

Examiners' Report

June 2022

International GCSE English Literature 4ET1 02R

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Introduction

Introduction

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

Candidates and centres should be congratulated for preparing so well for this exam in still very challenging times. All questions performed well with many responses securing marks in the higher levels.

AO1 was a strong feature of both Sections A and B, with most responses demonstrating at least sound knowledge and understanding of the texts studied.

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

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

Candidates are advised to spend 45 minutes on each section.

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

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

Question 1

A View from the Bridge, Arthur Miller

Marco: 'My wife – I want to send right away maybe twenty dollars –'

How does Miller present Marco as a character with strong moral values?

Many of the responses to question 1 provided an in-depth consideration of how Marco is presented as a character with strong moral values in the play.

Responses tended to consider Marco's motivation for travelling to America in the first place to be able to provide for his family back in Italy. Many responses focused on how Marco protects his brother, particularly in the boxing scene with Eddie, and his reaction to the news that Eddie has reported him and his brother to the Immigration Bureau, particularly the impact it will have on his family.

From the responses, it was evident that there were lots of opportunities for candidates to show their understanding for AO1 as well as much for candidates to consider in relation to language, form and structure for AO2. In particular, there was consideration of the stage directions, how Marco subtly protects his brother in the boxing scene, for example, as well as the language Marco uses, such as when he first arrives at Eddie's and Beatrice's apartment and the respect he shows them. There was also focus on the metaphorical language Marco uses to describe the impact Eddie's decision to report him to the Immigration Bureau will have on his family.

Comments from examiners:

- *There were some strong responses to this, which showed a strong familiarity with the text*
- *Marco as a good husband and father was dealt with often, and the incident with the chair and the accusation also featured prominently.*
- *Some responses gave unnecessary background on the social situation – McCarthyism and Post WW2 Italy/USA – which did not greatly contribute to the answer. More successful responses had a strong focus on AO2, and AO1 was generally covered by most candidates in this question to some degree.*
- *A fairly straightforward question and most answers seemed to have a good understanding of the character and his moral compass.*
- *Focus was often on Marco in contrast to Eddie and how this affected the characters.*

In response to how Marco defends for the dignity of himself and the ones he care, Miller uses figurative language, contrast and repetition to show Marco's strong moral values.

The author uses figurative language to describe how Marco ~~use~~ silently but wisely defends for his brother Rodolpho. ~~In~~ At the end of act 1, Marco shows Eddie how he could pick up a chair "on one... his back." When Eddie fails to do so, Marco "raises the chair... his feet" Marco shows Eddie what his strength is capable of after Eddie has punched Rodolpho. The description of Marco's action builds tension, and Miller does this to imply how Marco is warning Eddie to not harm his brother using physical strength. Marco was presented as a sensible character who prevents Rodolpho from annoying Eddie too much. But his act of raising the chair implies that he would not allow anyone to hurt his brother, even if it's Eddie. The readers can infer that Marco has a specific limit of tolerance.

and will become defensive if anyone comes near that line of limit.

Arthur Miller also uses contrast between characters to emphasize the personality of Marco. In act 1, Eddie jokes about how a man may have "a couple extra" of kids when they return from work, and Marco denies the idea by indicating "The women wait." This conversation between Eddie and Marco illustrates the personality of both characters. Eddie regards women as something that could be joked around, whereas Marco shows trust towards his wife and women in a family. Even though Marco shows great respect to Eddie to let him feel that he is in charge, Marco ~~still~~ does not agree with Eddie on this point even if it may have caused Eddie to feel offended. Through the contrast between Eddie and Marco, the readers may infer that Marco does not allow his wife or any other family members to be disrespected, which again strengthens his characteristic of strong moral beliefs.

Finally, the writer shows ~~to~~ how consistent Marco is about revenge on Eddie through the use of repetition. In the final scene, Marco calls Eddie an "Animal" twice in front of the crowd. At this point, Eddie urges Marco to apologize and recall his false accusation on Eddie, but Marco refuses and expresses his rage.

Even with the threat of a knife, Marco still chooses to defend his and his brother's dignity by continuing to accuse Eddie. This implies that Marco's moral beliefs weigh more than his life, and he would not step back on a moral issue even if the consequences of doing so will be unbearable. The repeated cry of "animal" underlines Marco's ~~the~~ rage and his desperation in having Eddie to pay ~~the~~ for his sin. By doing so, Miller builds the kind personality of Marco and the significance of pride to him.



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Examiner Comments

This answer combines thorough and sustained knowledge and understanding with effective personal engagement. There is also a consistent focus on the question.

The response considers how Marco protects his brother, the trust he has for his wife and how he honourably seeks revenge against Eddie. Aspects of language, form and structure are analysed, and relevant examples are given in support.

There is a range of points in the response for both AO1 and AO2 for a mark in the middle of Level 4. Further development of analysis could have helped to secure a mark at the top of the level.

Level 4, 21 marks.



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Examiner Tip

A brief introduction and conclusion can help to ensure that the response is focused on the question.

Question 2

A View from the Bridge, Arthur Miller

Explore the significance of marriage in *A View from the Bridge*.

Overall, the responses to question 2 demonstrated a clear understanding of the significance of marriage in the play.

Responses tended to focus on the marriages of Eddie and Beatrice, Catherine and Rodolpho and Marco and his wife.

There were some thoughtful responses that considered how Marco trusts his wife completely, even when teased by other characters. Several candidates considered the changing nature of the relationship between Eddie and Beatrice, with opportunities for candidates to explore Beatrice's language and how it points to Eddie's neglect of her. Many focused on Beatrice being presented as a typical housewife and how, ultimately, at the end of the play, Eddie shows that he does indeed love his wife.

For AO2, there was a range of evidence of points covering language, form and structure. There were some interesting points made relating to the impact of Catherine's and Rodolpho's marriage on the marriage of Eddie and Beatrice. As with question 1, there were sufficient opportunities for candidates to address the assessment objectives.

Comments from examiners:

- *The marriages of Marco/Mrs Marco, Eddie/Beatrice and Catherine/Rodolpho were covered equally.*
- *Most responses considered the marriages individually whilst more successful responses considered what each marriage communicated about the idea of marriage in general. Some responses inhibited their final mark as a result of not addressing AO2.*
- *There was some genuine engagement and the question seemed to have served the candidates well. I also enjoyed marking it.*
- *More successful responses dealt with the different marriages, but largely focused on Marco's and Eddie's. Comments seemed to be more detailed on the former, as those about Eddie just dealt with the lack of closeness with Beatrice.*
- *There was clear understanding of the impact of poverty on those remaining in Italy and of attitudes to marriage.*

Throughout the whole book, Arthur Miller displayed some typical marriage condition at that days.

As the most famous couple in the Book, Eddie and Beatrice's marriage could be not so satisfying. There is love existed in the marriage, however, the marriage is more likely to be an unfair relationship. Eddie is the boss of the family, he refuse to let Catherine to ~~go~~ get a job and he used all kinds of method to ~~prevent~~ ^{keep} Catherine out of Rodolpho. ~~So~~ as Eddie treated Beatrice is also like this. He ~~show~~ ^{show} care and love towards her, but he actually abandon her to do anything he didn't like. Eddie always show his opinion instead of listening to others. These things could obviously show that Eddie's place in the marriage. For Beatrice, she rarely had her own opinion. She usually did what Eddie said and ~~never~~ almost never reject his opinions. Beatrice ~~can~~ acted ~~more~~ like a servant than a wife.

In the book, when the whole family was gathering together and discussing something, Eddie was always the one who spoke the most and it's also him who was always expressing his ideas. and Beatrice only follow what Eddie said, and she usually ask Catherine to listen to her husband. These structures can also show the significance of this marriage.

For another couple, Catherine and Rodolpho. Their love seem to be much perfect. Their marriage is was unbreakable as they had experienced a lot and finally got together. The relationship between Catherine and Rodolpho is not equal. During the time they fell in love, Rodolpho took Catherine to experienced a lot, and he

taught her a lot as well. They both respect each other and trust each other with a true heart. Although Eddie used lots of methods to stop them and even tried to report to the police about the identity of Rodolpho, they never gave up and finally received their happiness. In the plots of Catherine and Rodolpho. It's not difficult to discover that they both treat each other really and full of love. Rodolpho taught Catherine a lot including dancing. He never blamed her anyway and full of patience. Catherine was not always following Rodolpho carefully, she owns her own thought and would like to share.



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Examiner Comments

This response considers the significance of marriage in the play.

There is some evidence of knowledge and understanding of the play for AO1. The main focus of the response is on Eddie's and Beatrice's marriage and references are made to the text. There is also brief consideration of Catherine's and Rodolpho's marriage.

There is some evidence of understanding for AO2, such as the contrast drawn between the marriage of Eddie and Beatrice and that of Catherine and Rodolpho. Further evidence of understanding for AO2 could have helped to secure a mark at the top of Level 2.

Level 2, 10 marks.



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Examiner Tip

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

Question 3

An Inspector Calls, J B Priestley

Explore the theme of helping others in *An Inspector Calls*.

There were several detailed responses to this question, which showed a thorough understanding of how particular characters show that they do or do not help others.

Several responses focused on the role of the Inspector and how he attempts to help the Birling family and Gerald Croft see the error of their ways, to varying levels of success. Many responses considered how the Inspector is Priestley's mouthpiece, advocating socialism over capitalism.

There was some thoughtful consideration of how Eva/Daisy is helped by Gerald, with some questioning of Gerald's motivation, but how she is ultimately let down.

For AO2, there was some consideration of how Sheila changes as the play progresses and, by the end, takes over the role of the Inspector in advocating the need to help others in society. There was also much consideration of Mr Birling's language, showing his selfish nature and how he is primarily focused on making money without any regard for how his business decisions might impact on the lives of others.

