



Examiners' Report

June 2024

Int GCSE English Literature 4ET1 02R

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June 2024

Publications Code 4ET1_02R_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

'There are many ways in which people are expected to behave, in the community and in the home.'

Explore the significance of expected behaviour in *A View from the Bridge*.

This was a successful question, with many responses achieving marks in the top levels. The more successful responses had an equal balance in focus of AO1 and AO2. However, as seen in previous series, in some of the responses there was more evidence of understanding for AO1.

Responses tended to focus on how men were expected to provide for their families at the time the play is set, how men were expected to behave in a masculine manner and how women were expected to fulfil the role of the traditional housewife. The more successful responses considered the results of these roles being challenged in the play, such as when Catherine wants to take a job as a stenographer and must seek Eddie's approval. Many successful responses contrasted the behaviour of characters such as Eddie and Marco with the less stereotypical behaviour of Rodolpho.

There was also some thoughtful discussion of the code of honour, and the expectation that this should be followed by the community. Some candidates considered how Eddie initially adheres to this, but later, his breaking of the code of honour when he reports Marco and Rodolpho to the Immigration Bureau, leads to his downfall. As part of the discussion, some candidates also discussed the significance of the tale of Vinny Bolzano.

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

- Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8** **Question 9**
Question 10

Throughout the play, the people behave very differently and unexpectedly, as there is a big significance ~~in~~ of expected behaviour in A view from the bridge.

A view from the bridge is about a middle aged longshoreman, helping his wife's cousins illegally stay in America to make money, as his obsession and jealousy over his niece grows, eventually leading to his demise.

In the beginning of the play Eddie expects Rodolpho and Marco to be grateful and not complain about anything as he is saving their lives. "You're saving their lives, what're worrying about the table cloth?" Eddie expects them to be extremely grateful and show nothing but gratitude as he is helping them live.

Eddie however did not expect Rodolpho to behave like that. "He gives me the heeby-jeebies", "His face puffed with trouble" Eddie did not expect Rodolpho to behave like that as he is more 'feminine' like when he sang "paper doll"

Eddie also did not expect Rodolpho to kiss Catherine's hand, making him jealous because of his obsession with her.

- as directly referring to sex was bad when this play was set

Beatrice expects Eddie to treat Lue like a wife

"When am I going to be a wife again ~~to~~ Eddie?" Beatrice refers to intercourse in this

quote, trying to say that she does not feel like a wife as Eddie ~~do~~ doesn't treat her well or as how ~~someone~~ a married couple would be expected to behave.

Catherine expects Eddie to let her be free

~~more~~ "Eddie im not gonna be a baby any more" Catherine wants to take up a job

offer and get married as she is 18

dispire this Eddie acts unexpectedly and shoots down all her ideas because of his jealousy and obsession.

Eddie's behavior at the end of the play opposes the Italian customs.

Like when he reported them for being illegal immigrants in ~~an~~ America. This enrages Marco, eventually leading to Eddie's death.

The behaviour of the characters was a significant part of the play as, it led to the marriage of Rodolpho and ~~the~~ Catherine and also the death of Eddie.



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Examiner Comments

Several sound points are made in this response, including how Eddie thinks both Marco and Rodolpho should behave, and how Beatrice wants her husband to behave. Relevant examples have been selected from the text. A mark in the middle of Level 3 is appropriate.

The lack of evidence for AO2 prevents the response from achieving a mark at the very top of Level 3.

16 marks, Level 3



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Examiner Tip

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

Question 2

How is Marco's relationship with his family presented in the play?

This question appears to have performed in a comparable way to question 1.

Responses tended to consider Marco's motivation for travelling to America in the first place to be able to provide for his family back in Italy. Many responses focused on how Marco protects his brother, particularly in the boxing scene with Eddie, and his reaction to the news that Eddie has reported him and his brother to the Immigration Bureau, particularly the impact it will have on his family. There were also some thoughtful responses that explored how Marco trusts his wife completely, even when Eddie tries to doubt her trustworthiness.

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

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

Chosen question number: Question 1 Question 2 Question 3
 Question 4 Question 5 Question 6
 Question 7 Question 8 Question 9
 Question 10

In the play, A View from the Bridge, Marco's relationship with his family is presented as strong, trustworthy, and loyal. Marco is first introduced in the play as Beatrice's ~~intended~~ ~~unacknowledged~~ cousin who comes to America for work. He is accompanied by his brother, Rodolpho, and the two are seen to have a close bond.

The relationship between Marco and Rodolpho is presented in the play as brotherly love. Marco is often seen being protective over his little brother. An example of this is in act one, when Rodolpho says, "I am also a singer". He then proceeds to sing a song called 'paper doll'. Eddie grows uncomfortable and tells Rodolpho to stop. Marco, immediately noticing, tells Rodolpho "you'll be quiet" and Rodolpho nods ^{listening} ~~to~~ to his brother. Further into the act, as Rodolpho's relationship with Catherine gets deeper and Eddie feels threatened, Eddie and Beatrice suggest teaching boxing to Rodolpho. When Eddie strikes Rodolpho across the face, Marco ~~immediately~~ suggests picking up a chair to

Eddie. As Eddie has just recently embarrassed his brother, Marco's protective instincts arise. Marco lifts the chain effortlessly, while Eddie tries to, he struggles profoundly. Marco, as he lifts the chain, is face to face with Eddie, the chain is raised like a weapon over Eddie's head. This scene presents Marco's loyal and protective brotherly love and bond with his brother, Rodolpho as he does this as revenge for Eddie defaming Rodolpho. This scene represents a battle for masculinity, who the stronger one is of the two and it is proven.

