. This use of religious imagery is purposely added by Shakespeare to give biblical connotations. Macbeth is now gone against the Great Chain of Being and against God himself. The Jacobean audience believe now that he is damned forever.

To the Jacobean audience of 1606 the bigger consequences of committing regicide would be clear. It is almost as if you are cursed with a bigger punishment from God and your soul is plagued additionally to your physical self. When lady Macbeth says 'my hands are of your colour but I shame to wear a heart so white' she shows that even though she plays a big part in the manipulation of Macbeth she does not feel the exact level of guilt he does. The contrast in the colours red and white symbolise guilt and innocence.'

Question 14

The Witches warn that all is not as it seems: ‘Fair is foul, and foul is fair’.

Explore the theme of deception in Macbeth.

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

There were many and varied interpretations of this topic, with the better ones focusing on the way Macbeth is deceived by the Witches’ half-truths and his own ambition. There were also perceptive points about to what extent Banquo, Malcolm and Macduff are deceived by Macbeth. Several candidates asserted that Lady Macbeth was a chief deceiver as she fools her husband by attacking his manhood and cajoling him using his feelings for her. This was a tricky argument to make as it could be argued she misleads herself as much as him and she is not deliberately deceiving him, unlike the witches. Duncan’s naivety in trusting Macbeth and visiting his castle only to be murdered in his sleep was also discussed as an example of self-deception.

Soliloquies featured widely in many answers with candidates using these as a structure on which to hang their arguments. Weaker responses concentrated just on the Witches and their deception of Macbeth rather than considering other examples in the play.

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.

Here are some extracts from another successful response which covers all AOs effectively:

‘In Shakespeare’s Macbeth a five-act tragedy, Shakespeare presents the theme of deception as acting as a moral warning of the dangers of causing disorder in the Jacobean times, which were times of political unrest. Deception is intertwined with appearance versus reality which foreshadows chaos. Firstly, Shakespeare portrays Macbeth as a valiant and loyal soldier, but this appearance is clearly deceiving when his ambition unravels causing him to think about regicide. He talks in a soliloquy enabling the audience to see his hidden evil intentions. His wife has told him to ‘look like the innocent flower but be the serpent under it’. The juxtaposition of innocence and temptation in the quote shows Macbeth’s confused state of mind once he agrees to murder Duncan and deceive his comrades.

The witches themselves highlight deceit when they chant ‘Fair is foul and foul is fair’ ‘This sets an eerie and foreboding tone to the play which would have pleased King James at that time. He was obsessed and paranoid about the influence of witches and he even wrote a book dedicated to them called ‘Daemonology: a treatise on the subject’. The paradox of ‘fair’ and ‘foul’ is an example of equivocation and showcases their ambiguity. Shakespeare does this to show their unreliability and warn the audience that appearances can be the deceitful. The idea of equivocation is later taken up by the Porter who acts as if he is opening the gates to hell when he lets Macduff and his men in after Duncan’s murder.

Lady Macbeth also shows an example of deception when she challenges the gender norms of the time. She calls upon the evil spirits to remove her femininity ‘Come you spirits that tend on mortal souls, unsex me here!’ She addresses the spirits directly in an authoritative tone ‘come’ which implies power and the shocking phrase ‘unsex me here’ presents her wish to remove her feminine traits while pretending to be a kind hostess to Duncan in a later scene.

The dialogue of the witches when they chant ‘fair is foul, and foul is fair’ hints that not everything is as it seems. It sounds like a warning because it is written in trochaic tetrameter where there is a stressed syllable followed by an unstressed syllable which creates a sinister

tone and gives the idea of a deceptive prophecy. The fact that these are the words that introduce the play, accompanied by thunder and lightning, helps to emphasise Shakespeare's concern about the deception being practised in the royal courts at that time.'

The Merchant of Venice

Question 15

Explore the significance of money in *The Merchant of Venice*

There were no responses to this question.

Question 16

Discuss the presentation of one character you consider important in the play.

There were no responses to this question.

Pride and Prejudice

Question 17

'Narrow-minded behaviour, or prejudice, is central to the novel.'

Explore the significance of narrow-minded behaviour in *Pride and Prejudice*.

There were just a few responses to this question.

The more successful responses tended to explore prejudice in depth through various characters such as Elizabeth Bennet, Mr Darcy, Mr Collins and Lady Catherine de Bourgh, considering how they contribute to the narrative. The less successful responses tended to provide narrative detail centring purely on the prejudice shown by Elizabeth and Mr Darcy and how they overcame it to fall in love.

As with responses to the other questions on the paper, the more successful responses were able to develop analysis of AO2 in support of points made in relation to AO1.

It is important to note that, when there is a quotation in the question, candidates are free to use that as a step into the question. Generally, candidates did refer to narrow-mindedness some might have benefitted from using the steer provided a little more. Equally, candidates should not feel restricted by the quotation. The mark scheme points out that any valid points should be rewarded.

Question 18

In what ways is Jane Bennet important in the novel?

From the limited responses seen, there were no discernible issues with this question. Candidates showed a detailed understanding of the character of Jane Bennet. Candidates argued that Jane Bennet's character remains largely consistent throughout the novel and that she is known for her kindness, gentleness, and tendency to see the best in others. Some said she provides a foil for Elizabeth who is very quick to judge a situation and speak her mind e.g. Jane is the only person in the household to not see Mr. Darcy in a bad light when they first meet him at the ball, while Elizabeth has already set her mind to not liking him. Responses were deeply rooted in

context and the role of women in the Regency era, and AO2 analysis focused on the use of dialogue and irony.

Points for AO4 included rules of entailment at the time the novel is set, which contributed to Mrs Bennet's obsession with finding good matches for her daughters and the expectation that women would marry within their social class.

Great Expectations

Question 19

'Miss Havisham does not behave like a typical mother.'

How does Dickens present Miss Havisham as a mother figure in the novel?

There were no responses to this question.

Question 20

Explore how difficult situations are dealt with in *Great Expectations*.

There were no responses to this question.

The Scarlet Letter

Question 21

How does Hawthorne present Arthur Dimmesdale's relationship with his daughter, Pearl, in the novel?

There were no responses to this question.

Question 22

'Different sorts of separation, physical and emotional, are shown throughout the novel.'

Explore the theme of isolation in *The Scarlet Letter*.

There were no responses to this question.

NB: Examples of responses to the texts set for questions 19, 20 ,21 and 22 can be found in the ERA report for the main paper 4ET1 02.

Top Tips

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

General points:

- 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).

Section A:

- 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:
 - to demonstrate knowledge and understanding of the text
 - to maintain a critical style
 - to 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:
 - the genre of the text
 - the physical organisation of the text, including stage directions
 - use of prose / verse / dialogue

- narrative techniques (for a novel), dramatic techniques (for a play)
- 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.

Section B:

- 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:
 - the author's life
 - the historical setting, time and location o social and cultural context
 - the literary context
 - 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.