Comments from examiners:

- *Responses showed a very thorough knowledge of the play. There was a lot of unnecessary context, which did not add to the responses, and again, strong responses were lax in AO2, with very few explicit examples of language analysis.*
- *Some responses produced generic essays which, while of a good quality, did not address the actual question.*
- *The main flaws in answers seemed to be either a tendency to write a 'Responsibility' essay and not properly attend to the question.*
- *Some very partial answers, some just looking at the Inspector helping Eva, or some just looking at Mr and Mrs Birling and their lack of help and ignoring Gerald and Eric.*
- *The charity aspect was picked up in most cases and was sometimes accompanied with reference to needing to learn lessons to avoid war.*
- *Lots of references to socialism and its impact, to Mr Birling as a symbol of capitalism and to the historical place of women in society, which meant that their ability to help was sometimes limited due to them being less important.*

~~JB Priestley~~ ~~was~~

An inspector call is a ~~novel~~ play which highlights the importance of helping others. All the time the Birling and Gerald chose to not help ~~the~~ Eva ~~ultimately~~ lead to them being prosecuted by the inspector

Gerald ~~Birling~~ ^{Croft} is quite a controversial character because he did ~~help~~ ~~her~~ answer to Eva Smith's (or Daisy Renton) "cry for help" and also giving her shelter and money. ~~However~~ However it could also be seen ~~by~~ ~~at~~ ~~him~~ taking ~~by~~ a modern audience that he is taking advantage of a ~~poor~~ poor helpless girl who is madly in love with him. Gerald's help ultimately lead to her leaving off at an even worse place. Even though Gerald ~~know~~ knew this would only be a short fling, he ~~was~~ ~~still~~

knowingly ~~and knowingly~~ offered Eva Smith (Daisy Renton) a home and a relationship only to leave her heartbroken and homeless at the end of it. To an audience of the ~~1920s~~ 20th century his act would be seen as chivalrous and kind however JB Priestley's intention was to slowly conflict the audience views of Gerald's actions as the events start to unfold of a naive and ~~subtle~~ a blissfully ignorant character which makes the audience question if he is even a good person. Gerald Birling bridges the gap between the old generation and the new generation however much like the older generation he is very ignorant and hard to change views which could parallel JB Priestley's views of ~~capitalist~~ the older ~~the~~ money capitalist views on society.

JB Priestley's main ~~the~~ intention for "Inspector Goole" was to act as a ~~abstract~~ ^{Goole} ~~way~~ ^{quote} for the family to be prosecuted for their actions and see the ^{Goole} ~~importance~~ ^{importance} of helping others. The name "Inspector Goole" ~~also~~ ^{connotes} to ~~one~~ ^{one} of a ghost a Goole and creates a very "Evil" and "Biblical" image however this is slightly ironic due ~~to~~ to the main motives of Inspector Goole was to help the

family realize the importance of helping others. It also could be seen as a way for JB Priestley to mock the Catholic religion due to this Hellish creature actually try to convey his views of the importance of being socially responsible to others.

Despite all the Birling's and Gerald's actions not being illegal it ~~is~~ ~~isn't~~ could be seen as a moral crime against humanity. Inspector Goole ~~speech~~ ^{speech} at the end of the play Monologue at the ~~end of the play~~ Climax of the play highlights the fact that even though "One Eva Smith has gone - but there are millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears and their sufferings, and chance of happiness intertwined with ours" The name "Eva Smith" has very biblical undertones for example ~~Adam~~ 'Eva' sounding very similar to Eve and also "Smith" is a very common surname which helps the point that everyone could be affected ~~start~~ ~~inter~~ by our actions and we wouldn't know it. Inspector Goole then ~~is~~ condemns them ~~by~~ in the quote "We are members of one body. We are ~~to~~ responsible for each other... Then they will

be taught in fire blood and anguish. " Good ~~is~~
night." The ~~quote~~ quote also has many biblical
phrases that help build his mythical and godly
~~around~~ image of the inspector and the phrase
" we are all members of one body " is directly
taken out from the bible which forces the ~~reader~~
to reflect capitalist and contemporary readers
to reflect on their own actions and for rights
to ~~be~~ present his views of socialism

At a time of imminent war ~~and~~, economic turmoil
and strikes the importance of helping others is
more needed than ever due to everyone lives being intertwined



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Examiner Comments

AO1 is generally sound in this response with relevant aspects of the play selected to explore the theme of helping others.

There is also sound consideration of language in the response, such as the discussion of the meaning of the names 'Inspector Goole' and 'Eva'.

Further evidence of knowledge and understanding, along with additional examples from the text, could have helped to secure a mark at the top of Level 3.

Level 3, 15 marks.



There is a choice of two questions for each text. Candidates can play to their strengths by selecting the question they feel most confident with.

The play 'An Inspector Calls' by J.B. Priestley explores the theme of helping others through the political vision of socialism. As a socialist, the author wants to use this text to convince the audience as to why helping others is of deep importance, and he does this through eliciting disgust towards the capitalist society of the 1910s.

The theme of helping others ~~is first~~ appears first in the form of the character the Inspector. The Inspector is Priestley's mouthpiece and ~~is the reason~~ how the audience understands the wrongdoings of the capitalist. In the beginning, Mr Birling recites his speech about the wonders of capitalism, the Inspector interrupts this with a "sharp ring of the doorbell". The doorbell acts as a symbol of socialism and ^{the use of dramatic timing} communicates to us how socialism has arrived to challenge the ~~the~~ Capitalist. The adjective "sharp" could indicate and ~~reflect~~ the abruptness of ~~the~~ the Inspector's arrival and ~~how he will~~. It also has connotations of pain which could reflect the painful awakening the younger generation will receive when the interrogations begin. Furthermore, the doorbell interrupting Mr Birling's speech could foreshadow how the Inspector will refute ~~his claims all night~~ Birling's claims and will provide rebuttals to his reasonings. In addition, the lighting of

the house goes from 'pink and intimate' to 'brighter and harsher'.

The 'pink and intimate' lighting suggests a comfortable atmosphere, possibly insinuating the comfortable ~~the~~ and lavish lifestyles of the Birlings and Crofts. It could also tell us how the Birlings ~~too~~ live their lives through rose tinted glasses, where everything seems to be manufactured and the children, specifically Sheila hasn't been exposed to the harsh reality. The change in lighting when the inspector arrives highlights how he will shed light on the situation concerning Eva Smith. The harshness of it could ~~reflect~~ reflect the Inspector's interrogation style - unsympathetic. The adjective 'brighter' could also possibly signify the ~~immense shock and~~ ^{change in} hope for the younger generation as characters like Sheila although removed from her perfect reality is more aware of the situation regarding the poor and exploited.

Another way the theme of helping others is presented in the play is how the characters of Mr Birling, ~~Mr Birling~~ and Gerald Croft choose not to. First, although ~~the~~ Gerald has presented his associations with Eva as him helping her, ~~it really is~~ it is clear to the audience that he uses her and helps himself with sexual relief ~~that~~. This is evident when he tells us 'I didn't install her to make love to her'. The use of the verb 'install' tells us that subconsciously Gerald thinks of her as an object that he ^{can} exploit.*

Although, it could be interpreted he used her as an outlet for his emotions instead of his primal instincts. ~~the~~ Moving on, Mr Birling is clearly seen as a self-centered man when he ~~is~~ is willing to pay "thousands, yes, thousands" just to cover it all up. He places heavy importance on his own social standing and will do just about everything to ensure his reputation isn't ruined. This attitude of his reflects the behaviour of the stereotypical capitalist male in the 1910s.

The intensifier "yes" communicates how he is utterly sure ~~and~~ of his decision, indicating how he hasn't learnt to accept social responsibility, reflecting the older generation Priestley has depicted to be impossible to change. This statement can also be seen as dramatic irony as previously Mr Birling ~~is~~ refused to increase Glad Smith's wages up to "twenty-five shillings" a week", displaying him as a greedy and selfish character. This also tells us of the discouraging income inequality gap of the Edwardian era and how it was caused by capitalists like Mr Birling. Mr Birling refuses to increase their wages likely because they were women, who in the 1910s had less privilege, rights and ~~are~~ "skill". This depiction of women stems from the patriarchal society.

Lastly ~~for~~ Priestley stresses the importance of helping others through the consequences waiting if we don't. In his final speech, he states that the people who don't learn the lesson of social responsibility will be 'taught in fire, blood and anguish'. The listing of the 3 emotive adjectives create a semantic field of war which the audience will sympathise with. This is because this play is written in 1945, when the second world war had just ended. ~~These~~ This violent imagery will remind the people of the loss and suffering they experienced, ~~not~~ forcing them to empathise with Priestley. During the war, the concept of status was almost non-existence, which could mean the audience in 1945 were largely socialist, evoking a sense of anger towards the capitalists. ~~These~~ This phrase ~~also~~ is also religious imagery as it relates to hell, where all sin will be purged. In a highly religious society, this will appeal to the audience. This harsh consequence is cemented when we are told there are "millions and millions of ~~the~~ Glad Smiths and John Smiths". The use of common names

Frank Smith's
universalises ~~that~~ experience. The scale of it is intensified ~~with~~ with
the mathematical language as it tells us how large the gap was between the
rich and the poor during the 1910s. Lastly, it evokes pathos ~~of~~ as
it is made clear that exploitation of the workers was a common occurrence.

* Gerald behaves like the classic Edwardian men who sexually objectified
women ~~at that time~~. Women in the 1910s were seen as meek and submissive
to a man. Men of his class knew ~~that~~ they could exploit women like Frank Smith
because she needed the money.



This candidate makes a masterful and assured job of exploring the theme of helping others in *An Inspector Calls*.

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

Level 5, 30 marks.



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.

Question 4

An Inspector Calls, J B Priestley

'Mr Arthur Birling believes he is superior to others.'

How far do you agree with this view of Mr Birling in the play?

As with question 3, this appeared to be an accessible question. There was much discussion centring on how Mr Birling sees himself as superior to not just his employees but also to his family. There was consideration of how Mr Birling attempts to intimidate the Inspector, seeing himself as superior, as well as consideration of how Mrs Birling is described as her husband's 'social superior' and the impact that has on his character.

Some responses focused on how Mr Birling's long speeches are, at least in part, a result of Mr Birling being inferior to the Croft family and his attempt to impress Gerald, and how he uses the engagement of Sheila, his daughter, to Gerald as a way of climbing the social ladder.

For AO2, there was lots for candidates to be able to explore. For language, many candidates considered Mr Birling's speeches, particularly his predictions for the future and his refusal to listen to the views of others. Several responses also considered how Priestley uses the character of Mr Birling, as a symbol of capitalism, to advocate socialism to the audience. There was also discussion of how Mr Birling attempts to intimidate the Inspector, such as by referring to the names of people he deems to be powerful and superior in society.

Comments from examiners:

- *Responses generally had a strong grasp of Mr Birling both as a character and a symbol of Capitalism.*
- *Very few candidates engaged explicitly with AO2, including some responses that were very assured in other areas.*
- *The main flaw was the tendency to look at the infamous speeches at the start of the play and the stage directions.*
- *Few got as far as the bribery attempt or even further to the interaction with Eric and the 'triumph' of the ending.*
- *Successful answers considered Mr Birling's place in society and how he wanted to dominate/bully those lower down and to 'suck up' to those with higher status.*
- *Mrs Birling was interesting as candidates could not decide whether it was more important that she was wealthy and of high social status, or a woman. Most did adopt the more traditional stance that Mr Birling was superior.*

Question 10 ☒

Arthur Birling does believe that he is superior to others. He rejected the signs of the occurrence of World War I and thought that many of the generals were lying.