Marco is an Italian man who is seen to move to Red Hook, New York in search for a job. When he is first introduced, he mentions that he is married and "[he] has three children". He also says, "The older one is sick in his chest". Marco is here in Red Hook to earn money to send to his family. "I want to send ^{right away maybe twenty} ~~them something next~~ ^{dollars} ~~week already~~". He says happily. His relationship with his family here is presented as loving and caring as he is here to provide for his children. He is seen as daring, moving away from his little children and wife, ^{knowing} ~~that~~ the risks and distance may ruin the bonds and dynamics of his family. However, this is later discussed when Beatrice asks if Marco's wife is "gettin' the money all right?". He says yes, but ~~also~~ mentioning that she used the money to buy medicine for his son. "I'm lonesome" he adds. "But I will go home" he

measures. They then converse about Marco's wife. "she understand Everything" he says as he blushes. His blushing highlights his feelings for his wife, presenting a love-filled relationship between him and his wife. Eddie jokes about Marco going back to discover 'extra' kids, implying that his wife may commit adultery. Marco immediately responds to him, saying that, 'the women wait'. This shows the readers that Marco trusts his wife, presenting his family relations to be loyal and trustworthy.

Marco's family in Italy are struggling. This is pointed out a few times during the play. For example, during an argument between Catherine and Rodolpho, Rodolpho says, "My brother's babies cry they give them water, water they boiled a bone". This suggests that they are so deep in poverty that they are unable to afford basic necessities such as milk and fresh water for their babies. Marco's decision to move to America to earn for his family presents a hardworking, strong-willed man who will do anything for his family. He is seen to put them first. They are his main and first priority.

In summary, Marco's relationships with his family are presented as loving, protective, loyal, trustworthy, and important to him. He will do anything for his family. Marco's relationships range from him and his brother, to him and his wife, and him and his children, all of which are seen to be extremely loved by Marco.



A range of points have been made in this response, demonstrating thorough knowledge and understanding of Marco's relationship with his family in the play. The relationship between Marco and Rodolpho is considered, as well as Marco's relationship with his wife and children. Fully relevant examples support the points made.

AO2 is rather implicit in this response through the interpretation of the quotations selected from the text. Closer analysis of language, form and structure would be required for a mark at the top of Level 4.

22 marks, Level 4



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 3

What kind of mother is Mrs Sybil Birling shown to be in *An Inspector Calls*?

There were some particularly successful responses to this question, which tended to explore how Mrs Birling continues to treat her son and daughter as children, even though they are adults. Her controlling nature was explored, as well as her refusal to accept responsibility for her actions in direct contrast to how both Sheila and Eric do accept responsibility by the end of the play.

There were also some particularly mature responses that considered how Mrs Birling tries to mould Sheila into following her example and accepting 'her place' in society, such as how Mrs Birling attempts to encourage her own daughter to turn a blind eye to Gerald's infidelity.

The less successful responses tended to provide a plot summary, relating to Mrs Birling, instead of drawing out appropriate points linked to the focus of the question.

As seen in previous series, and in responses to other questions on this paper, AO1 tended to be stronger, with many of the responses needing more focus on AO2 to achieve a higher mark. Nevertheless, there were some interesting points made in relation to AO2, including how Mrs Birling remains a static character throughout the play, seemingly failing to learn anything from the Inspector's visit, and, therefore, appearing to be a poor role model for her children.

Chosen question number:

Question 1

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

Question 9

Question 10

~~Sybil Birling is presented as being quite antagonistic in the~~
In an Inspector Calls, Sybil Birling ~~is~~ has shown to be quite a Controlling mother. In Act one, when everybody was having dinner, Mrs Birling appeared distant toward the other family members, and Gerald, as she didn't talk much ~~at intervals~~ and only started drinking after Mr. Birling's suggestion; ~~stating that she considers herself better than the others.~~
Most of her dialogue involves commenting on ~~status~~ Sheila and ~~Eric~~ Eric's speech, like "What an expression! Sheila... things you girls ~~pick up~~ pick up these days." and "Now stop it, you two". The commanding tone of Mrs Birling ~~is~~ ~~is~~ similar to those used by a teacher ~~when~~ - shows that she ~~has~~ ~~high expectations for the children~~ ~~really~~ wants ~~the~~ ~~child~~ Sheila and Eric to follow her orders like students following ^{her} teacher's orders, presenting her as being quite strict with her kids. ~~The~~ Moreover, ~~the~~ the phrase "things you girls pick up these days" ~~distances herself~~ further ~~some~~ separates herself from ~~sheila~~ others, like she's special, she's superior, making her seem quite unapproachable for a mother.

~~write~~

As the play progresses, ~~the~~ Mrs. Birling ~~she~~ starts becoming ~~patriarchal~~ patriarchal, ~~obvious~~ and obviously protective of Eric. Though this behavior can be observed at the beginning, it is ~~amplified~~ amplified as the story goes on. When the inspector mentioned that Eric has been drinking too much, she immediately rebuts saying 'he's only a boy', and when Sheila's trying to ~~be~~ prepare her for ~~the~~ inspection, she strongly refuses her, ~~and describes her~~ ^{describing} as 'over-excited'. ~~And she refused to go.~~ On the other hand, when she realized that she accidentally put the ~~blame~~ ~~on her~~ blame on Eric, she immediately apologizes, and ~~becomes~~ she starts defending ~~for~~ for Eric, saying 'you're not that type' and 'I ~~was~~ never dreamt'. The contrast between her attitudes at Sheila and at Eric clearly portrays her as ~~some~~ ~~a~~ a mother who would always favor her son regardless of the circumstance, a bad ~~parent~~ parent ~~to~~ to many people, as parents are expected to ~~be~~ ~~to~~ treat each child fairly.



