



Examiners' Report

June 2024

Int GCSE English Literature 4ET1 02

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June 2024

Publications Code 4ET1_02_2406_ER

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Introduction

The Summer 2024 series was very successful. The paper performed well and was very similar in performance to previous series. Centres are once again congratulated on preparing their candidates so well. As always, the responses are a pleasure to mark and enjoyable to read.

This examination consists of two sections (Modern Drama and Literary Heritage) and lasts for 1 hour and 30 minutes. This is an open book examination. The questions on this paper have been designed to enable candidates to show what they can achieve in relation to the detailed study of texts. Candidates are advised to spend 45 minutes on each section. The total number of marks available for this paper is 60. Both sections carry 30 marks per question.

As has been the case in previous series, 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. 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.

The comments above mirror those made in previous reports, which suggests that the paper performed in a very similar way to previous series.

Question 1

See below.

Question 1

How is Beatrice presented as loyal to her husband in the play?

This was a successful question, with many responses achieving marks in the top levels.

Candidates tended to consider how Beatrice remains loyal to her husband, Eddie, throughout the entirety of the play. Points included Beatrice's devotion to Eddie even though she is aware of his obsession with Catherine, how Beatrice chooses to stay with Eddie and not go to the wedding of Catherine and Rodolpho, and how Eddie dies in Beatrice's arms at the end of the play.

Some candidates also successfully considered how Beatrice does challenge Eddie over his behaviour, such as when he reports Marco and Rodolpho to the Immigration Bureau, and how this shows her loyalty to Eddie in wanting the best for him.

AO1 tended to be covered more confidently but a range of points were seen in relation to AO2, particularly what the stage directions show about how Beatrice truly feels about some of Eddie's actions but how she sometimes stops herself from confronting Eddie directly.

Beatrice is presented as loyal throughout the play through her dedication and belief in her husband. This is evident in the last of scene where she pleads him to stop fighting even though it is too late. This can be seen as her last act of belief.

Beatrice shows dedication in providing for her 'family' and being the one that everyone talks to in the moments of change for example the reveal of the young couple's relationship, this is where her husband 'talks to her' and expresses his concerns.

Finally loyalty is presented negatively where we understand that he has an obsession with his daughter and is having ~~incessant~~ thoughts about her but Beatrice stays with him and only acts as a barrier between them.



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Examiner Comments

This brief response considers how Beatrice is presented as loyal throughout the play, providing some evidence of understanding for AO1. There is some consideration of Beatrice's actions throughout the entirety of the play, such as how she 'pleads' with Eddie to stop fighting towards the end and how she stays with Eddie despite his 'obsession' with Catherine.

Further evidence of both AO1, and points in relation to AO2, could have helped the response to achieve a mark more securely in level 2.

Level 2, 8 marks.



Candidates are advised to spend 45 minutes on Section A.

Question 2

'At the time the play is set, men were expected to behave in certain ways.'

Explore the roles of men in *A View from the Bridge*.

This question was generally answered well and appeared to perform in a way comparable to question 1.

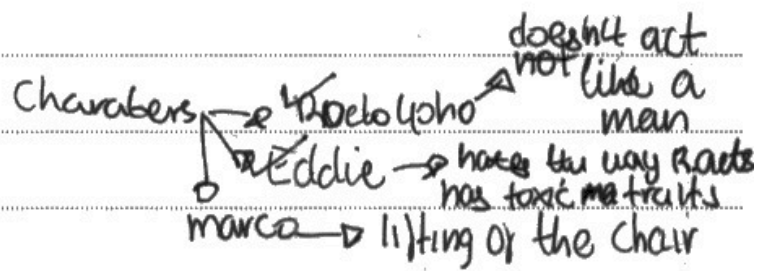
Responses tended to focus on how men were perceived as the providers for their families at the time the play is set, how men were considered to be the head of the household and how the conventional male was deemed to be masculine and strong.

Many successful responses contrasted the behaviour of characters such as Eddie and Marco with the less stereotypical behaviour of Rodolpho. There were some particularly thoughtful points made about Eddie's downfall being the result of his determination to cling on to his position as the head of the household following the arrival of Marco and Rodolpho.

There were many different points made in relation to AO2, including the descriptive language used to describe Marco's masculine features contrasted with the presentation of Rodolpho.

Plan

- Toxic masculinity
- honor, maturity
- Afieri → law and Justice



AO1 and AO2 //

Perhaps Miller ~~pre~~ explores the role of men in the play to show the way characters in the play acted, and the time the play was set there were a lot of specific ways men were meant to act and behave and ~~in the play it shows~~ ^{at the beginning of the play it} shows a lot strong ~~and~~ masculinity but in the middle of the play when Marco and Podolpho arrive the values of masculinity changes which makes Eddie angry and this foreshadows his fatal flaw at the end of the play.

in the 1950s

The play is a Greek tragedy, and Eddie is the protagonist of the play. and he shows how men were meant to act and the certain values they had to follow such as you have to be strong and hard and also men had to be the breadwinners of the

family and this defines Eddie's traits. However his masculinity is tested when Catherine wants to work and this is seen when Beatrice says 'She's got a job'. This short sentence ^{makes} ~~shows~~ ~~the reader that~~ Eddie is surprised because Catherine has never done such a thing and this shows the ~~reader~~ ^{Miller's} intention was to make Eddie show his masculinity and when he says "You can't take no job. Why didn't you ask me before you take a job?" the rhetorical question ~~illustrates~~ ^{suggests} that Eddie who is the man of the house needs to ~~fold something~~ ^{be told before hand} before and when he keeps on insisting ~~that~~ on Catherine's job shows that he wants to be the only breadwinner in the household and is scared that Catherine would be the ~~the~~ breadwinner and it will be embarrassing for him.

At ~~the~~ ^{with his brother Marco} Perhaps when Marco and Rodolpho ^{with his brother Marco} ~~come~~ ^{comes} ~~at~~ ^{set} at the middle of the play, the roles of men change completely. Rodolpho Miller's intention was to show the audience different perspectives of men and he showed it in Rodolpho, when Catherine says "You could sing jazz?" and then Rodolpho says "Oh, I sing, Napolitan, jazz, bell canto - I sing 'Paper Doll,' you like 'Paper Doll'?" ~~this is~~ ~~entire~~ ^{this conversation} sounds very flirtatious because Catherine is mesmerized by the fact that she has never known a man that can sing and that ~~illustrates~~ ^{and} ~~image~~ ⁱⁿ the reader's mind what Miller's intent was, however this ~~suggests~~ ^{because he could sing and cook and also had blonde hair.} that Rodolpho was not abiding to the behavioural rules ~~that men were meant to~~ ^{and these} ~~and~~ ^{certain} traits men were meant to follow which implies that Rodolpho is

this ~~may~~ suggest that Rodolpho was not abiding to the behavioural rules ~~because~~ and this is shown when Eddie says "Paper Doll they're calling him, Canary. He's like a weird" the use of the simile implies that Eddie's first impression of him is that he doesn't fit into the values of a masculine man, ~~however~~ ^{it also} shows ~~some~~ a slight bit of Eddie's fatal flaw because when he says "he's like a chorus girl or sump'm" the use of another simile suggests that Eddie is abusing Rodolpho ^{with} ~~by~~ his own illustration of his personality ~~and also~~ whereas it can also foreshadow an upcoming event in the play between Eddie and Rodolpho which is also shown when the narrator of the play Alfieri says "who can ever know what will be discovered" this ~~makes~~ hooks the audience ~~more~~ even more about what's gonna happen.

Lastly, ~~Marco is one of the characters that have s~~
Perhaps Miller presents ~~Marco~~ explores the role of men in A View From the Bridge to ~~emphasise~~ ^{really} emphasise ~~emphasise~~ masculinity and he does this in the character Marco. Marco is Rodolpho's brother but they are completely different because Marco likes to do a lot of hardworking jobs such as working as a longshoreman whereas Rodolpho ~~likes to~~ "sings, cooks" as Eddie said and this shows the audience that Miller was trying to show them that you can be related brought up in the ~~same~~ same ^{households} households but can have different takes on masculinity and how a man is meant to act. Marco shows his ~~a~~ the dominant male by challenging

Eddie when he says "can you lift this chair?" this gives rhetorical question now starts a challenge between the two men secretly and by the use of stage directions and props when it says "Hergo he comes to the chair, kneels, grasps the leg raises the chair one inch, but leans over to the floor" Eddie failing to lift up the chair makes it symbolic because it shows the audience that Marco is the more dominant male in the play, ~~and~~

In conclusion, Miller present explores ~~the theme of~~ the role of men in the characters Marco, Rodolpho and Eddie to show the audience different points of view of masculinity.



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Examiner Comments

This response successfully considers the different roles of men in the play, with particular focus on Eddie, Marco and Rodolpho.

For AO2, there is close consideration of language, form and structure, such as the language used by Eddie, particularly interrogatives, as a way of protecting his position as the head of the household.

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

A mark in the middle of level 4 appropriately rewards the knowledge and understanding in relation to both assessment objectives evident in the response.

22 marks, Level 4



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Examiner Tip

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

Question 3

'The Birlings place more importance on their family name than on relationships with each other.'

Discuss the significance of family in *An Inspector Calls*.

This proved to be an accessible question, with many candidates securing marks in the top levels.

At the very least, candidates were able to consider some of the relationships within the family, such as the relationship between Eric and his father, Mr Birling.

The more successful responses considered how a number of characters in the play seemingly care more about maintaining their standing in society than they do about fostering loving relationships within the family.

Much discussion centred on Mr Birling and his determination for the scandal of his family's involvement with Eva/Daisy to not be made public, with him even offering 'thousands' to try to cover it up. A number of responses contrasted the behaviour of the older generation with that of the younger generation, with Eric and Sheila showing remorse for their actions and appear to be genuinely concerned about Eva's/Daisy's fate.

For AO2, there was some focus on Mr Birling's belittling of the younger generation, the lack of concern in the language of both Mr and Mrs Birling about the consequences of their actions on Eva/Daisy, along with the role reversal of Eric and Sheila in contrast to their parents.

In the play of 'An Inspector Calls', family is taken as ~~the~~ more of an obligation to perform duties ~~than a~~ rather than a place to come together, and it is shown especially between Sheila and her parents.

Feed Capitalist thoughts

Firstly, the importance of family name is represented by the fact that Sheila had an arranged marriage with Gerald. It was arranged by her father, Mr Birling, and ~~in~~ Gerald's father. This was done to ~~join~~ join both family businesses together. ~~the~~ In Act One, ~~the~~ Mr Birling mentions how the alliance will help to ensure "lower costs and higher prices." This ^{description} ~~is~~ proves that Mr Birling does not care about Sheilas happiness, but rather only had her get married to

Ernest for the advantage of his 'wealthy' and to secure the family's title. ~~Very~~
~~These~~ Mr and Mrs Birling are ^{so} fed by the idea of capitalism, ~~on~~ ^{that} the thought of sacrificing their daughter's freedom for a higher social level ~~was~~ ~~them~~ came as an instinct; and they didn't care if it would affect their relationship with Sheila or not.

Next, the significance of family is portrayed by the ~~strained~~ relationship between Sheila and her mother ~~between~~ towards the end of the play. It happens because of Sheila's disbelief to how her Mother could be "so unfeeling on the topic of the death of Eva Smith. In the beginning of act three, Sheila provokes Mrs Birling by telling Eric how ~~the~~ their mother knew of Eva's financial struggles, and chose not to do anything about it. Mrs Birling responds with "Sheila!" when she is exposed to Eric. The stage direction says she said it ~~in~~ alarmedly, which

which is shown by the exclamation mark. This can mean that she was humiliated / embarrassed and ashamed about what she had done, therefore getting angry when Sheila uncovers it. However, this isn't because she feels remorse for not helping ~~Sheila~~ Eva, but ~~to~~ because she doesn't want to have a ruined reputation that could damage the family's name. ~~Proact~~ This is what led to the ~~even~~ strained relationship with Mrs Birling and Sheila, as she feels she can no longer trust Sheila to ^{not} say things out of proportion.