"We can't let these Bernard Shaws and H. G. Wells do all the talking." It then in the future surely doomed them that the terrible events had to take place such as World War I



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Examiner Comments

This is a brief response with limited knowledge and understanding evident.

Although brief, the response does answer the question and a quotation is selected from the text.

A mark in the middle of Level 1 is therefore appropriate.

Level 1, 3 marks.



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Examiner Tip

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

Question 5

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

Discuss the presentation of one character you sympathise with in the play.

There were just two responses to this question. The question appears to have been accessible. Both candidates chose Christopher as the character they sympathise with in the play.

There were sufficient opportunities for candidates to consider aspects of language, form and structure for AO2, particularly focusing on how Ed easily becomes angry with his son, how Ed tells Christopher that Judy has died and hides her letters from him, and the difficulties Christopher has understanding others.

Christopher Boone is a 15 year old boy. He suffers with a behavioural disorder, generally referred to as autism throughout the novel and the play. He lives with his dad, Ed Boone, because his mother had died of cancer. As that is what the audience is made to believe just like what the autistic boy did at the start of the play. Only later on does the audience and Christopher himself find out that his mother, Judy Boone, is alive ~~never had cancer~~ and ^{living} ~~lived~~ in London, away from ~~them~~ him. He also finds out that Judy eloped her family, ^{to satisfy} because of her selfish desires and feelings for Mr Sheens. She is portrayed as someone who ditched her family and had an affair. However, our initial judgments might contradict Judy's actual intentions. The letters that she wrote to her son, Christopher, were kept hidden by Ed. He was the one who had lied to his son about the whereabouts of his mom. Upon finding the letters, Christopher is shocked and so is the audience. This helps the rising action a part of the climax of the novel. In the letters, Judy expresses her

Christopher,
~~her son~~

true feelings and emotions. She also enlightens ~~me~~ on the type of relationship she had with her husband and ~~her~~ ^{with him.} son.

~~As an audience member, I feel sympathy towards Judy Boone.~~

~~She~~ It is the context of these letters that make me, as a part of the audience, feel sympathy towards her. She is misunderstood.

• In one of her letters she explains how Ed and her had fights all the time. Ed was considered to be a 'patient' man by her but he did have tendencies to get physically violent at times.

She describes a specific incident where the couple had a fight and she was aggressively being shaken by her husband. ~~She~~ did retaliate and we can tell that she has the ability to feel emotions very deeply. That was when she decided that it was for 'all' of their benefit that she left. This contrasts the image of Judy initially portrayed and how she actually felt.

In my opinion she was being selfless, trying to do what is 'best' for her family. In other letters she describes how she was handling the constant behavioural disorder of her son.

She expresses her true feelings by reflecting on a bad day she had with Christopher. Both of them were arguing throughout a market trip and she says how she 'cried and cried' ages reaching none. This somewhat reflects how difficult it must be for her to cope with her sons, ^{disorder} and how she would want what's best for him. The repetition of 'cried' emphasises her ability to feel emotion deeply and how much she was struggling within herself.

In most of her letters to Christopher, she is always comparing herself to her husband and the way she feels as if he is better ^{at} ~~with~~ handling ^{their child} ~~Christopher~~. This makes the audience feel or question if Judy is actually very insecure about herself. The constant comparison serves as a hint to ~~assume~~ extract that she doesn't feel confident with herself. Her comparing herself ^{with} and Ed ^{about} ~~with~~ their son the handling of their son also implies a sense of guilt. Still I think she feels guilty for not being stable enough to be there for her son. We also get to know that she is a very kind and loving woman. She calls Christopher 'love' and 'sweetheart' expressing her love verbally. She also knows Christopher doesn't prefer verbal communication, but instead ^{preferred} ~~invited~~ physical communication with touch of their fingers. Even if she was away for all these years, she still knows her son and greets him in ^{the} ~~that~~ way when he ^{he feels comfortable,} runs away to meet her in London, after finding the letters. This only adds to how the audience could sympathise for her. She is a misunderstood, insecure and loving person. She does have tendencies to feel emotions deeply but that is a part of the complexity of her character.



A range of points are made in the response, which focuses on why sympathy is felt for Christopher.

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

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

Level 5, 26 marks.



Candidates are advised to spend 45 minutes on Section A.

Question 6

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

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

There were just two responses to this question. As with question 5, this question appears to have been accessible. Christopher's growing independence as the play progresses was central to the responses seen.

'The Curious Incident of the Dog in the Night-time' is a bildungsroman novel following the character ~~the~~ Christopher Boone and ~~his~~ ^{the} experiences he faces growing up. One of the themes of the novel is independence which is presented through Christopher.

Christopher shows independence when he takes matters into his own hands when investigating the murder of Wellington. He announces to Siobhan, 'And I am going to find out who really killed Wellington and make it a project. Even though father told me not to.' He then follows up by saying, 'I don't always do what I'm told,' foreshadowing Christopher's later decision to ~~not~~ defy his father's orders to stop investigating. He even goes around to his neighbour's house, asking questions about Wellington's murder, ~~to figure out~~ disregarding what his father tells him ~~to do~~ ~~showing his~~.

The story reaches its climax when Christopher runs away from home to London, yet another act of Christopher's independence. After Ed's confession about killing Wellington, Christopher says (through Siobhan), 'Father had murdered Wellington. That meant he could murder me. I made a decision. I had to get out of the house,' showing Christopher's ~~strange of heart~~ choice that he makes for himself after realising that he cannot depend on his father. By travelling to London, he is stepping out of his comfort zone and into a foreign environment. Instead of having his father there to care for him, he is alone with unfamiliar people like the station guard and policeman. He states early on in the novel, 'I find people confusing' and 'I don't talk to strangers', informing the reader of Christopher's lack of social

skill that makes interacting with others difficult. His decision to go to London proves his brave attitude to leave his familiar environment and his ^{growing} ability to ~~take after himself~~ be self-sufficient.

Christopher's independence can also be seen through his ambitions for the future. He tells his father about his dreams of becoming an astronaut, as he is, 'someone who would like being on their own in a tiny spacecraft thousands and thousands of miles away...' He also has plans to take maths A-level ^{and} further maths after scoring very well in his Maths A level. By the end of the novel, after telling Stephen his long list of plans for the future, he asks Stephen, 'Does that mean I can do anything?', showing his newfound confidence in himself and his ability to make plans for himself.



ResultsPlus
Examiner Comments

This answer combines thorough and sustained knowledge and understanding with effective personal engagement. It is worth noting that although this appears to be a relatively short response, the handwriting is small and there is a consistent focus on the question, with appropriate examples embedded throughout.

Aspects of language, form and structure are analysed, and relevant examples are given in support.

There is a range of points in the response for both AO1 and AO2 for a mark in the middle of Level 4. Further development of analysis, perhaps by connecting ideas in the text, could have helped to secure a mark at the top of the level.

Level 4, 22 marks.



ResultsPlus
Examiner Tip

For AO1, candidates should show their knowledge and understanding of the text through the scope and depth of examples selected from across the text.

Question 7

Kindertransport , Diane Samuels

'The main characters have to adapt to new situations.'

Explore the theme of adapting to change in the play.

There were no responses to this question.

Question 8

Kindertransport , Diane Samuels

In what ways are Lil and Helga presented as mothers in the play?

There were just two responses to this question. There were no discernible issues, with much for candidates to be able to consider. Lil and Helga are central to the events of the play and their actions and behaviour as mothers contribute to the changes seen in Eva/Evelyn.

Question 10

In the modern ~~that~~ drama Kinderttransport,^{written} by Diane Samuels, ~~character~~ mothers are both mother figures Lil and Helga are a central influence to the protagonist, ~~Evelyn~~ Eva / Evelyn. They are presented as ~~as mothers who~~ people who try to care for Evelyn, but at the same time, people who make mistakes, and both love Evelyn dearly.

Mother and daughter relationships in ~~this~~ Samuels' 2-act, family drama, is one of the most important themes. Although the play's title 'Kinderttransport' refers to the 11 month ~~programme that occurred~~ ^{program, where 10,000} Jewish children were rescued from Nazi-controlled ~~areas,~~ ^{happened} ~~before World War II~~, the play focuses on the emotional impact this journey had on Jewish children, rather than ~~historical events~~ ^{the history}. Samuels says that ~~the~~ her play looks "beyond the specifics of historical events", ~~and that~~ it and rather, it "explores" a universal human experience ... a child's separation from ~~its~~ its mother". Mother figures shape their child's

identity and personality, and the separation ~~from~~ of a mother and child could have long-lasting damages, as the audience sees with Evelyn.

She ~~a~~ builds negative habits such as obsessively cleaning, to distract her from the trauma of her childhood, where she is taken away from her family. Hence, this is why mothers are important to a child's development.

Both mothers of Evelyn, Helga and Lil try their best to ~~to~~ raise Evelyn in the play. At the ~~very~~ start of the play, ^{the audience is} ~~the~~ ~~play~~ introduced to a scene where Helga is ~~teaching~~ ^{encouraging} Eva to be independent, for they are about to be separated.

~~Despite her unhappiness, Helga also, by sending Eva away,~~

Helga is a ~~good~~ patient with Eva's complaints and questions, and says that they will "carry on, like [they] always do." This shows that Helga is also sensible, as she doesn't want to alarm her daughter, ~~for~~ ~~that~~ ^{about} ^{or} ^{rather} ~~is~~ ^{make} her anxious about departing.

Evelyn's ~~foster~~ ~~brother~~, Lil, ~~is also equally as loving to~~ Later on, Helga describes children as "precious jewels", and says that "through our children, we live on". This ^{metaphor} shows how important Eva is to her, that her existence compares to luxuries and jewellery, and that she is Helga's future.

Lil, equally loves ~~and so~~ for Eva & just as much, despite being a foster parent. ~~After~~ Even though there is a language barrier at the start between the two, Lil ~~tries~~ attempts to make Eva comfortable ^{by singing} and offers her cake. She endures the hurtful comments Evelyn throws at her when she is upset, ^{such as} "You took too much - You took me away", "and "murderer". Evelyn also says, "A part of me is dead because of you." All of these remarks are examples of emotive language, expressing how much suffering ^{all of} Evelyn feels, which she blames on Lil. Despite ^{will} ^{prevents} this, Lil responds, "Nothing you say ^{will} make me walk out that door", which ~~shows~~ ^{prevents} Lil's dedication and commitment as a mother, as well as her love for Evelyn. Thus it is evident that both mothers ~~love~~ care for Evelyn to a ~~great~~ immense extent and have admirable qualities as a mother.