AO1 is sound in this response, with relevant points about Mrs Birling as a mother including how she is shown to be 'quite a controlling mother', how she is 'distant' and how she becomes protective of Eric as the play progresses.

There is sound understanding for AO2, which is generally used to support the points made in relation to AO1. Points include Mrs Birling's commanding tone and the contrast between Mrs Birling's attitude with that of Sheila and Eric, her children.

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

16 marks, Level 3



Candidates are advised to spend 45 minutes on Section A.

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8 Question 9
Question 10

Plan: Para 1: Traditional Women → Inferior.

Para 2: Snobbish / ~~Hypocritical~~ / Bossy

Para 3: Hypocritical.

Para 4: Stubborn / intransigent.

The play *An Inspector Calls* was written by J.B. Priestley and published by 1945, which set the scene in 1912 England.

It revolves around the celebratory ~~at~~ night of the Birlings that was interrupted by an inspector and lead to a disastrous finding of ~~death~~ everyone causing death of a girl. Within the play, Priestley portrayed the mother of Eric and Sheila – Mrs Sybil Birling as a typical traditional women ~~at~~ during that period and is snobbish and bossy ~~at~~ over the other family members. She is also hypocritical in not taking responsibility and is overall stubborn in the end as a representative of the older generation.

Firstly, Mrs Birling was described as ~~trad~~ traditional

towards the gender roles of women in the Society. ~~As the playwright~~ ~~written as the first app~~ ~~even not appearing~~ ~~at audience~~, When her daughter Sheila is questioning her ~~frustration~~ ^{frustration} for not ^{doesn't} accompanying her, she comforted her, but stated that when "[She'll] married [she'll] realize that men with important work to do sometimes have to spend nearly all their time and energy on their business." and ~~she~~ stated that "[she'll] get used to that, just at since Mrs Birling had the same experience — "just as I did." The declarative sentence and statement showed that the thoughts and believes Mrs Birling had is that women should be ~~dismissive~~ ^{submissive} and subservient to her husband. And the ~~fact~~ ^{reveals that} fact that the euphemism used in this sentence ~~is~~ Mrs Birling may know that Gerald probably betrayed Sheila, but she is trying to ignore the regret of Gerald to Sheila. ~~is~~ Through her act, she is ~~not~~ intending to turn her own daughter to the standard women at the time. The audience may be shocked by the act of Mrs Birling of not only herself so submissive, but trying to turn her daughter as well. ~~For~~ ^{declare} The ~~excuse~~ that she made leading Sheila out of the ~~room~~ room and "go into the drawing-room", to "leave" the "men" to discuss about aspects ~~about~~ like politics and businesses. The juxtaposition between the men and women made a stark contrast to the audience that ~~is~~ Mrs Birling is the one who tries to promote the

division and distance between the genders. And the fact that it is so normal, ^{that no one disagrees} further mirrors the gender norms of women inferior and had no rights than men at the time. The playwright's intention was to critique the kind of neglect and disdain on women and tries to let the ~~see~~ audience feel ~~that~~ the unfair and inequality within and ~~avoid~~ promote the rights of women in society.

Further, Mrs Birling was a bossy mother, who was described right at the beginning of the play. In the stage direction that "she is her husband's social superior" it reveals the fact that Mrs Birling is ~~a~~ socially \neq above ~~the~~ his husband, and acts as \neq the demander for her husband's action in real life, as Mrs Birling is higher class of her husband and had elite education which has a behaviour that is considered more "elegant" and "correct" by the society at the era. The imperative of "Now, stop it, you two" further accentuates the snobbish and haughty nature of Mrs Birling, that she is correcting others behaviour in what to be considered "higher class". ~~The constant repetition~~ ^{The idea of correcting} others and blaming others on the table for the reputation of the family, ^{as} well demonstrator through the constant repetition of the stage direction "reproachfully". Priestley masterfully alludes in the character's actions that

her nature is snobbish and demanding. Inset and others to be high standard. She is viewed as a strict mother as she constantly corrects your mistakes from her standard. And it gives the audience the impression of being stressed as if ~~every~~ they imagine themselves on one of the family members. But ~~at~~ everything they do seems to be wrong, emphasizing ^{and fearing} the bossy character.

What's more, she is hypocritical. When she heard the story of Eva, she seemed not to be guilty. But still ~~she~~ imposed her dismissive and disdainful ^{tone} ~~style~~ on the girl ^{exclamatory} saying that "girls of that ^{sort} ~~class~~ would ever refuse money!", she ~~also~~ states that "girls of that ^{class} ~~sort~~" like Eva, the middle-class girls is greedy and avarice to money, and expresses her disdain. However, the ~~is~~ ~~is~~ dramatic irony that Eva did reject the money from Eric made the saying of Mrs Birling ridiculous. She looks down on the middle-class girl only because they are lower class than her, revealing her hypocrisy and ~~self~~entitlement. Her title of the head of the "Brumley" Women's Constitution is only a ~~is~~ title for her vanity. And ~~the~~ her damning of looking for the "father of the child", "it's his responsibility" further underscores the hypocrisy as ~~the~~ ~~the~~ father of she is not accepting the responsibility but yet discovering the father to be Eric to change her mind. The ^{playwright} ~~writer~~ leads to

hatred ^{from} ~~of~~ the audience ~~to~~ to the character and the middle classes that they are not carrying the people that are lower class than them. Since the drama is set in theatre, and mostly middle classes people watched, the light shined on the disgusting and evil face of the hypocritical mother led to contemplation of the audiences, of whatever they have done before may have cut the same with Mrs Birling, the hypocritical mother.