ResultsPlus
Examiner Comments

AO1 is sound in this response with relevant aspects of the play selected, such as how Mr Birling seeks to use his daughter's engagement to 'secure the family's title'.

There is some sound understanding for AO2, which is used to support the points made in relation to AO1.

Further coverage of the play would be needed for a higher mark.

16 marks, Level 3



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Examiner Tip

If there is a quotation in the question, candidates are able to use this as stimulus for their answer (perhaps as a starting point).

Question 4

How far do you agree with the view that Gerald shows that he is selfish in the play?

This question appears to have presented a similar level of opportunity for candidates as question 3.

All candidates tended to be able to consider how Gerald is presented in the play, with the least successful responses tending to focus on how Gerald is presented in a more general way in the play. The more successful responses focused on the question and closely considered ways in which Gerald is, and is not, presented as selfish. A number of candidates took a balanced approach, considering ways in which Gerald is and is not selfish, before reaching an overall view.

Points made in support of the view that Gerald is presented as selfish include his reluctance to admit his involvement with Eva/Daisy, his wanting Sheila to leave the room in order to hide his behaviour from her and his focus on uncovering the true identity of the Inspector rather than feeling remorse for Eva's/Daisy's fate. A number of candidates also considered how, at the end of the play, Gerald expects Sheila to accept the ring and to marry him still, despite the revelations of the night.

Points made to suggest Gerald is not selfish include the fact that he does, eventually, reveal his relationship with Eva/Daisy and how he does show some concern for what happened to Eva/Daisy following the end of their relationship.

Throughout the play "An Inspector Calls", ~~the~~ Gerald is used by the ~~the~~ author, J.B. Priestley, to demonstrate the selfish attitudes of the upper class during the ~~1930~~ 1900's. Moreover, Gerald is used to provide a clear description of who in society we should be criticizing. However despite this, Gerald presents emotions of sympathy and understanding towards the lower class, but ~~this~~ ~~feel~~ these emotions are very short-lived.

Gerald is first presented as selfish in the play due to his loveless relationship with Sheila. Despite acting as though they were in love throughout the opening of the play, it is clear that Gerald exploits Sheila, just as he does with Eva, ~~in a~~ for economic reasons. This is presented by the use of the quote "[Smiling]: well, it came just at the right moment, that was very clever of you, Gerald".

This quote, which is stated by Mrs Birling in the play takes place after the suspicions of Gerald's affairs had started to emerge. Therefore, to shut down any complications in the relationship, he uses his power and authority to regain control of the situation. This presents Gerald's selfish attitudes, and also shows Mrs Birling's acceptance of this, since despite being proved to be unfaithful, he is not ~~to~~ is not held accountable for it. The use of the stage directions "smiling" also connotes an evil tone, as Mrs Birling does not care enough about her daughter to refuse the marriage, but rather encourages it. Gerald's selfishness is also presented ~~through the~~ in the end of the play, as he states "Everything's all right now, Sheila [holds up the ring]" The use of the commanding sentence "Everything's all right" shows that he isn't asking about her opinion whether she's ~~over~~ fine or not, but is rather demanding that everything's all right. Moreover, the stage directions expose Gerald for his true self, as holding up the ring is a ~~sign~~ sign of his power and authority, and he selfishly believes that despite being proven unfaithful, he can still buy back Sheila's love. This ~~view~~ idea exposes Gerald's selfish and

exploitive attitudes, as he uses ~~Sheila's~~ Sheila to his power to gain authority over Sheila. During the 20th century, women like Sheila were expected to accept their husbands' unfaithful behaviours, ~~or else~~ since it provided them with money and economic freedom. Moreover, his exploitation of Sheila can mirror his selfishness towards women of the lower class, and how he exploits his female workers for ~~"lower costs"~~ in order to have "lower costs and higher prices", an idea which was ~~ag~~ brought up by Mr Birling, which he agreed to. Therefore, Gerald is a symbol for all the selfish upper class businessmen at the time.

Gerald's selfishness is also presented through his refusal to accept blame for what happened to Eva. Despite providing her with an economic bargain, then ~~refu~~ leaving her alone proves his selfish attitudes, as his misogyny caused him to exploit Eva, which later led to her death. This is presented through the initial reaction he had to his involvement in ~~Sheila's~~ Eva's death, as he bluntly states "I don't come into this suicide business". Despite being caught by the Inspector, and being exposed in front of ~~his~~ Sheila, he completely refuses to take blame. The use of the personal

pronouns "I" suggests his incapability to accept his involvement in Eva's death, and how he would rather save this image. Moreover, the literal utilisation of the word "business" dehumanizes Eva, making her seem like an object, which is exactly how Gerald viewed her. It also demonstrates Gerald's narrow-minded view, and how ~~his~~ he is so involved in business and finances, ~~that~~ he aligns himself with Mr and Mrs Birling, and exposes the selfishness he has towards the lower class, who were constantly dehumanized. Moreover, his constant denial of responsibility is also presented through the use of the quote "I didn't install her... I didn't ask for anything in return". The repetition of "I didn't" emphasizes his repeated attempts at refusing to take blame, and ~~shows~~ by using the personal pronouns "I", he is fully focused on himself rather than ~~speaking~~ feeling sympathy for Eva Smith. This highlights his selfish attitudes, and juxtaposes to the Inspector's final speech, where he states "we are all members of one body". The use of collective pronouns "we" is a stark contrast to Gerald, and shows the sense of responsibility ~~given~~ and purpose given to each member of our society, which Gerald refuses to understand. Furthermore, this quote is

has references from the bible, and therefore has religious connotations. At the time, the majority of the society were christians, so ~~the~~ priestley through the Inspector, shows how Gerald is ~~anti-christian~~ anti-christian for following the beliefs of ~~capitalism~~ capitalism, and ~~how he is~~ by not willing to accept any blame, since his only interests are his own finances and businesses.

Lastly, despite being portrayed as selfish throughout the play, Gerald at times can be presented as guilty, as ~~he~~ in his reaction to Eva's death, he feels sympathy for the harm he has done. This is presented by the use of the quote "Sorry - I - well - I've just realized - taken it in properly", ~~the use of~~ In this quote, his speech is dilated with hyphens, which shows his breakdown of authority ~~and~~ due to the guilt he feels. He is a contrast to Mr Birling in this quote, who states "Yes, yes. Horrid business," and evokes sympathy for Eva. Moreover, ~~his~~ the short sentences can portray ~~his~~ how his natural reaction is revealed, and that there is conflict between the guilt he feels, and his attempt to suppress any feminine emotions, this shows that Gerald is not entirely corrupted by the

ideas of capitalism, and how there is still hope for the younger generation. Moreover, his selflessness is showed through the continued use of hyphens, as he states "I'm rather more - upset - by this business than I probably appear to be". The continued use of short sentences highlights how he is still greatly impacted by the death of Eva Smith, ~~and can still ~~show~~ show~~ hope, as Gerald is not completely corrupted. ~~It~~ The lexical field of the word "upset" also shows this, and presents Gerald as showing care and understanding towards the lower class, ~~and~~ which may make readers feel hopeful for the future generations. However, these feelings by Gerald are juxtaposed with the use of the word "business", which is a euphemism for Eva's death. It shows his inability to take full responsibility, and his attempt to sugar-coat what he has done, instead of clearly stating that he contributed to her death, which Eric did in the quote "we did her in all right". The word "business" also implies how he hasn't changed much, ~~and~~ despite the Inspector's message. ~~He is~~ He selfishly continues to refuse full responsibility, and even finds excuses for what he did.

To conclude, Gerald, throughout the play, is portrayed as a selfish, business-minded middle-aged man, who provides ~~and~~ a bridge between the young and old generation, and agrees with both their views. Priestley uses Gerald to highlight the selfish attitudes of the upper generation, and how this must change.



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Examiner Comments

This is a comprehensive response which explores how Gerald is presented as selfish in the play.

It is well-developed and focused, and quotations are embedded with discrimination. Critical style is assured and there is cohesive evaluation of the use of form, structure and language.

This response fulfils the criteria for level 5.

30 marks, Level 5



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Examiner Tip

The indicative content in the mark scheme shows possible points candidates might make in their answer. However, these are just suggested points; any relevant ideas are rewarded.

Question 5

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

There were just a few responses for this question. Candidates tended to focus on Christopher's bravery in pursuing his investigation into Wellington's murder despite his father telling him not to, Christopher's bravery in travelling to London by himself to find his mother and how Christopher is shown to be brave towards the end of the play when he is optimistic about his future.

The more successful responses moved beyond focusing on Christopher's bravery and considered other examples of bravery in the play, such as Ed Boone's bravery in looking after Christopher as a single father.

There were also some thoughtful points made about characters who seemingly lack bravery, such as Judy Boone walking away from her responsibilities as Christopher's mother.

Christopher, a fifteen year old boy, who is under the autism spectrum, has trouble communicating with people, even his own dad 'Ed'. The bravery that he gains throughout the play to communicate his feelings to others ~~is~~ cannot be unnoticable. At the opening of the play, Christopher states - "The dog is dead". Christopher often relies on facts in his speech, and utilises small and simple sentences. Throughout the play, Christopher learns more on how to communicate and express his feelings, as he learns how to be more independent and brave.

Furthermore, Christopher learns how to stand up for himself, when he finds out that Ed has been lying about Judy being dead. "Get away from me" Christopher commands. As he despises lies, he wants to find out

The truth about his mother. He Christopher, bravely tells Ed to get away from him, and stands up for himself. When wanting to get away from his father, Christopher protects himself and decides to take public transports to get to his mother, although they scare him, and he gets overstimulated. He is aware of his sensory issues, but still decides to be brave and take the risk.

In contrary to Christopher, Ed - his father, lacks some bravery. Christopher says "Father lied to me. And also he killed Wellington and so that means that he could kill me.", Ed - scared of Mrs. Shears moving in with them killed Wellington, he lied about Judy being dead, and did not feel brave enough to tell Christopher, until he had found out himself. "So that means that he could kill me", Christopher when finding out the truth, does not trust Ed anymore, and does not feel safe with him. Whereas, Ed lacked bravery to let calm down and try and explain everything to Christopher without getting angry at him again, or without cursing at Christopher.



AO1 is generally sound in this response, which focuses on Christopher's bravery in the play. There is also consideration of Ed's lack of bravery.

There is evidence of sound understanding for AO2, particularly Christopher's language when he discovers the truth about Wellington and his mother.

The answer reaches the middle of level 3. Further evidence of understanding in relation to both assessment objectives could have benefited the response.

16 marks, Level 3



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

Question 6

How is Siobhan presented as someone Christopher is able to trust in the play?

This question appeared to present candidates with sufficient opportunities to demonstrate their understanding in relation to the two assessment objectives. However, the less successful answers merely considered how Siobhan is presented in the play without focusing on how she is shown to be someone Christopher is able to trust.

Candidates tended to focus on Siobhan's role as Christopher's teacher and how he is able to share his problems with her. Many responses considered how Siobhan encourages Christopher in life, helping him to believe that he is able to do things, such as his A-Level in Maths. A number of responses also considered how, when Christopher finds himself in difficult situations, he thinks back to advice Siobhan has given him in the past. This provided candidates with the opportunity to consider the use of stage directions in the play, with Siobhan appearing as a voice in Christopher's head.