Contrastingly, the mothers Helga and Lil are not perfect and make ^{unintentional} errors which damages Evelyn's wellbeing. Even though Helga wanted the best for her daughter and a safe future for Eva, no child would have understood that difficult decision at age 9. This choice ~~leads~~ leads to Evelyn living a life of trauma, ~~and~~ guilt and ~~inner~~ ~~is~~ internal

conflict. ~~Sabriel~~ ^{says} ~~offer~~ ^{offer} Eva ~~ask~~ asks,
"A. Didn't it ever ^{occur} ~~occur~~ to you that I might've
wanted to die with you?" This rhetorical question
cuts deep into ~~Evelyn~~ Eva's inner world and
reveals years of ^{built-up} emotions such as resentment,
longing, ^{and} dejection. These emotions, trapped inside her
for so long, eventually lead to the ~~psy~~ psycholo-
gical trauma she suffers, her OCD tendencies,
her panic attacks, and ^{is on} ~~is on~~ ~~other~~ ~~is on~~
~~habits~~ similarly, Lil also makes mistakes due to the differ-
ence in culture between Lil and Eva. She unintentionally
makes Evelyn forget and repress her Jewish roots.

After Evelyn refuses to eat pork, (a Jewish rule),
~~Lil~~ Lil says that these rules were 'old' and Jews
only ~~kept~~ followed them because they were
"hangings ^{on} ~~on~~ onto the past". Lil is in no position to
speak about Judaism as she is not part of the
community herself, and does not realize the signifi-
cance of following these traditions. ^{In spite of this,} ~~that is why~~

I believe that no mother can be perfect, and given
these difficult circumstances to raise a child, both
mothers have put in all the effort they can; ~~yet~~
However, ~~this is~~ it is clear that mothers
make mistakes that harm the child greatly.

In conclusion, it is evident that the mothers
Lil and Helga are significant to a child's
~~own~~ growth.



ResultsPlus
Examiner Comments

This question requires candidates to consider the ways in which Lil and Helga are presented as mothers in the play.

This is an assured response with evidence of a perceptive, critical style. A vast range of points are made throughout the response.

There is cohesive evaluation of language, form and structure, and relevant examples are selected with discrimination.

The response fulfils the criteria for Level 5.

Level 5, 30 marks.



ResultsPlus
Examiner Tip

Carefully select quotations which fully support the point being made; precise quotations, such as a word or a phrase, are more likely to show the necessary discrimination in the selection of evidence.

Question 9

Death and the King's Horseman , Wole Soyinka

How far do you agree with the view that the ending of the play is successful?

There were no responses to this question.

Question 10

***Death and the King's Horseman* , Wole Soyinka**

Discuss the presentation of one character you admire in *Death and the King's Horseman*.

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

Note Soyinka presents the theme of culture clash significantly in the modern play *Death and the King's Horseman*. Olunde is featured as a main character under the specific theme. From my perspective, Olunde is the character that I admire.

Olunde is firstly presented as a ^{who respects his homeland} 'weirdo' in the play. From the conversation of between Olunde and Jane Pilkings, the audience realizes that Olunde has studied and lived in England for quite a long time. Olunde should have turned into a white man, to some extent, given that he has received education in England. In the words that Jane Pilkings have for him 'what a fine young man you've become' and 'Grand but solemn', the audience gets a feeling that ~~Jan~~ Olunde has ~~to~~ turned into an English gentleman, polite and knowledgeable. However, what Olunde says shocks Jane

~~the~~ Pilkings. Finding out that Jane Pilkings wears the traditional mask of the Yoruba tribe, Olunde quotes 'I have now spent four years among your people' and 'I discovered that you have no respect for what you do ~~do~~ not understand' Now the ~~word~~ ^{phrase} 'your people' distinguishes Olunde from the other English white men. 'Your' is a direct quote, and it refers to people that are different from Olunde, which ~~is~~ represents white people like Jane and Simon Pilkings. Under the colonization of ~~England~~ ^{Nigeria}, the Nigerians were ~~governed~~ governed and manipulated by the English, wearing their clothes and speaking their language, but does that really mix the black and the white?

Olunde, a young man who has received both English and Nigerian culture, finds himself hard to mix in the lives of English, as well as Nigerians. The conversation between Olunde and Jane Pilkings seems to be two ~~peo~~ 'white' people talking, but it is actually the conversation between the black and the white, the Nigerian and the English, the colonized and the one who colonize. The clash of culture made Olunde confused, anxious, but patronizing when it comes to his own homeland and his native culture, once others disintegrate his culture.

Olunde is ^{then} presented as a caring son who follows his father's will. In the last scene of the drama, Olunde dies instead of his father, fulfilling the tradition that the horseman has to suicide after the king dies. Olunde, who has studied in England, does not recognize suicide as a correct way of saying goodbye to the king, but he also realize that this is the tradition in the Yoruba tribe. When ^{Olunde} ~~he~~ first appears, he asks Jane Pilkings about ~~his~~ Elesin's ~~pos~~ location, wanting to stop Elesin from committing suicide. In the ~~perspctee~~ perspective of the English, committing suicide is not considered an honor, but things that a coward would do. However, people in the Yoruba tribe ~~think~~ see it as an honor to follow the death of the king, forming a contrast. Olunde certainly knows that committing suicide is ~~a~~ waste of life, and his common sense tells him ~~not~~ to stop his father from dying. However, Olunde cannot bear his father being mocked by people in the Yoruba tribe, so he sacrificed himself instead. The stage direction 'rolled up in the mat, his head and feet showing ^{at} ~~at~~ either end, is the body of Olunde' the sign of the death of Olunde quickly pulls the play to an end, with Elesin killing

himself as well. From my perspective, Olunde never thought that Elesin would commit suicide after his own death. The motivation of Olunde committing suicide that ~~is~~ he does not want his father to be mocked and teased, and called as a coward, showing Olunde ~~was~~ is thoughtful and cares for his father. It ~~was~~ is tragic that both Olunde and Elesin commit suicide at the end of the play, desperate to fulfill the tradition of the Yoruba tribe.

Olunde is the ~~class~~ character I admire in *Death and the King's Horseman* for two reasons. Olunde always loves his homeland no matter what culture clash he has encountered. Even if he has received both the education from England and Nigeria, he is ~~a nationalist~~ a nationalist when others try to disintegrate his country, and he recognizes himself as a part of the Yoruba tribe, who is willing to sacrifice instead of his father. The deep love that Olunde has for his father never fades, and ~~it~~ ^{the} love even defeats his common sense, motivating Olunde to defend the reputation ~~to~~ for his father. Although Elesin and Olunde both ~~ended~~ end in tragic, the courage and spirit of ~~being~~ nationalism ~~of~~ Olunde make me admire him.



In this response, the candidate has chosen Olunde as the character they admire in the play.

This answer combines thorough and sustained knowledge and understanding with effective personal engagement and a consistent focus on the question. Fully relevant examples support the points being made.

The response fulfils the criteria for Level 4. There is a little misunderstanding in the response, particularly regarding Olunde's attempts to prevent his father from fulfilling the death ritual, which prevents the response from reaching the very top level.

Level 4, 24 marks.



Remember, context (AO4) is not assessed in section A.

Question 11

Romeo and Juliet, William Shakespeare

'Juliet is shown to be a character who is determined to have her own way.'

To what extent do you agree with this view of Juliet in the play?

This question proved to be successful with there being much for candidates to explore. Many candidates considered how Juliet appears submissive and obedient at the start of the play and how she changes after meeting Romeo. There was also consideration of how, by the end of the play, Juliet is so determined to be with Romeo that she takes her own life.

For language, many candidates explored the language of Lord Capulet when Juliet refuses to marry Paris. There was also some thoughtful analysis of the language Juliet uses when she realises Romeo is a member of the Capulet family and how she is determined that this will not come in the way of their relationship.

AO4 points often centred on how daughters were expected to be obedient to the wishes of their parents, particularly in relation to marriage. There was also some discussion of how the audience when the play was first staged might have viewed Juliet's behaviour in contrast to how a modern audience might perceive her behaviour.

Comments from examiners:

- *Responses tended to identify Juliet as a strong woman who rebelled against social values for love, and candidates generally knew the play well.*
- *There was an inconsistency in addressing AO2, and this tended to impede candidates' marks.*
- *A very doable question. Again, the tendency was only to look at the first half of the play but there were, on the whole, good attempts to stick to the question and some subtle analysis at times.*
- *Context was generally done well, although completely ignored by some.*
- *Some candidates considered whether Juliet was dominant in the relationship with Romeo and how manipulative she was.*
- *There were interesting comments on the roles of women in society and the expectations.*

~~Juliet Capulet is known to be an a courageous courageous character in 'Romeo and Juliet'. She shows th~~
Juliet Capulet is known to be an obedient young girl at the start of the play of Romeo and Juliet. However, after meeting Romeo her personality changes. She is not very determined either, ~~so she may be known as a coward instead~~

Juliet only shows determination in the early stages of falling in love with Romeo. Juliet is still 14 so it is already a fact that she ~~cannot~~ is not as determined for anything as she ~~hasn't~~ hasn't 'matured' enough yet. In the Balcony Scene, Act 2 Scene 2, Juliet ponders about Romeo on her Balcony. ~~and~~ She says to Romeo, indirectly, "Deny thy father and refuse thy name".

The nouns 'deny' and 'refuse' are command words that are often used by males in the 15th century as they are far more superior. She is telling Romeo to forget about his name including his routes as a Montague.

This indicates she wants to be married to him regardless

of what the consequences are. It is not as easy in reality for a Capulet to be married to a Montague even though they are 'alike in dignity'. From then onwards Juliet goes through the consequences from her father which shows determination for Romeo.

In Act 4 Scene 3, Juliet is on the verge to take her own life by drinking poison ~~to be~~ stay as she believes that she would rather 'die' than never see Romeo as he's banished from Verona. Her last sentence before she collapses upon her bed is 'Romeo, Romeo, Romeo!..I drink to thee'. The repetition of 'Romeo' implies that she is very determined however her decision to drink poison and die instead was irrational and does not show determination.

I think Juliet is just not 'matured' enough to be making decisions like marriage. It was irrational to die because in order to show determination to someone is wait.