Lastly, she is stubborn. ~~the~~ After Inspector's leave, her saying of "[triumphantly] Didn't I tell you?"; ~~reveal the~~ the stage direction of triumphantly reveals her pride and ego of those not been true and their reputation won't be affected. Along with the rhetorical question mirroring the immense outburst of joy and exhilaration that she've got. ~~And the~~ It is further reinforced by the rhetorical question, "Well, why shouldn't we?" to ~~the~~ the question and blame of Sheila. It ~~is~~ sheds light of her coldheartedness and not willing to change. ~~As the - she acts as a dramatic foil~~ It made the audience feel frightened and shocked by knowing that they've killed an innocent girl but pushing the blame ~~on~~ all on the dead girl with no single

younger generation, revealing ~~but~~ the intransigent of the older generation. It is used as a critique of and warning by the playwright of ~~not~~ the wrong way of being of and consciousness of people that we should not be.

To sum up, Mrs Birling was being portrayed as the traditional, bossy, hypocritical and stubborn mother by Priestley.



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Examiner Comments

This candidate makes a masterful and assured job of exploring Mrs Birling as a mother in the play. There is consideration of how Mrs Birling conforms with the 'gender roles of women in the society', how she is a 'bossy' mother and how she is shown to be a hypocrite.

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

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 4

Mr Birling: ‘... I’m talking as a hard-headed, practical man of business.’

Explore the importance of business and making money in the play.

From the responses seen, candidates engaged well with this question.

Many candidates considered the obvious desire of the Birlings to make money, evident in the description of the Birlings’ large house, their luxurious furniture and the opinions of the Birlings and Gerald Croft of people who do not share their level of wealth. Other points included Mrs Birling refusing to give money to Eva/Daisy as part of her work for Brumley Women’s Charity Organisation, and the irony of this in relation to Eva/Daisy needing money for her and her unborn child (Mrs Birling’s grandchild), how Mr Birling is angry with Eric for stealing money from him, and how Eva/Daisy refused to take money from Eric.

For AO2, many candidates considered the influence of a character’s desire to make money on how they are presented in the play, such as the ‘hard-headed businessman’ Mr Birling. A number of candidates also considered the capitalist views of the Birlings and Gerald and contrasted these with Priestley’s socialist views, as voiced by the Inspector. Many candidates provided analysis of the Inspector’s speech, warning of the need to provide for everyone in society, contrasting this with Mr Birling’s view that ‘If you don’t come down sharply on some of these people, they’d soon be asking for the earth’.

For some candidates, the comments on language could have been more developed and used more securely to enhance the argument being presented. In order to achieve a mark in the higher levels, candidates should be reminded of the need to select appropriate references from the text and provide a close analysis of the language used.

Similar to responses to other questions in Section A, there was some imbalance in addressing the two assessment objectives and there were some Level 2 responses which provided narrative detail without comment on language, form or structure for AO2.

A few candidates unnecessarily explored context. Whilst some candidates used points on context to build arguments relating to the question for AO1 and AO2, candidates should be reminded that AO4 is not assessed in this section of the paper.

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8 Question 9
Question 10

'I'm talking as a hard headed, practical man of business' This quote signifies the importance of business and making money in the play, because in the 1900s wealth was important because of the Wall street crash and the great depression.

Wealth was something superior, so Mr Birling saying 'practical man of business' shows how many Business men there were and that ~~the~~ Mr Birling said 'practical man' shows that he is not the only business man there is out there.

The whole ~~play~~ ^{play} is revolved around the importance of businesses and making money as there is a social hierarchy list, If you are a Factory worker or a member of the working class

Then you are in the lower class (workers of factories), If you own a factory you are middle class so you are superior to the working class, and if you are in the higher class you have wealth, health, money, fame and respect so you are superior to the middle class and the lower class.

Mr Birling is in the Middle class. But he married Sybil Birling because of her wealth and ^{status} it will give Mr Birling superiority over others.

The Birlings own a factory which shows they are in the middle class and that they are still living a happy life because of Mrs Sybil's wealth and status shows that she is well respected by people because of her being in the upper class.

In conclusion the importance of business and making money in the play is portrayed by various amounts of quotes.



This is a fairly brief response, with the focus on AO1. The candidate uses the quotation from the question as a step into the answer, which is an acceptable approach.

There is 'some' knowledge and understanding of the play, which is the key descriptor for Level 2. The answer does drift into providing contextual detail, which is not assessed in this section of the paper.

On balance, there is enough evidence of knowledge and understanding for a mark in the middle of level 2. Further evidence of understanding in relation to AO2 could have benefited the response.

10 marks, Level 2



If there is a quotation in the questions, candidates can use this as a step in.

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
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Question 10

~~Priest~~ Priestley successfully suggests the importance of business and making money in the play by having Mr Birling, a capitalist business owner ~~in which~~ to present the ~~is~~ difference between ~~older generation~~ how older generations think, as well as the younger generations.