Adapted for Stage by Simon Stevens

In the bildungsroman novel 'Curious incident of the dog in the Night-time' Trust is a valuable lesson and trait that Christopher needs in his life. One of the main characters that Christopher trusts through the whole play is his teacher Siobhan.

In the play Siobhan and Christopher are presented to have a strong relationship early on, a relationship which is shown to be built by trust. One of the first lines of the play is Siobhan introducing Christopher. "My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities." By Siobhan introducing Christopher to the audience it shows that they have a special bond. On stage Siobhan is reading this from his book. They are both alone on stage. This is ~~truly~~ hugely significant as it shows how much Christopher trusts Siobhan. He is able to allow her to lead his thoughts and understand inside his unique mind.

Siobhan understands Christopher, which makes it easier for him to ~~trust~~ trust her. Siobhan knows that Christopher doesn't understand metaphors and she tries to explain what "raising an eyebrow could mean." By Siobhan using longer sentences with key & vivid details this shows that Christopher is able to trust her because she understands his weaknesses. It also makes her character appear more trustworthy as it is a huge contrast to Christopher's dad Ed, who is a non-trustworthy person for Christopher in his life. This example is highlighted when Ed explains to Christopher, "she had a heart ~~problem~~ problem, something happened to her heart." The euphemism Ed used in a metaphor for saying that Judy fell out of love with him. But Christopher takes this at face ^{value} ~~value~~ to come to the conclusion that his mother died of a heart attack. This shows a clear contrast which explains why Christopher trusts characters like Siobhan.

Consistency is an important part in regards to trust in this play. It is clear to the audience that due to his autism Christopher struggles with changes and finds it hard to adapt to new ways. Unlike both of his parents, Siobhan was present with Christopher throughout the entirety of the play. The play started with ~~the~~ just the 2 characters on stage, and ironically the play ended in the same

Way. This creates certainty that Siobhan was with Christopher throughout all his adventures throughout the play. It also creates a subtle cyclical structure, perhaps presenting that Siobhan will continue to be there for Christopher throughout ~~the~~ his whole life. At the end of the play it is also extremely clear that Siobhan is a person who values trust and doesn't want to lose Christopher's trust in her. At the end of the play Christopher asks her, "Does that mean I can do anything." ~~S~~ With Siobhan not replying this ends the play in a rhetorical question. Stewens does this to present to audience that Siobhan is not willing to lie to Christopher as she knows that there will be ~~many~~ many things that Christopher will not be able to do. It also leaves the audience with the uncertainty that maybe Siobhan did say something, and allows the audience to come up with a conclusion on what her reply would be and if she is wanting to stay 100% honest with him or make him feel confident and valued.

While Siobhan is presented as a trustworthy character to Christopher throughout the whole play this is especially seen in part 2 on his trip to London as Siobhan ~~as~~ acts as a 'guiding light' for him. Siobhan says "See the glass door. Go through the glass door, Christopher."

Siobhan is one stage giving instructions to Christopher. This is significant because it shows that he trusts her ~~so~~ so much that even when she is not there, he still hears her voice in his head. The short sentences and ~~for~~ punctuation present how Siobhan is giving him detailed instructions which she knows will calm him down. The trust in Siobhan is also paired with the production element of lighting. When Siobhan enters stage, Christopher's path lights up with bright spotlights. This design idea is impactful for the audience as it proves the statement of Siobhan being his 'guiding light'. He trusts her more than himself in this situation. He trusts her to lead him through situations he does not feel comfortable in.

★ ^{from pg 2} This is also shown through the form of the play, as the play is mostly written in first person narrative. While Christopher uses his own voice to express his ideas and internal thoughts, ~~his~~ his first person narrative is also shared by Siobhan: ~~the~~ "I do not tell lies." The personal ~~pro~~ pronoun 'I' paired with a personal statement. Makes it clear to the audience how well she respects and understands Christopher, it also shows how Christopher trusts her so much that is almost willing ~~that~~ for Siobhan to speak for him and share his ideas.



This is a detailed response that focuses on the question. A range of points are made in the response, which focuses on how Siobhan is presented as someone Christopher is able to trust in the play. Examples from the text are selected to support the points that have been made 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. AO2 is particularly secure in this response. Further evidence of knowledge and understanding, in relation to AO1, could have helped the response to achieve a mark more securely within the top level.

25 marks, Level 5



A brief plan at the start can help candidates to think of the range of points they would like to include in their essay.

Question 7

Eva/Evelyn (to Helga): 'I never wanted to live without you and you made me ...'

How is the relationship between Helga and Eva/Evelyn presented in *Kindertransport*?

There were very few responses to this question. Nevertheless, a range of points were made about how the relationship between Helga and Eva/Evelyn is presented in the play. Many of the responses seen tracked how the relationship between mother and daughter changes as the play progresses, considering their seemingly loving and close relationship when Eva is a child in Germany and, later, their distant relationship when they are finally reunited at the quayside in England.

Some of the responses also considered the long-lasting impact of Eva's/Evelyn's separation from Helga, with Eva/Evelyn even likening her mother to the Ratcatcher.

How is the ~~relationship~~ Relationship
Between the character's Helga and Eva/Evelyn
presented in ~~Kindertransport~~ Kindertransport?

In the play 'Kindertransport' by Anne Summer, the relationship between Helga and Eva is cold and shows no loving mother-daughter relationship. The writer may have ~~revealed~~ revealed this fact to the audience to inflict the idea of how the Holocaust impacted relationships.

~~In Act 1~~ In the play the relationship between Eva and Helga shows no love at all. ~~conversations~~ & Eva's responses to her ~~mother~~ mother are blunt and short. For instance in Act 1 scene 1 ~~Eva responds to her~~ Helga Her mother Helga said she should "try to meet other Jews in England," Eva shortly responds with "I will".



AO1 is sound in this response. The response considers the relationship between Helga and Eva/Evelyn.

Relevant quotations are selected from the text and there is evidence of understanding of the effect of the language in the play.

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

13 marks, Level 3



For AO2, candidates should not only consider how language is used, but also consider how form and structure are used to present ideas.

Question 8

Explore the significance of the journey on the Kindertransport in the play.

There were just a few responses to this question. No discernible issues were noted.

Responses tended to consider how Eva's/Evelyn's journey on the Kindertransport as a child has a significant impact on her throughout her life. There was also some consideration of how the characters Eva encounters on the journey reappear in different guises later in her life, providing her with the constant reminder of the traumatic experience.

Travelling and taking a journey can signify different things such as change and moving on. In 'Kindertransport' by Diane Samuels there is a significance to the journey taken throughout the play.

Starting off, we are first posed with young Evelyn, that goes by the name 'Eva' leaving her biological mother, Helga as living in a Germany was no longer safe for Eva. As Eva and Helga pack, there seems to be an urgency to let Eva go. 'The border guards will send you back to us if they find you with this. Then where will you be?' Helga poses Eva with a rhetorical question. This shows a sense of need ~~and~~ ~~purpose~~ to send Eva away. The significance here about the journey Eva was about to take shows the care Helga has for her daughter, showing a contrast of both mother daughter relationship being strong and broken, as on Eva's side

She feels as though she doesn't want to go and thinks her mother is making the wrong choice, as Halger wants Eva to live a normal life and have the chance to live a long and happy life.

Similarly, when Eva had to be sent away once again by Lit, her adoptive mother due to the danger that World War II had posed a sense of trauma had been reopened. The significance of this journey shows the idea of fright and loss of trust as Eva ~~has been here~~ ^{had experienced} before. Eva goes on to say things such as 'I might never come back' showing that she is scared what happened in the past might happen again, and says 'I'd rather get bombed' this statement shows that Eva is now willing to do anything not to experience the past all over again. Thus holding a large significance as the journey taken in the past by Eva away from her biological mother has given her trauma, showing journeys can signify traumatic experience.

Despite the idea of a physical journey, the journey of Eva becoming Evelyn holds major significance. Regularly, Evelyn will be triggered into flashbacks to Eva such as when Evelyn and

Both Faith were having the conversation about Faith was moving out. 'I'm not going' said Faith. 'What have you got to lose?' Evelyn responded. In contrast to this, Evelyn then goes into a flashback of when Helga and Eva had finished packing the case. 'Try to meet other Jews in ~~any~~ England' Helga said and Eva responded with 'I will'. There is a journey pretend here as when Eva left Germany she may not have met other Jews. This may be believed as before the flashback Evelyn had stated 'What do you have to lose?' signifying that ~~to~~ the journey away from her mother she had lost so much including her heritage. The name change of Eva from Evelyn also holds a significance as the journey of growing up has changed her, yet the flashbacks signify that ~~she~~ still Evelyn still holds onto 'Eva'.

~~In~~ To conclude, In 'Kindertransport' by Diane Samuels, the significance of journey is taken throughout the play through Eva leaving her biological mother, Eva having to re-live the traumatic experience of leaving her ~~at~~ other mother and through flashbacks of from Evelyn's childhood, how she grows up and matures but yet still holds on to

her youngsters and past.



The response considers a number of points in relation to the significance of the journey on the Kindertransport. The response considers the relationship between Eva/Evelyn and Helga before the journey, how Evelyn is desperate not to go through a similar experience again and the response also considers Eva's journey to becoming Evelyn as a result of her journey on the Kindertransport.

Quotations are selected to support points, but closer analysis for AO2 could have benefitted the response.

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

20 marks, Level 4



To show understanding in relation to AO1, examples should be selected from across the text.

Question 9

'Key settings in the play include both the market and the Residency.'

Discuss the significance of different settings in *Death and the King's Horseman*.

There were very few responses to this question. The mark scheme outlines a range of points candidates could make in relation to the two assessment objectives.

Setting in Soyinka's *Death and the King's Horseman* plays a crucial role in the establishment of key ideas. Indeed ^{while} the market serves an important role as a centre of Yoruba culture, its importance extends well beyond this. The settings of the residency and Elesin's ~~the~~ jail cell ~~also play a~~ are also significant as ~~they make it~~ ^{they} bring the "clash of cultures" interpretation of the play to light that Soyinka explicitly rejects.

The starting events of the play unfold in the market. Even before any dialogue begins, Soyinka's stage direction of "market in its closing stages" is important in ~~setting up~~ ^{establishing} the idea of Elesin's ritual suicide. There is an important Yoruba proverb: the world is a market, because is home. Therefore the market closing could be symbolic of Elesin's life slowly coming to an end. Continuing the importance of the market's setting, it is

here that audiences find out about the importance of Elesin's ritual suicide to Yoruba culture. The praise singer's comic assertions, "world never wrenched from its true course" show the importance of Elesin's duty to the stability of Yoruba culture and people, as symbolised by the market. The epistrophe "come and went" reduces even the most horrific struggles of the Yoruba to nothing as compared to Elesin's failure. ~~The~~ ^{This is continued using the} apocalyptic image, "smashes on the Gounders", connoting irreversible damage ^{to} ~~down~~ the dire consequences of Elesin's failure. Therefore Soyinka intentionally uses the market setting, ~~specifically~~ a location (and ~~more~~ ^{much} more) that is central to Yoruba culture, to establish key ideas about Yoruba tradition.

However the ^{setting of the} market's ^{significance} ~~role~~ extends beyond this, as it introduces ^{a key part of} the women's role. ~~as protectors of Yoruba culture~~ The market is presented as the domain of the women, the place where they hold some level of power and are lead by their matriarch Ogaloja. Since the market is symbolic of Yoruba culture, and ~~the~~ ~~also~~ also a part of the women's domain, the women can be seen as protecting Yoruba culture.