This response focuses on the question and considers how Juliet shows determination '*in the early stages of falling in love with Romeo*' and later in the play when she goes along with Friar Laurence's plan. Relevant examples have been selected from the text.

For AO2, there is consideration of the language used by Romeo and Juliet.

There is sufficient evidence of the three assessment objectives to justify a mark in the middle of Level 3.

Further development of ideas and more focused consideration of language and relevant context could have helped the response to secure a mark at the top of the level.

Level 3, 15 marks.



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

Question 12

***Romeo and Juliet*, William Shakespeare**

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

Question 12 appears to have been as accessible as the alternative question on this text.

For AO1, there was much discussion centred on how the ongoing feud between the two families underlies the conflict throughout the play. Responses tended to consider the role of Tybalt as a catalyst for the conflict in the play. Whilst there was much focus on the physical conflict and violence, such as the brawl between the families and their servants at the start of the play and the reference to conflict in the Prologue, there was also consideration of internal conflict felt by characters, such as the internal conflict Juliet feels when she discovers that Romeo has killed her cousin, Tybalt.

There was some thoughtful analysis of language, such as Tybalt's aggressive language, as well as structure, including how the conflict between the two families is only resolved at the end of the play as a result of the deaths of Romeo and Juliet.

Several of the responses successfully explored AO1 and developed points by building in points in relation to AO2 and AO4. AO4 often explored how typical it was for conflict, given the setting of the play, to be resolved through violence.

Comments from examiners:

- *There was a good range of approaches, considering internal conflict, inter-generational conflict and inter-family conflict amongst other forms of conflict.*
- *Some candidates wrote very general essays about the play, but these were not in the majority.*
- *Most wove contextual details, but some essays focussed too much on the historical background to their detriment.*
- *A lovely question and some varied answers, most of which made very valid points.*
- *Internal conflict for *Romeo and Juliet* focused on by quite a few, in addition to the obvious fights in Act 3 and the thumb biting.*
- *Context often very detailed and knowledgeable.*
- *Conflict looked at with reference to Tybalt and his attitude to Romeo in many cases.*
- *Candidates looked at culture and expectations, the use of the chorus to outline the plot and why so many end up dead.*

Conflict

SECTION B

Literary Heritage Texts

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

- Chosen question number: Question 11 Question 12 Question 13
Question 14 Question 15 Question 16
Question 17 Question 18 Question 19
Question 20 Question 21 Question 22

Peaceful
Benvenuto

~~PL~~ ~~AN~~

~~I pray thee, good Mercutio, let's retire: The day is hot, the Capets are abroad, And if we meet we shall not 'scape a brawl, for now, these hot days, is the mad blood stirring." (1)~~

~~"We talk here in the public haub of men": Either withdraw into some private place"~~

~~"A playe b' both houses!" Mercutio (1)~~

~~"From ~~about~~ ancient grudge break to new mutiny, where civil blood makes civil hands unclean."~~

~~"I do but keep the peace, but with the sword" (2)~~

Firstly, ~~Shakespeare~~ Shakespeare presents conflict in the play Romeo and Juliet as a long lasting feud between the Capulets and Montagues. Shakespeare suggests this in ~~the prologue~~ "the i prologue" from ^{ancient} "ancient grudge break to new mutiny, where civil blood makes civil hands unclean" this quote explains that the Capulet Montague feud has been ^{going} ~~going~~ on for a long time. The word "ancient" ~~and~~ builds the image to the audience that these two families have had a feud for a long time. The term "civil hands unclean" shows the audience that the feud between the Montagues and Capulets has ~~included~~ included and affected Verona citizens too, which slightly ~~fore~~ fore shadows Mercutio's death. This would have caused the audience to be attracted to the play as it builds tension and suspense, as it ~~leaves~~ ^{leaves} the audience ^{wanting} ~~wanting~~ more. As in the Elizabethan Era, ~~to~~ these feuds would be common, and often ~~are~~ entertaining.

~~Secondly~~ Secondly, Conflict is presented as a courageous act by Shakespeare. Shakespeare suggests this in the quote "I do but keep the peace. Put up thy sword" this quote shows Benvolio, which was previously presented as peaceful turn courageous, and doesn't back down from a duel, Benvolio does this, as in the 16th century ~~the~~ a man ~~than~~ that backs down from a duel would be considered a coward, so Benvolio accepting a duel, portrays him as courageous. The use of the juxtaposition between the words "peace" and "sword" is ~~a~~ a link to how Benvolio is peaceful, but not a coward. This quote ~~also~~ causes the audience to like Benvolio, as he isn't a reckless, angered fighter, but rather a ~~strong~~ courageous brave

A fighter.

Thirdly, Shakespeare presents conflict as something that Benvolio tries to avoid. Shakespeare implies this in the quote "we talk here in the public haunts of men: either with draw unto some private ~~place~~ place" this quote shows Benvolio hindering from the conflict, as he delays it, Benvolio does this as he understands that if they do quarrel in a public meeting place, then there will be negatives, such as, the prince banning them, or a Verona Citizen gets hurt, or simply to avoid the public. The word "men" refers to how there weren't many women allowed to roam freely, due to the being a patriarchal society. This quote causes the audience to respect Shakespearean audience to respect Benvolio, but slightly be annoyed, as so much tension has already been built up, as they would be waiting to see the fight.

Fourthly, Shakespeare presents conflict as a cause of the hot Verona weather. Shakespeare ^{shows} this in the quote "good Mercutio, let's retire: 'the day is hot' and if we meet we shall not scape a brawl, for now these hot days, is the mad blood stirring." This quote shows Benvolio, once again, trying to avoid conflict, by ^{attempting} to convince Mercutio to avoid a feud with the Capulets. The use of pathetic fallacy is "the day is hot" and "these hot days" show Benvolio ^{links} the anger in Mercutio ^{and} the impulse and irrational decisions to the hot Verona, Italian weather, this was a common belief in the 1500s ⁱⁿ English society. This quote also foreshadows the death of Mercutio, and it acts as a minor pivotal part in the play. This quote would cause the audience to be ~~angry~~ angry, just like Benvolio, as he cares about Mercutio's safety.

Lastly, Shakespeare ^{presents} ~~proves~~ conflict as a cause of ~~many~~ ^{many} tragedies to follow. Shakespeare suggests this in the quote "A plague O' both your houses" this quote by Mercutio acts as the turning point in the play, as it goes from the theme of comedy to tragedy. This quote is very significant, as this quote ends up being very powerful, as it causes Romeo to later be banished, which causes Juliet to kill herself to avoid marrying Paris, and ~~many~~ many other ~~tragedies~~ tragedies. The audience would be feeling very emotional and sad at this point in time, as Mercutio, one of Romeo's closest companions has just been killed. The word "plague" acts as a ~~powerful~~ curse, as it could be to blame for the rest of the tragedies.



ResultsPlus
Examiner Comments

This is a well-crafted and assured response, which covers a lot of relevant ground and is focused on the question.

AO2 is often used to develop points for AO1, with some close evaluation of language, form and structure.

References to context are embedded throughout the response, including the tendency to settle disputes through duels at the time the play was set and common beliefs of the time.

Arguments are developed and quotation is selected and embedded with assurance.

To secure a mark towards the top of the level, there would need to be further evidence of assured understanding in the selection of points.

Level 5, 25 marks.



AO4 could be addressed through considering how different audiences would respond.

Question 13

***Macbeth*, William Shakespeare**

Discuss the presentation of one character you think changes most in the play.

Responses to question 13 often explored either Macbeth or Lady Macbeth as the character who changes the most in the play. In such cases, there was often much for candidates to be able to explore.

When considering how Macbeth changes, many candidates considered how he is presented as a fearsome, brave soldier at the start of the play, serving for the good of his King and country. Many candidates then successfully tracked how Macbeth changes throughout the play, up until his death at the hands of Macduff. Several candidates explored the role of characters and the impact they have on the changes seen in Macbeth, particularly the Witches and Lady Macbeth.

Responses focusing on Lady Macbeth tended to consider how she is shown to manipulate her husband, appearing as a powerful character in the play, but ultimately ends up being riddled by guilt and how, unable to cope, she kills herself.

For AO2, candidates found much to consider in relation to structure, particularly the focus on character development as the play progresses. There was also some in-depth consideration of language, such as Lady Macbeth's language as she belittles Macbeth in an attempt to manipulate him: 'When you durst do it, then you were a man!'

For AO4, there was consideration of the traditional views of masculine power at the time the play was written, such as the need for men to be seen as courageous and not to show emotions, and how Macbeth fighting fearsomely in battle would have lived up to the expectations of a man, using power for good. There was also focus on Lady Macbeth going against the female stereotype of the time the play was first staged.

Comments from examiners:

- *Most candidates chose Macbeth as the character focus, but there were a sizable number of Lady Macbeth essays too.*
- *Essays sometimes veered into great socio-historical depth at the cost of textual analysis.*
- *The most successful responses picked apart language forensically and linked this analysis to ideas and inferences.*
- *Most chose one of the two main protagonists and there were some excellent answers. As is the norm, though, there were also a lot of answers that only dealt with the first half of the play. In fact there were a lot of answers that only got as far as the murder of King Duncan!*
- *Some good context on the whole, good knowledge of Aristotle, chains of being and divine right demonstrated by many.*
- *Lots of referencing to the Witches and attitudes to the supernatural.*

This question asks candidates to focus on one character who changes the most in the play. In this response, the candidate starts by focusing on how Macbeth changes, before moving on to consider Lady Macbeth. The consideration of two characters in this instance could have possibly limited the opportunities for the candidate to demonstrate further knowledge and understanding.

The character I think changes most in Macbeth is Macbeth himself. After the witches tell him his prophecy (becoming king) he feels entitled to have the position of king and would do anything for it.

The second change is after killing the previous king. After committing the murder and not getting caught directly after, Macbeth goes crazy due to guilt. He had been ~~prop~~ prophesized to be the king but I think he wanted to speed the process up, instead of waiting.

His insanity goes quite far to the point where he has to

Call a party short because his wife had deemed him to be crazy in front of guests which would be bad for his public image.

From the killing to when he got caught Macbeth kept having hallucinations due to the overwhelming guilt.

The only other character that had such a change was Lady Macbeth. She also felt guilt from the murder. Although she felt less guilt due to the fact that she hadn't directly caused it but ~~only~~ only helped cover it up, she did still feel guilt though. I think this shows when she calls out to god asking him to "unsex her". I believe this statement is ~~request~~ because she doesn't feel ~~that~~ female due to the barbaric nature of the crime, I only believe her to feel less guilty because she is still sane enough to

notice and help conceal her husband's insanity from others.