In the beginning of the play ~~Mr Birling had~~ The Birlings and ~~the~~ Gerald had dinner ~~because~~ because of ~~the~~ Gerald and Sheila's engagement. ~~Mr~~ Mr. Birling had chose the arrangement for Sheila to benefit himself ~~and~~ and his business as ~~Gerald's~~ ~~for~~ Gerald and his parents are a owner of a rich company. Mr. Birling shows respect towards Gerald and his parents when mentioning them as "Lady Croft" which ~~is~~ implies how "Lady" is used for higher social class. Mr Birling had ~~is~~ no empathy towards ~~the~~ his workers as Eva, who had just committed suicide had a low wage which ~~is~~ was not

enough for basic human needs. She had asked Mr Birling if it was possible to raise their wages by a very small amount. "They wanted the rates raised so that they could average about twenty-five shillings a week. ~~I~~ I refused, of course" ~~The~~ Twenty-five shillings was very little in the Edwardian era and ~~to~~ ~~the~~ Mr. Birling's ~~that~~ self-centered and narrow-minded personality had "refused" ~~thought~~ their small desires. This implies how he does not care about people that are ~~to~~ in ~~the~~ a lower social class than him or how they are living. ~~the~~ The audience would ~~not~~ feel pity for ~~the~~ Eva and ~~Mr Birling~~ ~~is~~ then ~~the~~ the workers in ~~that~~ ~~the~~ 1912 ~~that~~ that had been treated harshly without care.

Mr. Birling then shows how importance ~~to~~ business is for Mr. Birling ~~as he~~ ~~as he~~ ~~brags~~ as he ~~is~~ would not admit ~~that~~ ^{that one of the} ~~the~~ reasons for Eva Smith's death was him involved. He fights the inspector with his words after the inspector says "It's ~~at~~ my duty to ask questions." he says "well, it's my duty to keep labour costs down". This ~~shows~~ conveys the capitalist attitude that Mr Birling has, and his selfishness which makes the audience feel frustrated and uncomfortable. He then states the "unsinkable Titanic" which emphasises dramatic irony towards the audience as they know ~~the~~ what would happen to the Titanic. Furthermore, ~~he shows the~~ ^{Priestley} ~~Statesman~~ shows

how women could not contribute to ~~the~~ economic activity as much as ~~the~~ men could, because of ~~the~~ ~~the~~ the ~~stereotype~~ stereotype they get as they were ~~the~~ "meant" to be ~~housewife~~ housewives or prostitutes at that time. This is shown with how Mr. Birling treats Edna ~~and~~ ~~uses~~ ~~her~~ which he shows no respect for. & Mr Birling uses Sheila for benefits with his business which implies to how he ~~the~~ only wants to make profit.

In the end of the play, when ~~Mr. Birling~~ Gerald had found out that the Inspector was fake, ~~he was~~ ~~very~~ Mr. Birling was ~~happy~~ ~~was~~ enjoying the fact that he was ~~not~~ ~~guilty~~ ~~and~~ ~~they~~ would not be turned in to the police. "By Jingo, a fake" ~~shows~~ ~~to~~ implies how insensitive Mr. Birling is and the other older generation as to how ~~there~~ ~~was~~ they had just received horrible news and ~~the~~ the Birlings collectively killed Eva, ~~the~~ Mr. Birling ~~was~~ ~~happy~~ ~~that~~ ~~the~~ ~~Inspector~~ ~~was~~ ~~false~~ had not felt guilty at all ~~and~~ and only cared about his reputation to others. Gerald too, had ~~an~~ a mindset of the older generations as he casually pulled out his ring to Sheila again, saying "Everything's all right now. Sheila." This emphasises to how the younger generations ~~a~~ would be able to change the society ~~to~~ than older generations, as ~~the~~ Sheila and ~~the~~ Eric had regret and felt guilty for their actions, not thinking about their father's business or their own

reputation. The audience would perhaps agree with the younger generation, by the way they act ~~be~~ towards society. ~~Overall,~~ The older generations, especially ~~Mr. Birling~~ showed us the imp: ~~Shakespeare~~ Overall, ~~Mr. Shakespeare~~ ^{Priestley} ~~has~~ shows the importance of business and making money ~~in~~ in the play ~~be~~ shown by Mr Birling's attitude of how he wants to make as much profit as possible, ~~however~~ ~~:~~ Contrasting the younger generations which could change the views of society and ~~be~~ have a socialist attitude.



ResultsPlus
Examiner Comments

This is a detailed response that focuses on the question. A range of points are made in the response, which focuses on the importance of business and making money 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 on level 5. AO1 is particularly secure in this response. Further evidence of understanding, in relation to AO2, could have helped the response to achieve a mark more securely within the top level.

25 marks, Level 5



ResultsPlus
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 5

How does Christopher change in *The Curious Incident of the Dog in the Night-time*?

There were no responses for this question. Nevertheless, the mark scheme sets out the full range of opportunities for candidates to be able to address the two assessment objectives assessed in this section of the paper.

Question 6

'Many of the events in the play take place as a result of the separation of Mr and Mrs Shears.'

Explore the significance of broken romantic relationships in the play.

There were no responses for this question. Nevertheless, the mark scheme sets out the full range of opportunities for candidates to be able to address the two assessment objectives assessed in this section of the paper.

Question 7

Discuss the significance of the attic in *Kindertransport*.

There were just a few responses for this question. Nevertheless, from the responses seen, it was clear candidates engaged well with this question, and it proved comparable to question 8.

As all of the action on stage takes place in the attic, there are examples throughout the text that candidates could consider for both AO1 and AO2. The responses tended to consider how the attic is a place representative of the past in the play, with Eva/Evelyn storing her belongings from her childhood there. There was also discussion of how, as a result of Faith's finding out about her mother's past in the attic, it is central to the unfolding drama. AO2 was a particular strength in the responses, as is evident from the example below.

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8 Question 9
Question 10

The attic is significant in the play *Kindertransport* by Diane Samuels as it is a symbol for ~~the~~ Eva/Evelyn's past trauma.