This is seen in the ~~text~~ extended images of ~~frail~~ ^{frail} used by the women of the market ~~to~~ ^{to} ~~symbolise~~ ^{symbolise}

"voyager set forth", "steps beyond this earth" and "draw the right foot". The ~~importance~~ ^{significance} of the women using such images is not just to remind Elesh of his duties, but ~~also~~ ^{to} help the audience learn about Yoruba ideas of death. Death is seen as a movement between worlds (world of the unborn, living and ancestors). Oyaloja even uses natural images in "ants desert their home; ... leave the mound intact" to remind Elesh of his key role to the stability of the Yoruba world. Setting ~~the~~ again plays an important role as the women are acting as protectors of Yoruba culture. Another point in the play where this is seen is when Amusa enters the market to court Elesh and is driven out by the women. Amusa attempts to assert his power using a lexicon of power like "official business" and "order" however he is humoursly disabused. The bawdy wordplay of the women as seen in "cut off their weapons" and ^{the} physical comedy as seen in Soyinka's stage direction show a sense of defiance against colonial intervention and show the girls as protecting the ~~also~~ important market space from intrusion. The transformation of the Baton from an empty physical symbol of the colonial empire to a substitute penis for the ^{symbolically} emasculated Amusa ~~show~~ ^{show} the power the women and girls have when they

are united together in the shared space of the market. Therefore the market serves a highly important role ^{not just} in setting up key Yoruba ideas but the women's role in enforcing them.

The ball at the residence however provides an alternative setting to that of the ^{Yoruba} market place. Soyinka's stage directions ~~highlight~~ of "plays 'Rule Britannia' badly" could be symbolic as they show that despite the best efforts of the colonial power to enforce their own culture on the Yoruba, they would never truly be able to do so. The sense of luxury and decadence of the Residence is a stark contrast to the sense of duty and culture seen in the market, perhaps presenting those in position of power at the time in a negative light. Despite this, it is at the residence that the longest sustained Yoruba and British interaction is seen, between Jane and Oluwa, allowing audiences to learn of their ~~conflicting~~ differing views on death.

The last setting where the final acts of the play unfolds is the prison cell. This area had also been described previously as where the broken furniture is kept, perhaps symbolising how Etesin is useless now (like the furniture) due to his inability to carry out his duties. It is ^{therefore} in the prison cell where Etesin's total tragic downfall is seen. Etesin's clothing images "no more holes in my vest of shame" is far removed from the rich attire he wore at the beginning ~~stage~~ again emphasising his downfall. Iyaloja's relentless anaphora in "we said" and "you said" show the expectations people had of Etesin and ~~how he could~~ his failure to meet them. ~~creating a scathing tone~~. Furthermore, the heroic image of "buffalo pressing down" is transformed into the insignificant, even trivial image "turn up a cricket hole" ^{adding to the scathing} ~~scathing~~ tone. The reported scatological images like "subtrails of the game" and "faeces of the hunter" ~~are~~ are ~~also~~ a severe degradation from Etesin's assertion at the start - "juiciest fruit on every tree was mine". Therefore the prison cell is of importance as it is where Etesin's tragic downfall takes place. However, it is here that audiences must struggle most to understand Soyinka's insistence that the colonial setting is incidental and ~~the~~ his ^{rejection of the} "clash of cultures" interpretation, as Etesin's wrists are "encased in thick iron brackets".

^{Additionally} It is unclear whether Pilkings acts in a colonial or law enforcing capacity ("police officers uniform")

Therefore in conclusion, settings ~~seem to~~ play a highly important role in death and the King's Horseman. The market, the centre of yamcha culture, is juxtaposed against the decadent residence, and the prison cell serves as the location for the total tragic downfall of Elsin.



ResultsPlus
Examiner Comments

This is a comprehensive response which the significance of different settings in the play.

It is well-developed and focused, and quotations are embedded with discrimination. Critical style is assured and there is cohesive evaluation of the use of form, structure and language.

This response fulfils the criteria for level 5.

30 marks, Level 5



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 10

How does Soyinka present Amusa in *Death and the King's Horseman*?

As with question 9, there were very few responses to this question. However, from the responses seen, there did not appear to be any discernible difficulties with this question.

Responses tended to focus on Amusa's role as a Sergeant, his respect for Yoruba traditions (such as how he is unable to look at Simon and Jane Pilkings when they are wearing the *egungun*) and how he is belittled by the Yoruba women in the marketplace.

In the novel 'Death and the King's Horseman' Soyinka presents Amusa in a way that shows the readers that he is a sort of bridge between the British and the Yoruba community. He attempts to maintain peace and respect within both worlds.

Amusa is a Sergeant or a Native Administration policeman. We learn that he is not employed by the British government but by the locally appointed leadership. This is the lowest form of police law enforcement in colonial Nigeria.

One of the primary aspects of his character is that he is Muslim. This is a very important information in the play as it shows the British have formed a preconceived opinion on that matter.

Scene Two opens with the British District officer and his wife Mr and Mrs Pilkings wearing a traditional egungun costume that is meant to be worn for traditional Yoruba rituals. The sight of this event startles Amusa as he: 'stares Lady and points a shaly finger at his dress', he responds by saying in broken english: 'Mista Pirinkin ... Mista Pirikin'. Soyinka uses the technique of broken english to convey lack of understanding of the Western ways of life by the servants who worked for them.

Pilkings has thought that Amusa was 'better' than most Africans because he is not part of the Yoruba pagan society. However he has a strong belief about respecting other cultures and traditions. This leads to him being scared and outraged by the sight of the Pilkings wearing egungun costumes as fancy dresses.

The Pilkings see his pleas and his behaviour towards the situation as ridiculous: 'Nonsense, he's a Moslem. Come on Amusa, you don't believe in all that nonsense do you...?'

Soyinka uses the character of Amusa to demonstrate Simon Pilkings' utter disregard for religious sensibilities.

The collective use of rhetorical questions from Mr Pilkings somehow poses as a threat towards Amusa, however he does not stand down on his beliefs. Soyinka establishes that standing by your beliefs are much more of an importance. 'What is the matter with you?', 'you don't believe in all that nonsense do you?', 'What's that rubbish again?'

Moreover, throughout the play, Amusa is seen as being in the middle of the British and Yoruba world. He later meets him in the market-place where he had been ordered to arrest Elesin. This resulted in a ~~era~~ fit of banter as he is no model for the wit of the market women who were protecting Elesin.

As one who fully inhabits neither the Yoruba nor the white world, Amusa is generally seen as a white man's lackey who has sold his manhood to serve the colonists.

This leads to lack of respect from both sides, leaving him trapped in the middle.

Wole Soyinka uses poetic language and different kinds of speech. The traditional Yoruba people use a weighty poetic language, rich in proverbs and sayings which contrast with the Western language where colloquialism or formal language is mainly used. This is mainly seen in how the daughters of the market women mocked Amusa for being a white part of the 'white world'.

In conclusion, Amusa is seen as a discreetly important character that is part of both worlds. His character reflects that of a respectful man who is as well ready to commit to his duty as a Native Administration Policeman. Due to him being the only Muslim figure in the play, it reflects the Pilkings nature of treating people with different background to their liking.



The response considers how Amusa is presented as a 'bridge between the British and the Yoruba', his treatment at the hands of Simon Pilkings and how he is mocked by the market women.

A number of points are made in the response, in relation to both assessment objectives, and relevant quotations have been selected from the text.

The response lacks the depth of understanding in relation to both assessment objectives for a mark more securely in the level.

20 marks, Level 4



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 11

How are the parents of Romeo and Juliet presented in the play?

This question was successful and candidates had sufficient opportunities to demonstrate their understanding in relation to the three assessment objectives assessed in this section of the paper (AO1, AO2 and AO4).

When considering the presentation of Juliet's parents, Lord and Lady Capulet, candidates tended to consider the loving relationship between Lord Capulet towards the start of the play, contrasting this with how their relationship is presented later in the play when Juliet refuses to marry Paris. There was also discussion of the distant relationship Lady Capulet has with her daughter, and how Lady Capulet needs the Nurse to be present when she talks with her daughter.

Overall, there was more focus across the responses on the presentation of Juliet's parents but the more successful responses tended to provide equal focus to the parents of Romeo, Lord and Lady Montague. Their concern for Romeo's wellbeing was central to much of the discussion, including how Lady Montague dies off stage upon hearing that Romeo has been exiled.

A number of responses focused on how, at the end of the play, the parents of Romeo and Juliet put an end to the feud and agree to raise statues in honour of Romeo and Juliet.

As with other questions, AO1 tended to be addressed more securely. However, there were a number of interesting points made in relation to AO2, such as the harsh language used by Lord Capulet directed at Juliet when she refuses to marry Paris. AO4 points included the role of wet nurses and the role of men as the head of the household at the time the play is set.

The parents of Romeo are, Montague who is his father and Lady Montague, his mother. The Montague family are a rich family in that generation during their time who are respected by both noble's and civilians. Romeo's father, Montague is the head of the Montague family making him the most important person in the family. He is a man who upholds his status and a respectful man to his family and others. Also Montague thinks highly of his son and as the prince said Romeo killed his blood ^{friend} relative Mercutio he without a doubt ^{didn't} believe it, "Not Romeo Prince".

Lady Montague is presented as a ~~woman~~ mother of Romeo whom she cares for dearly. After Romeo's banishment she was in tears day after day until she could no longer breathe. This shows the affection she has towards her son Romeo.

After the death of both Romeo and Lady Montague, Romeo's father was in grief and he and the Capulet held hands for Romeo and Juliet's death.

Lady Capulet is presented as a woman who is the mother to Juliet, and a vicious woman towards the Montague family. She is a woman who likes to uphold their name and allowed Juliet to be married at age twelve to a man of high standards. This suggests Lady Capulet would do anything to maintain her status in their era.

Capulet her father is presented as a man of high expectations.



ResultsPlus
Examiner Comments

In this response, the candidate briefly considers all the parents of Romeo and Juliet.

This is a fairly brief response with the focus on AO1, with some reference to context. Although quotations are not used, the response does make reference to parts of the play, such as when Lord Capulet and Lord Montague 'hold hands' following the deaths of Romeo and Juliet.

On balance, there is just enough evidence of knowledge and understanding for a mark in the middle of level 2.

10 marks, Level 2



A brief plan could help candidates to think about the range of points they are able to make on their chosen question.

Question 12

In what ways does Shakespeare use humour in *Romeo and Juliet*?

This question was generally well answered, with much discussion centring on the humour used by characters including the Nurse, the servants and Mercutio.

Points for AO1 tended to focus on Mercutio's jovial mocking of Romeo, the Nurse's bawdy humour and the humour of Sampson and Gregory. The more successful responses did not just identify examples of humour in the play but considered how Shakespeare uses humour, such as Mercutio's finding humour even when he is dying, which changes the tone of the play to a much more serious one.

The question provided candidates with many opportunities to address AO2, particularly when considering the different types of humour in the play (contrasting the humour of the Nurse with that of Mercutio, for example).

For AO4, candidates were able to consider the appeal of humour in the play, particularly for the audience at the time the play was first staged, and how Shakespeare used humour in his tragedies.

"Romeo and Juliet" is a play that ~~is~~ takes place in Verona, Italy in the Elizabethan era, when plays were very popular. Humour, a main theme in "Romeo and Juliet", was a very important thing at that time, as actors could make many clever jokes or just jokes in general with a hidden meaning, without directly insulting someone.

The theme of humour is very present ~~is~~ throughout the entire play, from the very first scene to the very last. This can be supported by the fact that in the opening scene of Act 1, Sampson and Gregory, servants of the house of Capulet ~~is~~ playfight and play with words, such as "'Tis well thou art not fish; if thou hadst, thou hadst been poor - John" which simply means to insult Sampson ~~is~~ that his private bits are not very nice. Gregory then adds on to say "draw thy tool" which also alludes to a sword and private bits.