In conclusion, I feel that Macbeth underwent the most change in personality and insanity level.

However, his wife is a close second because she also went slightly insane but not to the ^{same} extent Macbeth did from guilt.



ResultsPlus
Examiner Comments

The response is a little narrative, which is a typical trait of Level 2. There are some examples from the text, although quotations are limited. Reference to context is brief, with some consideration of how Macbeth's behaviour at the banquet would be 'bad for his public image'.

On balance, a mark towards the top of Level 2 is appropriate.

Level 2, 11 marks.



ResultsPlus
Examiner Tip

Candidates should focus on just one character when stipulated in the question. Otherwise, it could limit the scope for candidates to show the necessary depth of understanding.

Question 14

Macbeth, William Shakespeare

Explore the theme of power in *Macbeth*.

This question appears to have been as accessible as question 13. Several responses focused on the power held by particular characters and how this power is used to influence other characters, for good or bad. Other responses considered how the pursuit of power runs throughout the play, from the murder of King Duncan right through to Macbeth's death towards the end of the play.

There was much for candidates to consider in relation to AO2. For example, many candidates explored the language Lady Macbeth uses to manipulate and influence Macbeth, showing her power over him. Some responses also considered the impact of the pursuit of power on particular characters, such as the language of Macbeth when he hallucinates and how he shows his guilt for Duncan's murder and Lady Macbeth's manipulative language when she encourages Macbeth in pursuit of power.

For AO4, there was much consideration of the Jacobean beliefs about witches, the Divine Right of Kings and how Shakespeare wrote the play in an attempt to flatter James I and to put off any possible usurpers.

Comments from examiners:

- *Many responses dealt with this by exploring individual characters and their relationship to power.*
- *The more successful responses took a more holistic approach to the theme of power overall and used individual moments to support an overarching argument.*
- *Context was sometimes dealt with in more detail than necessary, and linguistic analysis was not considered as strongly as the generally implications of dialogue and action.*
- *There were some references to the way that the balance of power shifts as the play progresses.*

This is a well-crafted and assured response, which covers a lot of relevant ground. There is cohesive evaluation of language, form and structure for AO2 and quotation is selected and embedded with assurance throughout the essay.

Contextual points are also integrated fully throughout the response and are wholly appropriate.

All three assessment objectives are clearly addressed in full, and ideas are developed appropriately. This response fulfils the criteria for the top level.

Level 5, 30 marks.

In 'Macbeth', the theme of power is presented through the witches' ability to manipulate, Lady Macbeth's emasculation, and the way Macbeth craves power.

At the beginning of the play, the witches' entrance is accompanied by "thunder and ~~lightning~~^{lightning}" immediately. The pathetic fallacy created aligns the witches with evil, as thunder and lightning were out of the scope of scientific understanding to the Jacobean audience, which were seen as unnatural, and thus, an indicator of evil. The evil power that the witches have is shown when they say "Fair is foul, and foul is fair." Here, the use of chiasmus suggests a reversal of natural order.

and thus morality. To a modern audience, 'fair' and 'foul' sound interchangeable which shows how the witches are morally ambivalent, but to the Jacobean audience, this conveys how the witches are morally malicious as it is a reversal of the natural order which disrupts the Great Chain of Being and ^{thus} a direct insult to God. It is also the power of the witches are also seen to evil proven by King James' negative views towards them, shown as he wrote the Daemonologie. ~~the~~ This line is also spoken in trochaic tetrameter, whilst the others speak in iambic pentameter, showing how the witches are morally and literally out of sync with society. It is also noted that the witches are often ~~associat~~ called the "weird sisters." This shows their malicious use of power as 'weird' comes from the Middle English term 'wyrd', ~~the~~ meaning an ability to control human destiny. This foreshadows how the witches are able to equivocate and manipulate Macbeth.

to his downfall, showing the powers they have over humanity, and the choice to use their powers for evil.

Power is also presented through Lady Macbeth's constant emasculation and how she derives power. In the Jacobean Era, women were subservient to men but Lady Macbeth defies this which is seen as unnatural, turning her to a force of evil. Lady Macbeth craves power shown when she says "unsex me here, and fill me from the toe top-full of direst cruelty." As women did not have power, 'unsex me' suggests how she wishes to remove her feminine attributes ~~and~~ which is weakness and '~~direst~~' ~~is~~ the superlative 'direst' ~~suggests~~ emphasises just how much power she craves. As she is a woman of the Jacobean Era, she acknowledges that she cannot have power, so results to persuading Macbeth to commit regicide, which again disturbs the Great Chain of Being.

showing just how far she would go in order to gain power. This is shown when she says "look like th'innocent flower, but be the serpent under't."

Lady Macbeth encourages duplicitous behaviour which goes against God through the antithetical pairs of 'look' and 'be', showing a sense of deception. This is a biblical allusion to Eve, who caused the fall of humanity as she caused the original sin and this foreshadows the consequences of Lady Macbeth's power hungry interior. This is also an allusion to the Gun powder plot, ~~th~~ which was a direct attempt at regicide, parallel to ~~Macbeth and~~ Lady Macbeth's ambition, in which King James rewarded the people who helped prevent this incident with badges depicting a serpent hiding amongst flowers, ~~therefore~~ ~~how~~ Lady Macbeth. A 'serpent' is associated with temptation and deception shown in Biblical references ~~and~~ which again, reinforces the idea that Lady

Macbeth craves power of evil and is ~~foreshadowed~~ how the consequences of her desire is foreshadowed.

Macbeth is also power hungry and commits regicide which ultimately leads to his downfall. Macbeth is shown to be a tragic hero shown by his hamartia with his fatal flaw being hubris. At the start of the play, Macbeth is showered with epithets such 'brave' and 'dusting fortune.' Here, the ability to 'dust fortune' seems to be a positive but is linked to "spurning fate" which was said by Hecate, showing his hubristic nature and desire for power. The witches equivocate and predicts that he will be the next king, which Macbeth immediately believes. Macbeth's desire for power is shown when he says ~~rather~~ "[Aside] The prince of Cumberland: that is a step on which I must fall down, or else o'erleap, for in my way it lies." The technique

of asides used shows the juxtaposition between his loyal exterior and his power hungry interior. He refers to Banquo as a 'step', showing how he sees him as a threat, but 'o'erleap' although carries connotations of achieving, it also suggests overachieving, foreshadowing how Macbeth is driven by his crave for power and does not recognise that he has gone too far, which disturbs the Great chain of being as regicide was seen as a grave sin due to the divine right of kings - the belief that God selected the monarch, therefore, regicide was viewed as ~~an~~ a direct act against God. This is followed by 'Stars hide your fires, let not light see ~~your~~ My black and deep desires.' The use of heroic ~~an~~ couplet emphasises 'fires' and 'desires', making it sound interchangeable, conveying how Macbeth conceals his constant crave for power and 'black and deep' ~~carry on~~ depicts an image of hell, which was seen as a physical place

by the Jacobean audience, contrasting 'light' which is associated with goodness, foreshadowing how Macbeth's desire will lead to his downfall ultimately leading him to hell, ~~which is~~ as a consequence to his sins.



ResultsPlus
Examiner Comments

The most successful responses integrate references to context throughout, often using context to support and develop points for AO1 and AO2.

Question 15

The Merchant of Venice , William Shakespeare

'Antonio is shown to be a character the audience really respects throughout the play.'

How far do you agree with this statement?

There were just a few responses to this question. There were no discernible difficulties. The responses seen tended to take a balanced approach, considering how Antonio is a character both respected and not, before then reaching a final judgement. The indicative content in the mark scheme outlines the range of points candidates could make in relation to the three assessment objectives.

opens up the play
with "Sooths I know not why
I am so sad"
- a question that has
not been answered in 400
years of speculation

Antonio

Friendship with
Bassanio is intensely tight.
With his reluctance, he decides
to submit himself to the "very
bond" and writes a letter
to Bassanio, saying how
he should not get involved.
- Bassanio offers marrying Portia
free to save him by using
Portia's money.

he ^{does} ~~is~~ however, showcase
some heavy forms of
anti-Semitism
"You call me... cut-throat dog
and spit upon my haberdashery"
- Shakespeare is a classic heavy

symbolic of the Jews
- when Antonio spits out, it
shows utter hope and
despair.

Furthermore, when we know
from Portia ("the quality of
mercy is not strained. It droppeth
like the gentle rain from heaven
upon the place beneath")
that she requests mercy from
Shylock during Antonio's trial.
However she asks for something
that the Christians such as
Antonio and Mercy do not
practice. It shows how mercy
is practiced by the Christians
but not practiced. Could Antonio
be better?

keberdre." A "keberdre" is a cloak that learning symbolises the Jews and their presence, and spitting on one shows Antonio utter hate and disrespect of the Jews. Here Antonio displays the anti-semitism that is present during the Elizabethan Era and especially, how ~~drooping~~ ~~long~~ of how big of a scale it is addressed in. This scene counters ~~the~~ the previous respect that the readers have for him and makes the readers question whether or not Antonio is a ^{genuine protagonist} ~~good guy~~ in the play.

Furthermore, we know from Portia ("the quality of mercy is not strained, it droppeth like the gentle rain from heaven upon the place beneath") that she requests mercy from Shylock during ~~the~~ Antonio's trial. Realistically she is asking for something that the Christians do not practice - and we know this after Shylock's reply of having an oath on his bond. It shows how mercy is ^{preached} ~~practised~~ in Christianity, but not practised, and ~~leads to show how Antonio might not be what meets the eye.~~ The quote from the Prince of Morocco, "all the glitters is not gold", even though it is a cliché term, also comes into play at this point; ~~as~~ combining both evidences, it leads to show how Antonio might not be what meets the eye, and that maybe the readers' respect in the beginning might influence the decision on whether

we should be respecting him as a character or not...

Throughout the entirety of the play, one thing is consistent throughout Antonio's story - and that is his eternal friendship with Bassanio. It is first demonstrated when Bassanio borrows money from Shylock's usury business in the name of Antonio; it takes a deep trust to allow someone to borrow or take something in someone else's name, as it could lead to serious consequences. Then after Jerry Portia's hard-won marriage, Bassanio receives a hard-written letter from Antonio, stating how he should not get involved in the trial. Keep in mind how it was Bassanio that ultimately caused this tragedy, but Antonio says nothing of it and takes responsibility for Bassanio, however, decides to take action nonetheless and with Portia's help gets Antonio free of his word. Here, it is evident that the friendship that Antonio has with Bassanio is insandy tight, and that they are always by each other's backs. This gives Antonio ^{his} respect back from the audience with how he was willing to give up his life for his best friend. This could also argueably be the highest level of respect that can be given to any of the characters of the play.