In the first scene, Eva was in a ~~that~~ 'Dusty storage room filled with crates, bags, boxes and some dusty old furniture,' ~~this~~ this scene then parallels to the modern times where Evelyn opens the key to the attic with Faith. The non-linear structure of the play ~~as~~ as well as the opening of the door with a key while these two mother and daughter duos ^{are} in the same attic ^{coexisting on stage} with different ~~era~~ clothes from their respective eras, ~~the crates~~ invokes the reader's curiosity at the two parallels. The ~~key~~ ~~also~~ opening of the door also foreshadows the locked memories of Eva/Evelyn because the stage directions mentioned Eva first and the person opening the door ^{with a key} was Evelyn. This also ~~indicates~~ indicates a connection between Eva and Evelyn.

Throughout the play, the attic was one of the main settings ~~of~~ of the play where the plot ~~issues~~ issues. The play starts off in the attic and ~~ends~~ ends with ~~Evelyn~~ Evelyn, Faith and Lil

breaking the fourth wall from the attic. The attic is an important symbol throughout the play because of its significance for Eva/Evelyn and the fact that it was where Evelyn stored all her past belongings and memory of her past as Eva. Faith ^{then} discovers toys, books, letters, as well as photographs of Eva Schlesinger in the attic ~~because~~ and solves the mystery of who was Eva there as well. The fight with her mother, Evelyn also uses the attic where Evelyn locks herself up in the attic.

Furthermore, the ~~locked up attic~~ ^{and the key} attic is a key motif in the play. Evelyn tells Faith "Come on out and I'll lock the door." The use of the word 'lock' ~~suggests~~ portrays how Evelyn uses the attic to lock up her past ~~emotion~~ and resentment and her identity as a Jewish German girl. The ~~use of the~~ attic could also symbolise Evelyn's mind in which she contains her past identity and locks it away with the 'key'. The use of imperative ^{verbs} in the dialogue ~~also~~ also suggests how the attic gives Evelyn ~~control~~ ^{a sense of stability} over herself and control over herself as she ~~dismisses~~ ^{in a confined space} dismisses her past trauma, struggling to keep it from influencing her as a person in the modern times.

In conclusion, Diane Samuels use the attic in KinderTransport as a key motif, symbol and ~~the~~ setting where the plot revolves around to give ~~the~~ the audience a ~~bigger~~ ^{better} understanding on ~~how~~ how ~~Evelyn~~ ^{for faith} ~~loses~~ her past identity, Evelyn/Eva's trauma and how ~~it~~ ^{the discovery} affects ~~Eva's daughter~~ Evelyn's daughter ~~and~~ affects ^{their} relationships by the use of language, structure and form.



There is an air of confidence in this response, which begins to show thorough knowledge and understanding of the play. Points for AO2 include the use of motifs, the non-linear structure of the play and consideration of the stage directions. The points are not explored in much depth, which prevents the response from being awarded a mark more securely in Level 4. However, there is evidence of thoughtful engagement, such as how 'Evelyn uses the attic to lock up her past'. There is sufficient evidence for a mark of 20, towards the bottom of Level 4.

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 8

How is the adult Evelyn presented in the play?

This was another successful question, although there were only a few responses.

Responses tended to consider how Eva's/Evelyn's separation from her parents and past life has a lasting effect on her as an adult, impacting on her relationships with others, particularly the relationship she has with her daughter, Faith. There was also discussion of how, as an adult, Eva/Evelyn rejects her birth mother, Helga, when she asks her to go with her for a new life in New York.

The responses were generally successful in their coverage of both AO1 and AO2, and candidates should be congratulated for carefully considering the staging of the play when considering Evelyn's character as an adult, such as how she is shown to be obsessively cleaning (with some candidates suggesting this is Evelyn's way of cleansing her past).

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8 Question 9
Question 10

The adult Evelyn is presented very differently than child Evelyn. Her whole personality has changed, and the way she acts has also changed.

The child era was very closely related to her mother and father. However, she had to move away to England without them. After that encounter, Evelyn saw her mom only once and her dad had been sent to ~~Mauthausen~~ Auschwitz. She ~~considered~~ ~~the~~ The Adult Evelyn considered her adopted parents as her real family now and she completely became part of London.

The adult Evelyn didn't like her past at all. She even changed her name from Ene to Evelyn. She learned the English language and she completely forgot about her mother tongue. Any relationship she had with Germany, she cut it off. She even goes to say "Germany spat me out, England took me in. I love this place."



ResultsPlus
Examiner Comments

This fairly brief response has been rewarded for the points made in relation to AO1. Rather general points have been made, such as how Evelyn's 'whole personality has changed' since she was a child, and the response would have benefitted from specific examples from the text.

A mark in the middle of Level 2 appropriately rewards the response for the coverage of AO1, whilst recognising the gaps in relation to AO2.

9 marks, Level 2



ResultsPlus
Examiner Tip

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

Question 9

Explore the theme of bravery in the play.

There were no responses for this question. Nevertheless, the mark scheme sets out the full range of opportunities for candidates to be able to address the two assessment objectives assessed in this section of the paper.

Question 10

Discuss the significance of Simon and Jane Pilkings in *Death and the King's Horseman*.

There were no responses for this question. Nevertheless, the mark scheme sets out the full range of opportunities for candidates to be able to address the two assessment objectives assessed in this section of the paper.

Question 11

'How does Shakespeare present Friar Lawrence in *Romeo and Juliet*?'

In answers to Question 11, candidates were clearly familiar with the character of Friar Lawrence.