In Act 1 Scene 4, the scene where Romeo and his friends are going to the Capulet's party, we are constantly made aware of the fact that it is dark, and ~~is~~ it is ~~is~~ the scene that the ~~is~~ Queen Mab speech takes place. The speech is ~~is~~ ~~is~~ ~~is~~ sheer invention, and

is to be enjoyed as such - having no deeply significant meaning, and no particular relevance to the play.

Humour is also used in Scene 5 when Romeo tells Juliet "My lips, two blushing pilgrims, ready stand ~~to~~ To smooth that rough touch with a tender kiss." This ~~is~~ ~~the~~ parallels religious imagery and implies that Juliet is an ethereal being, as he worships her like he worships God.

Additionally, in scene 3, the Nurse tells the story of ~~how~~ when Juliet was little, she fell forwards and her husband picked her up and said "Thou wilt fall backwards when thou hast more wit, wilt thou not, Juliet" and told Lady Capulet and Juliet that Juliet said yes. ~~The~~ The Nurse finds it so funny that she repeats herself ~~3~~ three times.

Throughout the play, there are very dirty jokes, mostly made by Juliet's Nurse, such as "Go, girl, seek happy nights to happy days", which means that Juliet should look forward to consummate her marriage with Paris. To add to this, when Mercutio says that "dreamers often lie", it is a pun on the fact that to sleep, you must lay down, and that ~~dreamers~~ dreamers also lie about their dreams.

In conclusion, Shakespeare uses humour in Romeo and Juliet to lighten the mood and to make the audience laugh as plays were ~~one~~ ~~of~~ ~~the~~ one way of entertainment. ~~However~~ Humour was very important in the Elizabethan era as it let the audience interpret in their own way certain phrases, ~~which left the audience~~



This question requires candidates to consider how humour is used in the play. The response considers the humour in the opening scene, Mercutio's Queen Mab speech and the bawdy humour of the Nurse.

In this response, there is a combination of relevant personal engagement with sound knowledge and understanding of the play. The response is focused on the question and relevant support is embedded. AO4 is addressed but further evidence of understanding in relation to this assessment objective as well as closer analysis of language, form and structure could have helped the response to achieve a mark in level 4.

The response fulfils the criteria for level 3 so a mark at the top of the level is appropriate.

18 marks, Level 3



Candidates should try to avoid providing a summary of what they know about the writer and try to select appropriate points for context which support the ideas in the main part of their essay.

Question 13

Explore the significance of the supernatural in *Macbeth*.

This appears to have been an accessible question. The majority of candidates were at least able to consider the significance of the Witches in the play.

Points for AO1 centred on the different reactions of Macbeth and Banquo upon meeting the Witches for the first time, Lady Macbeth's calling on the Witches to give her the support she needs to become merciless, and the influence of the Witches, and their prophecies, on Macbeth's actions as the play unfolds.

There were a number of insightful responses that considered the supernatural in other guises, such as when Macbeth visualises the dagger and the ghost of Banquo, and some responses even considered the supernatural manifestations in nature when the natural order is broken following King Duncan's murder.

The majority of candidates, when discussing context, tended to refer to the interest of James I in the supernatural, including how he wrote a book about witchcraft, and also the general belief in Witches at the time the play was written.

In Macbeth, the Supernatural is one of the most impactful themes in Macbeth. This is because it shows the importance of witches to the play, how it ruins Macbeth and Banquo's relationship and ultimately being the reason for the way in which the play ended.

Firstly, the witches representation. In the Jacobean era, witches were highly feared. The king himself wrote a book called "Daemonologie" which depicted witches as the spawn of Satan and many more negative images about them. William Shakespeare included these witches in order to represent them negatively which would make King James I very pleased. Within the play, the witches are the opening act of the play, so already the feeling of supernatural is very prominent in the play. The first clear example of supernaturality is

the ending of the first scene. All of the witches chant "Fair is foul, and foul is fair: Hover through the fog and the filthy air." The rhyming makes it seem like a spell, very much linked to the supernatural. The witches themselves are given the image of being purely terrifying to the audience members. The witches here are building up the suspense. Not only is this a good representation of the witches being linked to the supernatural but also in Act I scene III, the three witches are chanting again saying "All hail, Macbeth! hail to thee,thane of Glamis!" then "Caedbor!" and "thou shalt be King hereafter". The witches are giving a prophecy to the main character. This use of exclamation emphasises the prophecy being told. This is because the witches seem excited to be telling Macbeth this news. It shows to the audience that maybe the witches are able to predict and control what happens to the characters in the play. This would further draw in more suspense to the audience as they would be worried about what will happen to the King as well as what may happen to Macbeth. Shakespeare

Using witches to represent the supernatural makes the theme of the supernatural much more significant as the actions in which the witches are taking are essentially what influences the remainder of the play. Therefore, the supernatural is significant to the play and by being represented by witches, it makes the supernatural much more prominent to the audience.

Furthermore, the witches prophecy ~~putting the~~ ~~word~~ given to Macbeth as well as Banquo is what ruins their relationship in the end of the play. Firstly, Banquo is told that he himself will not become king, yet instead, his children will. Macbeth however is told only that he will become king himself. This raises suspicion of one another. At first, both Macbeth and Banquo decide that they shouldn't listen to the prophecy. Banquo says "What, can the devil speak true?" The devil refers to the witches and in this scene, Banquo is trying to see what Macbeth truly is thinking in this moment. This is because he is suspicious of Macbeth. Macbeth turns down the

question and they pay no more attention to it. However, later in the play, after Macbeth's ambitions drive him so far to the point of killing the king, Banquo again begins to feel uneasy about what the witches have said. Banquo says "all, as the weird women promised, and, I fear, thou play'st most foully for't." In this scene, Banquo has caught onto what Macbeth has done. The repetitive use of commas further reinforces the idea that Banquo is scared to confess what he believes to be true. After this however, Macbeth kills Banquo in order to stop this from going any further. Macbeth sent murderers to kill both Banquo and his son Fleance, however, only Banquo was killed. This must have been a very tragic scene for the audience, especially for King James I. It was found that a relative of his was named Banquo. Shakespeare represents Banquo as noble and honorable to pay tribute to this, so seeing him murdered in cold blood must have been a sad and shocking moment in the play. The fact that all of this happened due to the prophecy told and the witches' actions go to show how

Significant the role of ^{the} supernatural is to the play is it disrupts the relationship between Macbeth and Banquo.

Finally, it is also what leads to the ending of the play. The Great Chain of Being and the divine right of kings stated that if you were not rightfully appointed the role of king then you should never become king. Due to the supernatural however, Macbeth twisted fate and ultimately became his downfall and the reason why the play ends the way in which it does. The fight for king between Macbeth and Macduff is what ultimately caused the ending of the play. Macduff says "My voice is in my sword: thou bloodier villain than terms give thee out". This is showing how Macduff should be the one on the throne, not Macbeth. Macduff should be the true king here. As well, in the scene before, when young Siward discovers Macbeth he says, "The devil himself could not pronounce a title more hateful to mine ear" And Macbeth replies saying "No, nor more fearful." which results in Macbeth being

called a liar. Macbeth's final moments are heavily impacted by the supernatural. Without the presence of the supernatural to begin with, Macbeth wouldn't have ~~been~~ been so power hungry anyways and would have obliged to the Great Chain of Being. "The devil himself" is also a direct address to the supernatural. This further strengthens its presence throughout the play and makes its importance to the ending even more significant.

Overall, Shakespeare deliberately chose for the supernatural to have such a heavy role on the play as without it, the storyline and the events of the play would not be the same without its presence. It is what made Macbeth's hubris so prominent in the first place, thus leading to his eventual downfall.



This answer sustains a focus on the question and addresses all three assessment objectives, including context, throughout the response. The response considers various aspects in relation to the supernatural and also considers the significance of the supernatural in relation to how the play unfolds.

For AO2, there is close evaluation of language, form and structure throughout the response, often as a way of developing points for AO1. Points made in relation to AO4 are fully integrated throughout the response and support the points that are made in relation to AO1 and AO2. A critical style is deployed and the candidate works methodically through a number of valid, well-developed and supported points.

This response fulfils the criteria for level 5 and therefore warrants full marks.

30 marks, Level 5



For context, candidates could comment on a number of aspects, including:

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

Question 14

How does Shakespeare present Duncan and his son, Malcolm, in the play?

This question appeared to work well and was comparable in performance to question 13.

The more successful responses provided equal discussion of Duncan and Malcolm. The less successful responses tended to focus on the presentation of Duncan, with minimal consideration of Malcolm.

When considering Duncan, responses tended to consider his nobility, how he is presented as misplacing trust in people and how his murder results in the breaking of the natural order. In relation to Malcolm, responses tended to focus on his apparent weakness when he flees Scotland following the murder of his father, his strategic approach in putting together an army to fight Macbeth and how, when Malcolm becomes King towards the end of the play, he brings an end to Macbeth's tyrannical rule.

This question provided candidates with the opportunity to explore AO2 in depth. For example, many candidates considered the language used by Malcolm when he tests Macduff's loyalty, and how Malcolm's language mirrors that of his father.

For AO4, as with question 13, many responses concentrated on the significance of the Divine Right of Kings and how the interruption of the order resulted in disturbances in the animal kingdom and the weather. The more successful responses integrated points for AO4 to fully support and develop points made in relation to AO2 and AO4.

I believe that in this play Shakespeare presents Duncan and his son, Malcom to be heroes. Duncan is Malcom's first son. Malcom has a good heart and Malcom is meant to be taking his father's place, as king one day.

In this poem Macbeth is shown as selfish, but ~~but~~ Lady Macbeth has been manipulating Macbeth (her husband). She is manipulating him by degrading him as a man. Lady ~~Macbeth~~ Macbeth is ~~straightly~~ telling Mac-Beth that she is more of a man than him "I would, pluck'd my nipple from his boneless ~~gums~~ ~~gums~~ gums, And dash'd the brains out, had I so sworn as you have done this". This quote is stating how heartless Lady Macbeth can be.

"unsex me here" Lady Macbeth wishes to be a man because she believes she is more of a man than her husband.

Macbeth was told he can't be de-throned or killed by a woman born human by the witches. ~~Little did he know~~ Little did he know ~~of~~ Malcolm wasn't woman born. Malcolm would be a good king and look out for his people rather than be selfish like Macbeth is.

Over all as the reader I think Shakespeare presents Duncan and his son Malcolm, through out this play as good people who were fit to be king. In my opinion Duncan and Malcolm are full of love and caring people. Malcolm is a hero.



ResultsPlus
Examiner Comments

This is a fairly brief response, which is not fully focused on the question.

On balance, there is just enough evidence of knowledge and understanding for AO1 for a mark at the bottom of level 2. Evidence of understanding in relation to AO2 and AO4 would be required for a mark more securely in Level 2.

7 marks, Level 2



ResultsPlus
Examiner Tip

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

Question 15

How far do you agree with the view that Bassanio is truly in love with Portia in the play?

There were just a few responses to this question. Nevertheless, from the responses seen, it did appear to be an accessible question.

The more successful responses tended to adopt a reasoned approach, considering ways in which Bassanio is shown to be truly in love with Portia and also ways that suggest that he is, perhaps, just pursuing her for her wealth.

Responses considered how Bassanio reveals his intentions in going to Belmont to pursue Portia having just disclosed his financial difficulties, his determination in the casket challenge and how Portia forgives him when she tests his loyalty with the ring.

For AO2, there was some analysis of Bassanio's language when he first describes Portia and the language Bassanio uses when he undertakes the casket challenge.