Here, the respect that Antonio is given by the readers/audience could be ~~either of a~~ the respect that any person is awarded with: whenever Antonio does an action to gain respect, he always ends up ^{coincidentally} doing another that loses it, and with these ^{actors coming to stalemate and cancelling themselves out,} the ~~high~~ level of respect that ^{could} be given ^{by the end of the play} would be ~~come~~ ~~of a~~ ~~standstill~~. out to be a standstill. Hence, I can only agree ~~contradicting~~ between his good and bad side, I can only agree with the statement to a certain level.



ResultsPlus
Examiner Comments

In this response, there is a sustained focus on the question, with a range of valid points made for AO1, demonstrating a clear critical style and thorough personal engagement for Level 4. Quotations are selected appropriately to support points throughout the response. There is also exploration of language, form and structure for AO2.

There is detailed understanding of context in the response, particularly the widespread Antisemitism at the time the play was written.

The response fulfils the criteria for Level 4.

Level 4, 24 marks.



For context (AO4), candidates could comment on several aspects, including:

- the author's life
- the historical setting, time and location
- social and cultural context
- the literary context
- how the text is received at different times

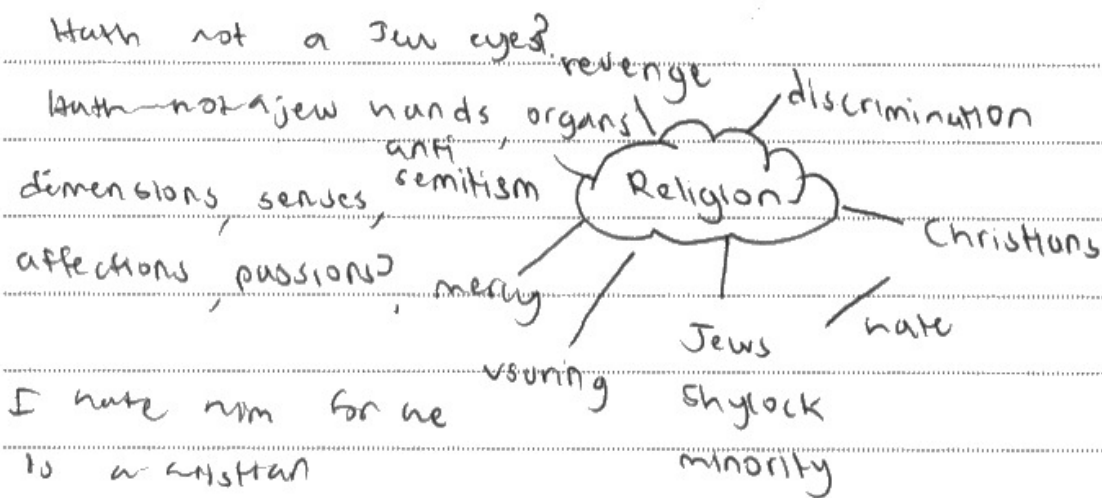
Question 16

The Merchant of Venice, William Shakespeare

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

As with question 15, there were very few responses to this question. There were no discernible issues, with much for candidates to be able to consider, particularly in relation to the prejudice shown to Shylock because of his religion.

For AO4, there was consideration of how the modern audience would view the treatment of Shylock because of his religion compared to the audience at the time the play was first staged.



P1 - Jew and Christians

P2 - ~~court~~ bond with Antonio P2 - Jessica

P3 - court scene

P4 2 ending of Shylock

In the Merchant of Venice, there were two religions that was shown: Jews and Christians. The Jews are the vast minority in Venice so they are often discriminated. Jews are not able to voice their opinions in Venice as they are few in number. They are faced with anti-Semitism.

The play was set in the Elizabethan Era in ~~which~~ Venice and Belmont. Venice is the center centre of trade and finance. Belmont is the countryside and where most of the women live.

The main conflict of the play revolves around Shylock, a usurer, who is a Jew. ^{He is introduced in Act 1 scene 3.} ~~He is caught~~ ~~out by~~ lent ~~3000~~ three thousand ducats to Antonio for three months, ~~as~~ ~~but~~ If the bond is not settled, Antonio has to give Shylock a pound of his flesh. Antonio ~~and Bass~~ came to Shylock as his friend, Bassanio needs money ~~to~~ as he wants to marry Portia, 'a lady richly ^{left} Shylock ~~is~~ can be a character who is considered the villain of the play however he is more of victim. Shylock hates Christians as they lend money without interest. 'On me, my bargains, and my well-won thrift which he calls interest.'

In Act 2 scene 6, Jessica, Shylock's ~~day~~ daughter, elopes with Lorenzo and also steals his money. In that era, ~~the daughters~~ ^{daughters} were controlled by ~~their~~ their fathers and they were the property of their husbands. Jessica felt controlled by her overprotective father. When she eloped with a Christian, she is now dead in the eyes of the Jewish community. Jessica also sells Shylock's ~~large~~ turquoise ring for a monkey. This further aggravates Shylock's hate for Christians. '...it was my turquoise, I had it ~~to~~ of Leah!'

One of the main scenes of the play was the court scene in which Shylock demands for his bond to be paid after Antonio's ship sank. This is his form of revenge. ~~However, his~~ 'my deeds upon my head! I ~~can~~ crave the law...' However, his revenge ^{was} left unfulfilled as Portia, disguised as Balthazar, that he can have the flesh if he does not drop of single drop of blood. 'This bond doth thee here not jot of blood.' In ~~this scene~~ Act 4, scene 1, the Christians were ~~trying~~ ^{begging} for ~~to make Shylock give~~ ~~them~~ mercy however they did not give mercy in return. Shylock therefore lost all his money and even had to convert to ^a Christian.

Shylock says 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions...?' which suggests conveys the unfairness, and suggest that Jews are not treated like a human. They are a human but why are they discriminated? He also talks about 'If a Jew wrong a Christian, what is his humility...' which suggest us Jews are the minority they are not able to have revenge. This could be foreshadowed on what occurred in the court.

~~The theme of religion the play Merchant of Venice has an im~~

The theme of religion is a significant factor in the Merchant of Venice. It shows how Jews are treated in the Elizabethan era. If Shylock did not hate Antonio, a Christian, there won't be the main conflict in the play. 'I hate him for he is a Christian'.



This answer sustains a relevant argument and there is a focus on the theme of religion. The response considers the two central religions of characters in the play and how conflict often arises between characters as a result of their religion and beliefs, such as the differing views regarding charging interest.

A critical style is deployed, and the candidate works methodically through a number of valid and supported points. There are also developed references to context.

Further evidence of understanding for AO2 could have helped the response to achieve a mark towards the top of the level.

Level 4, 22 marks.



Finding examples from across the text to support a point can help candidates to develop their ideas.

Question 17

Pride and Prejudice, Jane Austen

How is the relationship between Lydia Bennet and Mr Wickham presented in the novel?

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

Lydia and Wickham are ~~married~~ married but ~~it~~ it is clear in the end of the novel that in all the ^{a marriage} ~~marriages~~ and relationships their own is the only where both of them won't be happy and will also not have money.

Their relationship is presented in the climax of the story because it is after they run away together that Darcy and Elizabeth ~~are~~ get closer.

But the relationship is a result of a ^{impulsive} Lydia and dishonest Wickham.

more the Love for Lydia
is most likely ~~fake~~ fake



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Examiner Comments

There is limited knowledge and understanding of the relationship between Lydia and Mr Wickham in this response and brief evidence of understanding of the overall structure of the novel: '*it is after they run away together that Darcy and Elizabeth get closer*'.

There is also an emerging sense of personal engagement: '*though the love for Lydia is most likely fake*'.

There is sufficient evidence for a mark at the top of Level 1.

Level 1, 6 marks.



ResultsPlus
Examiner Tip

There are three parts to AO1:

- demonstrate knowledge and understanding of the text
- maintain a critical style
- present an informed critical style

Question 18

Pride and Prejudice , Jane Austen

Discuss the significance of hope in *Pride and Prejudice*.

As with question 17, this question appears to have been accessible. Points tended to centre on the hopes of characters in relation to marriage. There was also consideration of Mrs Bennet's hopes for her daughters and some thoughtful points seen in relation to how the modern-day reader might misunderstand the character of Mrs Bennet and her desperate desire for her daughters to marry, linked to the idea of marriage offering security for women at the time the novel was written.

The theme of hope is significant in ~~Prig~~ Pride and Prejudice. Mrs Bennet hopes to marry off her daughters in a wealthy household for a better future. She sends Jane on a horseback rather than a carriage hoping the inclement weather would keep her from coming home and stay with Mr. Bingley and get closer.

Ms Bingley hopes to get married to Mr. Darcy but is uninterested when sees him being drawn to Elizabeth.

Mr Collins hoped to marry Jane but turns to Elizabeth when turned down who also turns down on his proposal. He ~~mar.~~ quickly gets married to Ms. Charlotte offering her ~~protection~~ protection and a roof.

Ms Catherine de Bourgh hopes to marry her daughter to Mr ~~at~~ Darcy to carry the family wealth and generation

Mr Darcy hopes to get ~~marri~~ married Elizabeth to.

accept his proposal which Elizabeth turns down but later accepts when he proposes ~~again~~ again.

Hope is also evident when Lydia elopes with Mr Wickham and Mr & Mrs Gardiner helps trace her down and find her.

Jane hopes to see Mr Bingley upon arriving in London but fails to do so as Mr Bingley hasn't been informed about her arrival which ~~causes~~ welcomes a misunderstanding.

Hope is seen to be ~~the~~ one of ~~them~~ the most important central theme of the novel. Austen uses ~~the~~ both positive and negative effect of hope to bring out the theme. Although Mrs Bennet's ways to marry her daughters off is ~~humorous~~ humorous, it still brings serious conflict. Mrs Bennet's hope for her daughters better future and a healthy life. She encourages Elizabeth to marry Collins Collins when ~~Mr~~ ~~with~~ Mr Bennet exclaims ~~the~~ he ~~so~~ shall never see her again if she were to do so. To this Elizabeth happily walks off.

Mr Wickham hopes to marry Lydia and only accept her if he is given a monthly

annual income • later they both get engaged without any parenting consent. This ~~see~~ also reveals poor parenting. later in the novel, Mr Wickham's ~~is~~ debts of money and lies told about Mr Darcy ~~is~~ ~~seen~~ puts him in a very low platform ~~&~~ in Meryton.