Many candidates considered how Friar Lawrence gives Romeo advice, how Romeo confides in Friar Lawrence and seeks his counsel when he is in need, and how the Friar attempts to help both Romeo and Juliet throughout the play. There was also some thoughtful consideration of how the Friar ultimately feels responsible at the end of the play for the deaths of Romeo and Juliet.

There was also some thoughtful analysis of how the Friar has good intentions when he agrees to marry Romeo and Juliet and how he warns 'These violent delights have violent ends'. Some candidates even explored how, prior to the Friar's revealing of the truth of what happened to Romeo and Juliet at the end of the play, he tries to flee, indicative of his lack of courage.

The less successful responses to this question provided a summary of the plot picking out parts relevant to the Friar, with limited evidence of AO2 and AO4. The more successful responses wrote effectively and with an analytical view – the best of these considering the friar's dramatic significance to the unfolding tragedy.

A difficulty here, as in other questions on this section, relates to the variable use of AO4 context points by candidates. The best answers referred to the environment of the time Shakespeare wrote the play, particularly the atmosphere of deep suspicion felt towards Catholic priests. Candidates used this idea to comment on how the Friar may have been seen as an unreliable confidant and even a reckless influence on Romeo and Juliet.

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

In 'Romeo and Juliet' Shakespeare present Friar Lawrence as a true man of god and who follows the gods teachings. Throughout the play Friar Lawrence takes sides with Romeo and Juliet's love, which he thinks will bring the Capulets and Montagues houses together; but only in End, to find out that his doings brought ~~tragedy~~ tragedy as Both 'star crossed lovers' died in the End, which also influenced ~~both~~ both houses to become one.

Friar Lawrence is a father figure for Romeo, as he helps Romeo get married to Juliet who Romeo is in love with and who is a Capulet. He tells Romeo to bring Juliet so he can marry them together as shown in 'Young waverer, come go with me, In one respect I'll thy assistant be.' Friar Lawrence gets them both married but with the hopes of bringing the two houses together, to stop this wretched feud which has been haunting Verona for ages.

Later on in the play, Romeo is banished by the Prince as a sign of mercy over him, for killing Tybalt as said in

'Immediately we do exile him hence' by the Prince. Friar Lawrence tries to find a solution for Romeo's banishment but fails to. Later on, Friar Lawrence devises a plan with Juliet to escape with Romeo, after Romeo has left Verona. Friar tells Juliet to take a potion with her and be gone as it would help fake her death and can escape with Romeo, as shown in, 'Hold, get you gone, be strong and prosperous in this resolve; I'll send a Friar with speed To Mantua, with my letters to thy lord.'

Friar Lawrence is presented as a cupid who brings 'star-crossed lovers' together but with the aim of also bringing two feuding houses together which leads to a tragic death of both lovers. As Romeo finds out that Juliet is dead, he heads to Verona after getting his hands on ~~poison~~ ~~potion~~ ~~poison~~. However, he encounters Paris and ends up killing him, and after looking at ~~Juliet's~~ Juliet's dead



ResultsPlus
Examiner Comments

There are a few sound points made in this response about Friar Lawrence for AO1. Points include how the Friar is presented as a father figure to Romeo and how the Friar helps Juliet later in the play. Some relevant quotations have been selected from the text.

Further evidence of understanding in relation to AO2 and AO4 would be required for a mark more securely in level 3.

14 marks, Level 3



ResultsPlus
Examiner Tip

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

Question 12

'Discuss the significance of the different deaths in the play.'

It was clear from the responses seen that candidates really engaged well with this question.

Across the board, candidates were able to discuss different deaths in the play, particularly those of Mercutio, Romeo and Juliet. The more successful responses were able to consider the significance of these deaths, clearly addressing the question.

There was much detailed discussion of the significance of Mercutio's death as a result of Romeo's refusal to fight Tybalt. Many candidates explored the result of this death on the play's unfolding action, creating a much more serious tone.

Other points made by candidates included the significance of Friar Lawrence's plan and how this ultimately results in the deaths of Romeo and Juliet, despite his best intentions. There was also consideration of how the deaths of Romeo and Juliet are significant in the play because it is only as a result of their deaths that the Capulets and the Montagues agree to bring an end to their 'ancient grudge'.

The more successful responses did tend to consider, at least briefly, other deaths in the play, such as the death of Lady Montague as a result of having heard of Romeo's exile. Some candidates even considered how, following the death of Tybalt, Juliet's marriage to Paris is brought forward and, when Juliet refuses to go through with the marriage, her father threatens her with death.

A range of points for AO4 were seen, including infant mortality rates of the time and the fact that duelling, often resulting in death, was commonly seen as a way of resolving disputes.

Chosen question number: Question 11

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The significance of the different deaths in the play 'Romeo and Juliet' all have a reason.

Deaths are a ~~very~~ commonly often thing in Romeo and Juliet. But each death has an importance ~~or~~ or a point to prove.

'star-crossed Lovers' and the stars do seem to conspire against these young lovers.

Romeo is a Montague and Juliet a Capulet, both families are enmeshed in a feud, but the moment they meet at a party where Romeo and his friends are disguised they fall in love.

Juliet's death was a significant death in the play because she drank a potion given by the friar and she sleeps for a couple of days so ~~her~~ her family thinks she's dead, and the friar was supposed to send

- Romeo word about the event But he did not receive any word so Romeo then took it upon himself to find Juliet, and he heard 'Juliet's dead' But Romeo did not know about the potion so Romeo killed himself with a dagger next to Juliet's grave.