For AO4, candidates tended to consider the patriarchal society of the time, with Portia's wealth going to Bassanio upon their marriage.

How far do you agree that B is truly in love with Portia?

is { prize
money → lady rich, best. → says ill gives into creation
won't { appreciates humour → not mad abt her lying.
respects her = 'only in B's eyes' game

How far do you agree that Bassanio is truly in love with Portia?

At the start of the play Bassanio is shown to be quite a selfish egotistical character, asking his best friend Antonio for money so that he can woo Portia, because he spent all his money on drinking and gambling, showing him to be quite an immature character, but the fact that Antonio lends money to him, even though some ~~acc~~ accounts may say that Antonio was actually in love with Bassanio and wanted them to be more than

just friends, we know that Bassanio values these friendships especially because strong friendships with Venetian men were highly revered in the Venetian society and sought after.

Some people may argue that Bassanio only wants Portia for her money, which we see from 'In Belmont is a lady richly left' showing how he may just want Portia for her money as ~~it~~ it is a very attractive feature to him, after the first scene, we get a feeling that he may want to marry her just for her money and not actually love, because we know that he spent it all on things that did not need to be spent on. Of course Antonio gives it to him, ~~as~~ he has given money to Bassanio before, and has not received it back, though the line Bassanio claims that he will give it back, ~~as~~ as Antonio has even offered a pound of flesh to give to Shylock for him. To add to the theme of Bassanio only wanting her ~~as~~ for money he goes on, later in the play to call her a 'prize', which shows how he views her as an object, a trophy just waiting to be ~~won~~ won, and does not actually care ~~if~~ about her personality at all, this is further shown in the ~~court~~ court scene when he tells the ~~judge~~ Antonio that he would give everything ~~to~~ 'But like itself, my wife, and all the world, are not with me esteemed above thy life. I would lose all, ay, sacrifice them all here to this devil, to deliver you.' some people

may believe that Bassanio was just saying this to make Antonio feel better about himself, but Bassanio says that he ~~is~~ ^{is willing} sacrifice his own wife, whom he is meant to love unconditionally, so that Antonio would stay alive, further adding to the belief that Bassanio and Antonio have a different type of love for each other, one that for Bassanio means more to him than Portia.

On the other hand, we see how Bassanio actually enjoys the presence of Portia and appreciates her quick wit and her ~~her~~ humor as ultimately ~~she~~ she is ~~is~~ more clever than Bassanio, saving his dearest friend, showing how she values their love and wanted Antonio to survive so that Bassanio would be happy; even though he's taken everything from her, as being a woman in ~~the~~ 16th century Venice means that ~~she~~ once married she'd have everything stripped away from her, all her property would be given to her husband, which is unfair since she manages to bend the very strong Venetian law to get what she wants, and her father wishes to get the man that she wants and such a ~~she~~ clever ~~but~~ educated ~~lady~~ lady should not get all of her property taken off of her and given to the slower witted Bassanio.

Bassanio is also not mad about Portia lying to him and tricking him ~~the~~ into giving his ~~best~~ ring away which for

Portia and Bassanio is a symbol of trust and although Bassanio does give it away he finds the whole ordeal quite ~~how~~ humorous and does not mind that Portia is mocking him, which is a very admirable trait of Bassanio and ~~shows~~ I think shows that their relationship is a true one and is built on trust integrity and honesty. With Bassanio respecting her and her body "sweet doctor, you shall be my bedfellow" shows how much he loves Portia and also wants her to truly like him back, and ultimately was a good husband to her, admiring her humour and how clever she is. She even played a song ~~that~~ where every word rhymed with lead ~~to~~ because she wanted Bassanio ~~to~~ to pick the right box, and he knew her right.

Overall, I would say that at the start of the play Bassanio only wanted her for her money and beauty, as a trophy, but he was quick to learn that she was so much more than that and ~~it~~ would say by the end, he truly fell in love with her, and their relationship was ~~apure~~ pure.



This response takes a balanced approach considering examples from the play of how Bassanio might, and might not, be truly in love with Portia.

The understanding in relation to AO1 is a particular strength, with evidence of understanding of the whole play.

There is relevant comment on context embedded throughout but further, detailed, understanding in relation to context and closer analysis of language, form and structure could have helped to secure a mark at the top of the level.

21 marks, Level 4



Successful responses will integrate points on context throughout.

Question 16

'There is conflict between Christian and Jewish characters throughout the play.'

Explore the theme of religious prejudice in *The Merchant of Venice*.

There were very few responses to this question. Nevertheless, from the responses seen, it was apparent that there was much for candidates to consider in relation to the theme of religious prejudice in the play.

Much of the discussion in the responses centred on the prejudice Shylock experiences as 'a Jew'. There was also some consideration of how Shylock treats Christian characters in the play.

For AO2, there was some thoughtful exploration of Shylock's 'Hath not a Jew eyes' speech and the derogatory language directed at Shylock.

AO4 was dealt with in detail in many of the responses, with consideration of how Jewish people were forced to live in slums at the time Shakespeare wrote the play.

In "The Merchant of Venice" by William Shakespeare the theme of religious prejudice is essential to present both the Anti-Semitic society of the 16th century and how it can affect character's life and their fate.

First of all, Venice is depicted by the playwright as a segregated city where Christians and Jewish people are not on the same level. Jews live in the ghettos and they are condemned because they killed Christ. It can be seen in the play that there is a constant conflict between the characters due to the prejudices, even though there is no concrete reason. Antonio and Shylock's hate for each other is the perfect portrait of how strong the Anti-Semitic society was which ^{then leads} Shylock to want Antonio dead and Antonio to ruin the Jewish's life.

Jess

Jessica, Shylock's daughter, is herself a representation of how Jews were manipulated to hate their religion and to believe the stereotypes. In the play the young girl is led to deny her beliefs and even betray her

father. As a matter of fact, she steals ~~her~~ Shylock's money and her death mother's worthy ring and she elopes with Lorenzo, making Shylock worry.

The conflict and the religious prejudice have their greater description at the end of the play. Apparently Antonio had to really give "a pound of flesh" to Shylock because of their agreement but justice and the lawyers, Portia and Nerissa, do everything to change the trial, making a Christian Venitian win. It shows how, due to ^{the} stereotypes, Christians ~~are~~ ^{were} untouchable and the Jews were the ones who were punished, ^{such as} in this case ^{where} Shylock was forced to deny his religion.

All things considered, "The Merchant of Venice" is a great portrait of Anti-semitic society in England and it shows how these prejudices changed the way of thinking of the characters and their lives: Jews were segregated and ill-treated, people were forced to change themselves to follow love and justice would punish Jewish people even though they had the right to win trials.



AO4 is, arguably, the strongest element of this response. There are a few points to show understanding for AO1, such as the outcome of Antonio's trial and Jessica's elopement.

Further evidence of understanding in relation to AO1 and AO2, in particular, would be required for a mark more securely in level 3.

14 marks, Level 3



Points on context should be relevant to what the question is asking and should be used to support and develop points in relation to AO1 and AO2.

Question 17

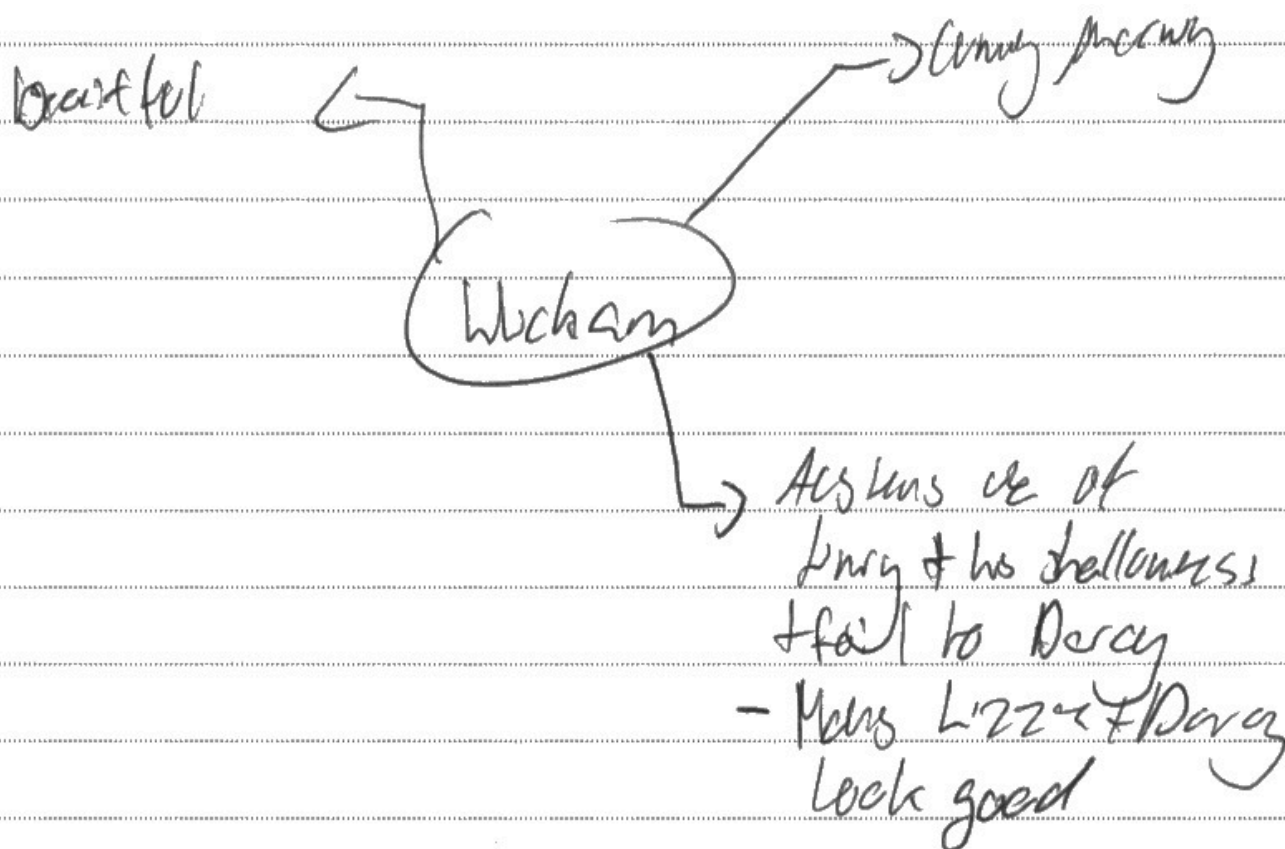
How does Austen present Mr George Wickham in the novel?

This was a generally well-answered question. The majority of responses centred on Mr Wickham's deception of Elizabeth, his relationship with Lydia Bennet and his subsequent marriage to her.

For AO2, comments included the initial description of Mr Wickham and his role in the novel in relation to the relationship between Mr Darcy and Elizabeth.

For AO4, responses tended to consider the attitudes of society at the time Austen wrote the novel in relation to elopement.

The mark scheme exemplifies the range of opportunities to demonstrate understanding in relation to the three assessment objectives for this question.



Mr George Wickham is a character ~~portrayed~~ who changes for the worst throughout the novel. He is used as a symbol for all wrong with society in the Regency era, specifically for men, and used to show the good in other characters.

Initially, Wickham is presented as almost too good to be true. He has ~~beyond~~ the best parts of beauty and 'beyond' the other officers in the regiment, in 'person, countenance, air, and walk'. The story here shows how charming Wickham was, even to a 'stubborn, girl like Lizzy'. ~~the~~ Elizabeth wanted him, and 'almost every female eye was turned'. Wickham represented all the superficial aspects of ~~the~~ marriage market in the ~~the~~ marriage market of the Regency period. He and Lizzy immediately bond, as he only speaks good of people, especially Bingley, someone whom Lizzy hated at the time, calling him 'generous', and making himself to be the victim of 'mistakes'. ~~The~~ Asexual aspect of sympathy is used when he tells her 'Tush' and 'it goes in your path', which makes Lizzy view Wickham as a victim, who can do no wrong.