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Examiner Comments

This response focuses on the question and demonstrates sound knowledge and understanding for AO1.

However, there is little evidence of understanding of language, form and structure for AO2, which prevents the mark moving beyond the lower end of Level 2. Relevant references to context could also have helped to lift the mark within the level.

Level 3, 14 marks.



ResultsPlus
Examiner Tip

A brief plan could help candidates to think about the range of points they would like to include in their answer. This might also help candidates to remember to include points for each of the assessment objectives.

Question 19

Great Expectations , Charles Dickens

'Miss Havisham is presented as an evil character in *Great Expectations*.'

How far do you agree with this view?

There were just three responses to this question. There were no discernible difficulties, with opportunities for candidates to demonstrate understanding in relation to AO1, AO2 and AO4, as outlined in the mark scheme.

~~Miss Havisham is a character in the novel that plays a significant role in Pip's life. Though she may be seen as evil and coniving through a majority of the novel, towards the end readers learn more insights about her past and her motives, which actually makes her character depressing and gain sympathy~~

I disagree with this view to a large extent. Miss Havisham is a character in the novel that plays a significant role in Pip's life. Though she may be seen as evil and coniving through a majority of the novel, towards the end readers learn more insights about her past and her motives, ^{which actually makes her character depressing} ~~and gain sympathy~~ and gain sympathy.

The readers are introduced to her with a description of her appearance by Pip. Her outfit has ~~many~~ connotations that one would associate with a wedding dress, "^{long white veil} ~~long white veil~~" and "bridal flowers" however ~~it~~ it is immediately contrasted by Pip's further description of her look being "faded and yellow", implying that this dress Miss Havisham is wearing was from a long time ago. This ~~is~~ ~~is~~ a sympathizing tone as the readers are inclined to find out the reason why she's wearing it.

As the story progresses the audience learn, through Herbert, that long ago Miss Havisham was left ~~at~~ at the altar by a man

who conned her for her money, scheming along with Miss Havisham's half brother. This explains the reason why ~~all~~ all the clocks have stopped working at 20 ~~minutes~~ minutes to 9 because for Miss Havisham ~~the~~ time has stopped. A tone of sympathy is created as the audience recognises her reason as a recluse who 'has never seen the sun since [Pip] were born')

However this reason also provides the readers an insight on her motives to seek revenge against men by the use of her adopted daughter, Estella, teaching her that she can "break his heart". Her evilness shines through when the audience can infer that ~~she~~ she mentally adapted Estella's mind to be cold to people and disregard their feelings however, although it isn't right, the readers are able to understand the hurt Miss Havisham must have gotten when she got her heart broke by a man and ~~recognise~~ recognise her ~~the~~ flawed mindset to be vengeful to all men is ~~fuelled~~ fueled by a personal event of her own.

Miss Havisham ultimately got a taste of her own medicine when Pip encounters the argument between Estella and Miss Havisham. Miss Havisham dramatically brought ~~up~~ up the question "would it be weakness to return my love?" but she doesn't realise that Estella doesn't show love because Miss Havisham never ~~taught~~ taught her how to love, which really points her as a very broken character who was badly ~~affected~~ affected by her man ~~and~~ abandoning her and consequently influenced ^{Estella's} ~~her~~ approach to loving someone.

Furthermore she also gains a little character development. At the beginning of the novel she encourages Estella to ~~break~~ break Pip's heart over and over again, and ^{led} ~~led~~ Pip to believe that she was Pip's secret benefactor and wants him to become a gentleman to marry Estella, a desire that greatly tortured Pip. However she has shown to become sympathetic to Pip after her argument with Estella as she realises that Pip got heartbroken. An interesting line by Estella saying, "I am what you designed me to be. I am your blade. You cannot complain if you also feel the hurt" which signifies the impression that Miss Havisham felt hurt by Estella ^{and realises the hurt Pip must have felt} therefore is able to sympathise Pip, and ~~shows~~ paints her as a ~~very~~ very broken character ~~that~~ could ~~not~~ recognise her mistakes.

Lastly, Miss Havisham shows a great deal of ~~great~~ empathy towards Pip by granting Pip's wish ~~to~~ asking for money to invest in Herbert's business. After the fire where she was badly hurt she sent money to Herbert's business which ~~shows~~ ~~shows~~ highlights how grateful she was ~~to~~ for Pip being there to save him. The readers are exposed to Miss Havisham's good side where she ~~could~~ could be a good person if she wasn't badly affected by a particular man who broke her heart and led her to seek revenge on men, getting the impression that Miss Havisham wasn't an evil character, just a very broken one.



Candidates are free to agree or disagree with the statement in the question and are rewarded on the quality of the argument presented. This is a well-crafted and assured response, which covers a lot of relevant ground, and successfully builds an argument that Miss Havisham is not presented as an evil character in the novel.

AO2 is often used to develop points for AO1, with some close evaluation of language, form and structure.

Arguments are developed and quotation is selected and embedded with assurance.

To secure a mark higher in the level, there would need to be further evidence of assured understanding in the selection of points, with further evidence of understanding of context for AO4.

Level 5, 26 marks.



Form, for AO2, could include:

- the type of text
- the physical organisation of the text
- the genre
- prose / verse

Question 20

Great Expectations , Charles Dickens

Explore the significance of social class in the novel.

As with question 19, there were very few responses to this question. Nevertheless, from the responses seen, it was evident that there was much for candidates to be able to explore in relation to the significance of social class in the novel. Responses tended to consider Pip's journey to becoming a gentleman, having met Estella at Satis House, and how he turns his back on Joe. There were some thoughtful points in relation to Dickens' views on social class and the message he conveys to readers as a result of Pip's realisation that becoming a gentleman does not make him a better person.

The context of Great Expectation is 1860s and it was several punishment and improve education, also it was industrialisation. people movement countryside to town. Additionally it was early historic era and social class.

Pip was lower class and he hasn't ^{mum} ~~mother~~ and dad. He lived with Mr and Mrs Joe. They are blacksmith. It means that lower class. Pip help Magwitch but Magwitch was convict so, he go to jail again and Pip work in Miss Havisham. she had heart broken. one day Pip had great Expectation from benefactor. There wasn't none. Pip thought Miss Havisham give and Pip move London ~~for~~ for learn how to be a gentleman. Pip is upper class now and he look like gentlemen. However he can be hubris and arrogant. He embarrassed about Joe and Biddy. he ignored lower class. And after some day Pip realise the benefactor is Magwitch who is convict. so Pip was very disappointment. Also he realise that he was very rude to Joe and Biddy. And Pip apologize to them. 'O Dear, old Pip, old spot'

It means that Joe is ~~to~~ forgive him. Additionally Pip realise that affection and conscience ~~is~~ are ~~important~~ more important than wealth and social class. Magwitch try to make pip gentle - man, ~~but~~ ~~however~~ ~~actually~~ ~~he~~ ~~is~~ ~~not~~ his mind and heart is not gentle. The manner and pip looks like ^{more} gentleman with money. However, actually Pip's mind and heart is not gentle. Joe is actually gentleman. Joe always care of him but he ignore Joe ~~and~~ and narcissist, but Joe wait for him and forgive him. It show that the social class is not very important.

In conclusion, This novel make think about past of me and if I get a great expectation, I can change for ambition like pip. It novel make a lot of thinking and realization. And people have to wise and kind. It is actually upper class. ~~and~~ Additionally, money ~~not~~ ~~not~~ doesn't make happier. Ironically social class is not important.



This response starts with a brief but relevant point on context.

Sound and relevant points are made in relation to AO1 throughout the response and there are relevant examples.

There are attempts to consider language but there is some lack of depth to this, which prevents the response from securing a mark more securely in Level 3.

Level 3, 14 marks.



Remind candidates to address AO1, AO2 and AO4. All bullet points in a mark grid must be addressed in order to gain marks at the top of a particular level.

Question 21

The Scarlet Letter , Nathaniel Hawthorne

How is Puritan society important in *The Scarlet Letter*?

There were no responses to this question.

Question 22

The Scarlet Letter, Nathaniel Hawthorne

'Chillingworth is a person intent on revenge.'

How does Hawthorne present Roger Chillingworth as vengeful in the novel?

There was just one response to this question. There were no discernible difficulties, with opportunities for candidates to demonstrate their understanding in relation to AO1, AO2 and AO4, as outlined in the mark scheme.

not only shown this ~~through~~ though his determination of finding Arthur, his surname ~~so~~ suggesting he is a ~~cold~~ ^{Cold} hearted man but ~~more~~ more soon ~~when~~ when he meets Arthur. Roger offered to treat Arthur once he is sure Arthur is ~~Peat~~ Pearl's father, ~~Arthur~~ ^{Roger} ~~revenge~~ Arthur, "at the violence with which he had thrust back the kind old man" Hawthorne shows Roger taking his revenge as he physical hurt him and mentally gutted him ~~in~~ to staying ~~on~~ quite. Roger Chillingworth is vengeful and even enjoys the revenge, "with what a wild look of wonder, joy..." ~~Roger is enjoying the ~~task~~ revenge~~

Hawthorne when showing the vengefulness also used the character Hester as its show is multiple scenes Hester begged Roger to let Arthur go. "Hast thou not tortured him enough?" "Has he not paid thee all". But Roger ~~also~~ ^{also} admit to his wrong doing, "... what I am - a fiend!"

In conclusion ~~Hawthorne~~ Hawthorne present ~~the~~ Roger Chillingworth in 'The Scarlet Letter' as vengeful with mainly ~~to~~ how he treats Arthur Dimmesdale and also how he disown people like Hesters who to help Arthur.



In this response, there is a combination of relevant personal engagement and sound knowledge and understanding of how Chillingworth is presented as vengeful in the novel.

Relevant examples are selected from the text to support points and there is sound understanding of context.

The response fulfils the criteria for Level 3, so a mark at the top of the level is appropriate. Closer analysis of language, form and structure could have helped the response to achieve a mark in Level 4.

Level 3, 18 marks.



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

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- make sure that you split your time between the two questions – 45 minutes for each. A brief plan at the start could help candidates to think about the range of points they are able to make on their chosen question
- find examples from across the text to support a point to help you develop your ideas
- remember it is the understanding in relation to the Assessment Objectives that is assessed, not your grammar and spelling
- you can find examples from across the text to support a point, which can help you to develop your ideas
- make sure you know your literary terminology
- remember the Point, Evidence, Explanation (PEE) approach which can help to ensure you achieve a mark in Level 3
- remember how to use form to present your ideas.

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