However, Whicham changes and is revealed to be deceitful and manipulative. Through Darcy's epistolary technique we learn he is 'unwarranted' and 'greedy' and how he 'unhappily deceived' Darcy's younger sister. This terms contrast with how Lizzy ~~is~~ thought of Wickham as 'amiable' 'admirable', when in fact he was ~~not~~ the opposite. Whicham ~~is a~~ ~~the~~ shows the greed and shallowness of a man as he tried to "elope" with "younger ~~to~~ sisters" who were ~~not~~ ^{extremely young, like Lizzy} ~~and~~ ^{multiple} ~~times~~ ^{times}, by Lydia and Georgiana. Lizzy is known to have a 'quickness' ~~not~~ compared to her other 'silly' and 'ignorant' siblings, but even she was tricked into believing Wickham's ~~lies~~ lies. Young women during this time were so vulnerable to men with bad intentions, and so blind to any form of shadowy or new ways. Austen uses Whicham to present how even the worst of men ~~to~~ were normalised and out in society, free to trick young, naive girls like Lydia, who 'affection had brought her into the public at an early age'. This also shows the lack of care for young girls' safety, ~~when all they wanted~~ and the dangerous manipulation people that the natural yearn for wanting to be married could bring.

Austen uses the timing of George Wickham's betrayal to exemplify the good in other characters. Even the omniscient narrator in the novel has a sense of which way the self, not by the readers feel just as betrayed and in shock as Lizzy, when she repeatedly exclaims ~~that~~ with 'this must be false!' 'This cannot be!' 'This must be the grossest falsehood!'. The anaphora used here presents not only the genuine disbelief of Elizabeth, but it reflects the reader's emotions and new perspective of Wickham. Austen's use of revealing Wickham's shallow nature, and his greed for money, ~~is~~ saying 'his chief object was unquestionably my sister's fortune' makes Darcy seem extremely amiable, and not ~~at all~~ 'Abominable' as Wickham once described him. This Wickham acts as a foil as he is one who only focuses on money and economical gain, and climbing the social ladder of the landed gentry, while Darcy is truly 'generous', and 'hard worked'. Mr Darcy also showed selflessness, in helping marry off Wickham and Lydia, saving the 'improbable marriage.' 'In prudent implies it was rushed, ~~is~~ not thought through, and reckless, all things which Wickham is. ~~Darcy's~~ ~~hard~~ Austen gives Wickham a beside character one in contrast with Lizzy, who concerns her pride, and Darcy has



This is a well-crafted and assured response which covers a lot of relevant ground, focused on the question, for AO1. Points are developed and quotation is selected and embedded with assurance.

AO2 and AO4 are not quite as secure as AO1, so, on balance, a mark in the middle of Level 5 is appropriate. To secure a mark at the top of the level, there would need to be further, more developed, evidence of assured understanding in relation to AO2 and AO4.

27 marks, Level 5



There are three parts to AO1:

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

Question 18

Explore the significance of first impressions in *Pride and Prejudice*.

From the responses seen, there were no discernible issues with this question. Responses tended to focus on Elizabeth's first impression of Mr Darcy (and vice versa), Elizabeth's first impression of Mr Wickham and Mr Bingley's first impression of Jane Bennet (and, again, vice versa). There was some discussion of how opinions of some characters do not change, such as that of Jane Bennet, in contrast to the changing opinions of Elizabeth and Mr Darcy about each other.

For AO2, some responses considered, in some detail, the significance of letters in helping characters to see others in a different way. In particular, Mr Darcy's letter to Elizabeth, following his intervention in Lydia's elopement with Mr Wickham, helps Elizabeth to see Mr Darcy in a more positive light.

For AO4, many candidates were able to refer to the original title of the novel, *First Impressions*, and some considered the significance of social prejudice at the time the novel is set.

The title of the novel Pride and Prejudice is based off of the first impressions given by the two main characters.

Mr Darcy is introduced at the ball alongside his friend Mr Bingley, they are contrast to each other as Mr Darcy is described as a "most disagreeable horrid man" whereas Mr Bingley is the opposite "I am quite delighted with him"

Mr Darcy is very prideful and gives off a rude first impression to those at the ball even saying to his friend Mr Bingley "she is tolerable; not handsome enough to tempt me" about Elizabeth Bennet.

The readers' first impression of Mrs Bennet is that she is rude, kind and overbearing, however throughout the novel it becomes noticeable that she is just a mother who wishes to marry her daughters into a wealthy family "and all the others equally well married" in order to secure their financial future.

The readers' first impression of Mr Wickham is that he is a pleasant gentleman, quite the opposite of Mr Darcy, however after it is revealed that he lied about everything, he is seen as worse than Mr Darcy.

The first impression of Mr Collins is that he is a bit strange, desperate and a man of the church. As the novel goes on his mentions of Lady Catherine de Bourgh become constant and his offer of marriage to Lizzy who refuses. Then his offer of marriage to Charlotte Lucas who quickly agrees.

as she believes love is not necessary in the marriage, it is just to secure her financial future as when her father passes away she will be left with nothing due to the laws in that period.

The significance of first impressions in the novel are clear to the reader as the first impressions between Mr Darcy and Elizabeth were prideful, rude and prejudice however these are proven wrong as they fall in love with each other and eventually proclaim it.



ResultsPlus
Examiner Comments

This response considers the initial impressions of characters including Mr Darcy, Mr Bingley, Mrs Bennet and Mr Collins.

AO1 is evidently more secure in this response, with a few relevant quotations selected from the text.

Further coverage of AO2 and points relating to context could have benefitted the response. A mark in the middle of level 3 appropriately rewards the sound knowledge and understanding in relation to AO1 and recognises the gaps in relation to AO2 and AO4.

15 marks, Level 3



ResultsPlus
Examiner Tip

Remember, in addition to AO1 and AO2, context (AO4) is assessed in this section.

Question 19

'Pip wants to become a gentleman to show that he is worthy of marrying Estella.'

Explore the significance of social advancement in the novel.

Although there were only a small number of responses for this question, it was apparent that candidates had sufficient opportunities to demonstrate their understanding in relation to the three assessment objectives.

The most successful responses moved beyond just considering Pip's desire for social advancement but also considered other examples, such as how Pip's sister, Mrs Joe, also wants to advance her social position.

For AO2, points tended to centre on how the story is told from Pip's perspective, which helps readers to understand Pip's desire to advance his social position and his reflections on his journey as he gets older.

There were some interesting points in relation to AO4. Notably, candidates considered the rigid class system of the time.

Great expectations is a novel by Charles Dickens in the form of a bildungsroman, which tells the story of Pip, ~~an~~ ^{an} orphaned boy who is ~~at~~ a poor, orphaned boy who is able to climb the ranks of society by receiving money from an unknown benefactor.

Pip is the character who most benefits from social advancement, as it is in fact the premise of his story. In Victorian times it was England it was common for a poor individual or young person such as Pip to be given money by a benefactor to be able to gain a higher social standing. Nevertheless some people with 'old money' saw this 'new money' as a fraudulent ascent through the ranks, which foreshadows the futility of Pip's attempt to lure in Estella, even when he becomes a gentleman. Furthermore these views also foreshadow the horrible debt Pip falls into ~~at~~ as he is not experienced with money and may

still be children.

Miss Havisham is symbolic throughout the novel and represents Pip's struggles to become and maintain himself as a gentleman. Her cold nature is symbolic of her entire life being paused in time, ~~the~~ after being jilted by Compeyson and her goal to "infect" the male sex. This hyperbole ~~rep~~ shows her need for Estella as a tool to break men's hearts, as she cannot do it herself. This presents Miss Havisham as an obstacle Pip needs to overcome to advance in society, yet even after doing so, he is not worthy of Estella until the fire at ~~the~~ the Satis house ~~will~~ thaws the coldness of Miss Havisham's heart and shows hope for Pip being able to marry Estella.

Estella is a character who similarly to Pip, was made into a higher class by a benefactor, in this case, her adopted mother, Miss Havisham. We later learn that similarly to Pip she has a bad background, and that she is the daughter of a convict. Nevertheless, she was brought up with money from a much younger age than Pip, which allowed her to quietly get married. Her marriage with Bentley Drummle was false, and abusive and

as the ~~custom~~ ^{custom} in the Victorian era, in search of money. She is fortunate and able to gain this without working, whereas Pip puts in much effort ~~to~~ in chasing her and achieving gentlemanhood.

~~Magwitch~~

Magwitch has similar goals to Pip in his advancement in society as he repays him for his kindness by accumulating a large sum of money in Australia, a common occurrence in Victorian England, due to the overcrowdedness of local prisons. In Australia, he farms sheep and sends his fortune back to Pip as a loving gesture to repay his actions when he was a boy. His social climb is ~~the~~ the most honorable in the novel as it is the only one where the result was for someone else.



There are a wide range of points for AO1 in this response, which centres on Pip's desire to advance his social position. The response also considers Magwitch's goal for advancement in society and also Miss Havisham's role in fuelling Pip's desire to advance his social position.

There is evidence of analysis for AO2, such as Miss Havisham's hyperbolic language, although further depth of analysis would be required to merit a mark more securely within level 4. Context is referred to throughout but it is not always developed in a sufficient manner.

There is sufficient evidence for AO1, including personal engagement, for a mark just at the bottom of level 4. Further coverage of points in relation to AO2 and AO4 could have benefitted the response.

20 marks, Level 4



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

Question 20

Discuss the presentation of one character you admire in *Great Expectations*.

From the few responses seen, it was evident that this question performed in a similar manner to question 19. Choices included Joe, Pip, Magwitch and Estella. The more successful responses gave detailed reasons for finding the character admirable, rather than demonstrating more of a general understanding of the character and their role in the novel.

I admire 'Mrs Havisham' in 'The Great expectations'. Her insane personality fascinates ~~and~~ the readers, ~~most~~ and guilt's them into understanding her. Mrs Havisham was left abandoned on her wedding day... a day that is the ~~worst~~^{best} special for a women became the worst for her. Her heartbreak lead her to insanity, and the PTSD (post-traumatic-stress-disorder) is what lead her to be chained to her past. Then too late she realises that she had the keys to the chain thes entire time and that she is the cause for all the pain. ~~Her~~ She changes the clocks, ~~close~~ and shuts out all light, stays in her wedding dress for # 'ten years'. Her hatred towards men brings her to physiologically abuse Estella (adopted daughter) into believing that she should despise all men; "lure them in with your beauty and break their hearts". Pip was the first victim. He was the practise run but his genuine personality blinded him into falling in love

with Estella, though she made it clear that she would only hurt him "deceive & entrap you". Why? ~~That's~~ That's how she was raised. Mrs Havisham's consistent repetition to Pip "Love her, love her, if she wounds you, love her, love her" emphasises her insanity as well as her desperation ~~is~~ for revenge. She believes that because one man hurt her, that all men are evil and she didn't have anyone to teach her otherwise, so ~~to~~ the readers realise that it wasn't her intention to hurt Estella, but to protect her from the same heartbreak. "Someone who hasn't seen sunlight since you were born" shows how long she has been trapped inside. The Satis-house was described as "barred" and had "bars". The semantic field of a prison shows that she was living like a prisoner. At the start she was very evil and had one motive, which was revenge. But once Pip ~~was~~ and Estella grew older, she finally realised that this was ~~was~~ wrong. that she had made a mistake "forgive me", she begged to ~~for~~ Pip, but it was too late. Though she finally understood that she was causing pain this entire time, she was burned and died soon after from the fire accident. She had so much money, so much opportunity. She is the perfect example of 'money doesn't ~~buy~~ buy happiness.'

This ~~is~~ is why I admire Mrs Havisham in
'The Great Expectations'.



ResultsPlus
Examiner Comments

The candidate has chosen to discuss the presentation of Miss Havisham as an admirable character in the novel.

This response makes sound points in relation to Miss Havisham, with supporting quotation. There is also evidence of understanding in relation to AO2, particularly language, such as how Miss Havisham uses the 'semantic field of a prison'. However, opportunities to consider context for AO4 have been missed.

The answer reaches a mark towards the top of level 3. Further evidence for AO2 and AO4 could have benefitted the response further.

17 marks, Level 3



ResultsPlus
Examiner Tip

Form, for AO2, could include:

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

Question 21

How does Hawthorne present Hester as a mother in *The Scarlet Letter*?

There were only a few responses to this question. The responses focused on how Hester is presented as a protective mother to Pearl, such as how she is determined to keep her under her care when there is the possibility that her daughter will be taken from her. Other points included how Hester has to raise Pearl by herself and how she is shown to have a close relationship with her daughter, even when her daughter has left the area. There were no discernible difficulties noted with this question and it was evident from the responses seen that candidates had much to consider in relation to this question.

Nathaniel Hawthorne, The author of the Scarlet Letter, presents Hester as a determined, even though slightly afraid, strict and pious mother, who loves her daughter Pearl tremendously.

Hester gives birth to little Pearl in prison, and then is forced to walk up onto the scaffold with her, the people of Boston publically shaming them both. She realizes that this is real, and that Pearl is a direct symbol of the Scarlet Letter she must now wear, and shields it with Pearl's body, clutching her in her arms. "she clutched her child so fiercely to her breast, it sent forth a cry". From this we can see the regret Hester felt, almost not wanting the child at all, which is sad and morbid, but understandable to an extent, as she daily reminds Hester of the sin she and Reverend Dimmesdale committed.

Another fact that Hester's relationship with Pearl is complicated, is her name. Hester didn't name her after the white, beautiful gem, instead she named her Pearl because she was "purchased with all the had-her mother's only treasure!", and also being of "great price", which creates a parallel between affection and ~~is~~ rigidity Hester shows Pearl.

Hawthorne also tells us that when Hester kisses Pearl, it is not because of love, more to assure herself that her situation is actually real and not just a dream, which shows how Hester lacks motherly affection to Pearl from the start. "not so much from overflowing love, as to assure herself that Pearl was flesh and blood.."

Hester is also quite surprised by Pearl's behaviours, and renders her to be an "imp of evil" and a elf-child, often asking herself: "What is this being which I have brought into the world?", as she is quite frightened by Pearl's fascination with her scarlet letter, as she put "up her little hand, she grasped at it, smiling". She also sees a demonic face in the child's eyes. "but another face in the small black mirror of Pearl's eyes."

This can be a metaphor to motherhood and afraid mothers with newborn children, ^{overall} afraid of what they might do wrong and longing to be the best mothers they can be.

This changes in Chapter 8, where Pearl and Hester meet and speak with the Governor, and Hester realizes that Pearl might be taken from her. "Without question, she is equally as dark as her soul..." "The child shall be well cared-for, -far better than thou canst do for it..." Hester fights with this, showing love for Pearl as she disagrees with giving her up, saying that: "God gave her into my keeping, I will not give her up!", she says that Pearl can be an example of how much she learned from this incident, and that the love she can ~~for~~ give to her is pure and comes from deep within her heart.

This parallel of behaviors is often shown with new mothers, as they struggle to find love for their child, only to find it afterwards, as they realize how much the child means for them.

The instance, where Pearl puts on a scarlet letter of her own, only from the wet weeds of the Ocean, shows us how Pearl admires Hester as an outlaw and wants to be just like her, even dressing like her with the letter, oblivious to its true meaning. "Pearl took some eelgrass and imitated... on her own bosom, the decoration with which she was so familiar on her mother's."

In essence, Hester is presented in the novel as a strong but strict mother, as she threatens Pearl with punishments for disobedience: "Leap across the brook, naughty child and run hither! Else I must come to thee!" Through the strictness and fear of her own child however, Hester is a loving mother who protects Pearl to the fullest, adorns her in the most wonderful and luxurious clothes and cares for her as best as she can.



This response shows a clear understanding of how Hester is presented as a mother in the novel. Focus on the question is sustained, with a range of valid points made for AO1, showing sustained critical style and thorough personal engagement for level 4.

Quotations are selected appropriately to support points throughout the response and reference is made to relevant contextual points. There is some close analysis of language, although more in-depth evaluation, and further exploration of structure and form, could have benefitted the response. The response fulfils the criteria for level 4.

24 marks, Level 4



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

Question 22

Explore the significance of secrets in the novel.

From the few responses seen, it was evident that this question performed in a similar manner to question 21. The responses tended to focus on Arthur Dimmesdale's secret of being Pearl's father, and the impact on him as he hides this from the community, and Roger Chillingworth's quest to uncover the identity of Pearl's father. For AO4, the responses tended to consider the rigidity of the Puritan society at the time the novel is set.

In Nathaniel Hawthorne's novel *The Scarlet Letter*, secrets are very prevalent throughout the plot, as each character appears to hide something. Perhaps, this is done by Hawthorne to reflect how the strict Puritan order influences, even in secret, its inhabitants.

Throughout a majority of the story, Hester refuses to tell who her secret lover is, despite being pressured both by her old husband Chillingworth and the Puritans who punish her with the scarlet letter. Roger Chillingworth is described by the metaphor of a "leech", reflecting how he attempts to suck out Hester's secret, much like how the animal drinks the blood of victims. As for the ~~scarlet~~ scarlet letter, it is a tool of

punishment, an attempt by the Puritans to find out the truth. Although some deem it insufficient, as in the Massachusetts Bay Colony of the XVIIth century, adultery was a crime, not a sin, and was punishable by death, it becomes very symbolic, a metaphor of Hester's guilt and suffering, a permanent sign that she hides a secret.

It is often described using colour imagery, like its metaphor: "the scarlet hue from the flames of the infernal pit", to highlight how revealing and potent it can be. Therefore, the scarlet letter becomes a symbol of Hester's sin and secret, a permanent torture, though the colour red, a symbol of passion, also reflects love and passion.

Another important secret is Pearl, of whom Hester is incredibly fond of, though she refuses to tell her about the scarlet letter, instead giving her a false answer based on the tale of the "Black man" first told by mistress Hibbins, sister of governor Bellingham. In fact, the only time Hester threatens Pearl is when she asks about Hester's secret, showing its importance. As such, due to her association

with the scarlet letter, through the metaphor Pearl was "the scarlet letter enlivened with life"; Pearl becomes another symbol both of her mother's sin and secret. She refuses to approach Hester when she takes off the letter, highlighting her link with it. As an illegitimate child, her existence is tied to that of her parents' adultery, which is often shown "Pearl's inevitable tendency to hover about the enigma of the scarlet letter seemed an innate quality of her being". This is also representative of the secret of love in a Puritan society that valued marriage highly, and where illegitimate children are often taken away. This is shown when Bellingham attempts to take Pearl away, as she is described with the metaphor "elf-child" and "demon offspring", making her seem unnatural, though Dimmesdale intervenes to save her.

Dimmesdale, the minister, also is a man of secrets, who is often jealous of Hester who wears the scarlet letter "so openly upon ~~her~~ your [Hester's] bosom". As the minister, he cannot act so openly, so instead carries

a red A on his chest, which remains permanently hidden, a sign of his "iron link of mutual crime with Hester". Dimmesdale's secret, unlike Hester, appears to gnaw at his conscience, often driving him to ~~suicidal~~ suicidal thoughts, as he cannot bear the guilt of his secret. This pain of the secret is symbolised by the scaffold, which is a trial and obstacle, a hurdle to joy, a metaphor of Dimmesdale's and Hester's secret, as well as an ever present symbol of a looming punishment. This strong symbolism is emphasised by the scaffold's historic significance, ~~as~~ as it is reminiscent of the ones used during the Salem witch trials at the end of the 1600s, when many young women were killed as witches. As such, the scaffold gains an additional ominous significance, a metaphor of Dimmesdale's secret. One night, he climbs atop the scaffold, though finds no strength to admit to his sin.

Chillingworth also psychologically tortures Dimmesdale. They move in together in a widow's house, though this apparent friendship is a ruse by the physician to uncover Dimmesdale's secret and get revenge on both him and Hester. The old Roger is described using a simile, "like a miner searching for gold", showing his obsession with uncovering Dimmesdale's secret, and getting vengeance. This is further emphasised by the metaphor, "the severe and equal integrity of a judge, desirous only of truth". This gives a negative impression of the physician, portrayed as a man obsessed with revenge and discovering secrets, without any compassion. This could reflect the wider negative portrayal of the Puritans, shown as intolerant and extreme, in their theocracy where the Bible was the law.

However, secrets can emerge in the book, particularly at the end when Dimmesdale, atop the scaffold, showing his victory over his conscience, delivers the election sermon. Through this, he reveals the nature of his sin, making his secret public, but in doing so, punishing Chillingworth and getting freedom from his guilt: "one who, in the crisis of acutest pain, had won a victory", showing the "revelation" can be patent. As he stands with Hester and Pearl, they form, through imagery, an "electric chain", symbol of reunion. This shows that, without secrets, they are finally together and happy, showing the Puritans have failed to separate them, helping Hawthorne's denunciation.

Although a tale inspired by a true story, that of Hester Bradford, and based on his dislike that one of his ancestors oversaw the Salem witch trials, Hawthorne, after adding the W to Hathorne to distance himself from his heritage, delivers a patent critique of extreme religion.

The setting of the forest, where Dimmesdale and Hester meet to ~~reveal~~ reveal their secret love, is also symbolic. It is there, with a "flood of sunshine", in the "mystery of the primeval forest", both metaphors, that Hester calms Dimmesdale, gives him joy. The pair have no secrets for each other, and can share the joy of having no secret away from the colony. In this sense, the nature, free and wild, contrasts with the strict colony, symbolised by the governor's strict garden. This is symbolic of the Puritan's rigidity, and freedom of secrets in the wild.

In conclusion, in *The Scarlet Letter*, secrets appear to be very ~~prominent~~ prominent, with both Hester and Dimmesdale sharing and evading due to their secret. As such, Hawthorne has showed here through historical fiction, that secrets were the norm for those who opposed the Puritan regime.



This is a well-crafted and assured response, which covers a great deal of ground. All three assessment objectives are clearly addressed in full and ideas are developed appropriately. Quotation is selected and embedded with assurance throughout the essay. Contextual points are also integrated fully throughout the response and are wholly appropriate.

This response fulfils the criteria for the top level.

30 marks, Level 5



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.

Paper Summary

Paper Summary

- Based on their performance on this paper, candidates are offered the following advice:
- Make sure that time is split equally between the two questions – 45 minutes for each.
- A brief plan at the start could help candidates to think about the range of points they are able to make on their chosen question.
- Remember it is the understanding in relation to the assessment objectives that is assessed, not grammar and spelling.
- Find examples from across the text to support a point, which can help to develop ideas.
- The use of literary terminology can help to ensure focus on AO2.
- The Point, Evidence, Explanation (PEE) approach can help to ensure a mark in level 3 is achieved.
- Remember to make relevant points in relation to context in Section B.

Grade boundaries

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

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