Juliet wakes up from her sleep and sees Romeo's body lying next to her with a dagger inside his heart, and then Juliet commits suicide, their deaths appear to finally end the Montague - Capulet feud.

Romeo and Juliet's death was a very significant part in the play because both of these 'star crossed lovers' took their lives for each other and they loved each other to the point where they would rather die than not be together.

Both Romeo and Juliet's deaths ended the ancient feud / ancient rivalry, harder to end the feud between both families. Both Romeo and Juliet had to die, this shows how sometimes death can be a good and significant.

In conclusion the significance of different death in the play is presented in a good way as the most important death was the death of Tybalt, Romeo and Juliet and Mercutio, all these deaths are very important because they helped establish peace for others and to end the ancient feud.



ResultsPlus
Examiner Comments

There are signs of sound understanding in this response for a mark at the very bottom of Level 3. There is some narrative detail but several relevant points have been made, particularly in relation to the deaths of Romeo and Juliet.

Further relevant quotations from the text could have facilitated coverage of AO2. The response could also have benefited from providing further evidence of understanding in relation to AO4.

13 marks, Level 3



ResultsPlus
Examiner Tip

Form, for AO2, could include:

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

Question 13

'The play is about contrasts of good and evil and light and dark. In what ways are contrasts used in *Macbeth*?'

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

Candidates adopted a variety of approaches when responding to this question. Some candidates considered how particular characters, such as Macbeth, are shown to be good at the start of the play and then become evil, whilst other candidates contrasted evil characters with good characters. There was generally little discussion of the contrast of light and dark, although some candidates successfully explored this contrast when considering the impact of Duncan's murder, for example, on the natural order.

The majority of candidates were at least able to identify particular characters who represent good, such as King Duncan, Banquo and Macduff, and those who represent evil, such as Macbeth, Lady Macbeth and the Witches.

There was much discussion across the responses of the initial presentation of Macbeth, fighting for the good of the country, with Banquo, against the Norwegian army. Candidates then tended to consider the role of the Witches and Lady Macbeth in Macbeth's transformation from good to evil. Some candidates considered the different reactions of Macbeth and Banquo in response to the Witches and considered how this is an early indication of Macbeth turning to evil, and Banquo remaining good.

There was some effective exploration of how Macduff is a static character in that he remains loyal to Duncan, and Scotland. For example, there was consideration of how he is immediately suspicious of Macbeth upon discovering Duncan's body and how he is resolute in his commitment to Scotland when he joins Malcolm to form an army to fight Macbeth's tyrannical rule.

Some candidates also considered the impact of Macbeth's tyrannical rule, both on Scotland and on himself. For example, some considered the impact on the natural order and some discussed the manifestation of Macbeth's guilt, such as his not being able to say 'Amen'.

Points for AO4 tended to centre on how the natural order and Divine Right of Kings are upset when Macbeth murders Duncan, and how the play ends with good overcoming evil in order to please James I (particularly in light of the Gunpowder plot and to prevent further plots against the King).

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

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

~~In Shakespeare's *Macbeth* Tragedy Ma~~

In the tragedy *Macbeth*, Shakespeare deliberately adapts the Scottish Chronicals and ~~re~~ recreates the history of King Macbeth and Banquo. The drama commences with prophecies of the witches and embel in bloodshail and carnage. Shakespeare intentionally presents the horrendous consequences for committing regicide to the audience to warn the audience of the danger of deceit and corruption and most importantly the horrible sin of regicide. Contrasts are highlighted throughout the play to emphasize the theme.

First of all, contrasts in *Macbeth* are presented through deception and disguise. When Lady Macbeth learns the witches' prophecies and manipulates by her overwhelming desire, she convinces Macbeth to conceal his evil desire. "look like th' innocent flower, But the serpent underneath." By using the simile, Lady Macbeth metaphorically indicates the tricks of deception and manipulation. The biblical allusion to the Garden of Eden highlights the ~~state~~ devilish nature of this kind of concealment. The ^{juxtaposition of} ~~contrast between~~ innocent flower and sinister serpent creates dramatic sense of contrast, which emphasizes the fatal power of

deception. By echoing Duncan's previous conclusion on "there's no art to find the mind's construction in the face", Lady Macbeth ironically re-emphasizes the contrast between face and one's heart ~~and~~ by deliberately convincing her husband to committing the horrible sin of regicide against King Duncan. The length of speech contrasts to her husband's brief and ambiguous reply, which suggests her unyielding desire for power but also ~~suggests~~ shows that she is taking control of her husband. The dominance of woman in the family contrasts to the social norm in Shakespearean time when women were obliged to be obedient to male as female was considered as the weaker sex. Similarly, Malcolm also exposes Macbeth by poisoning by accusing his deception when he attempts to ally with Macduff to defeat Macbeth. "blank Macbeth will seem as pure as snow" White blank is the symbolism for evil and sin. Snow metaphorical represents virtue and innocence. The juxtaposition of these two contrasting colours deliberately creates a visual imagery, which helps the audience to visualize the cunning and deception Macbeth to present in front of his subjects. Although the setting for IV:II is in the English Court, distant from Macbeth's domination, the exposure of his atrocities and devilish deception would have a strong effect on the audience as they realize the darkness and cruelty of the tragic hero. The moment of anagnorisis is re-emphasized through the contrast between appearance and inner-heart.

In Jacobean time, King were believed to have the Divine Right and regicide is considered as violation against God.

Shakespeare also employs contrasts to highlight the fall of tragic hero, Macbeth. At the start of the play, he is presented as the virtuous and valiant general who is directly praised by the Captain as "Brave Macbeth"

when he tells Duncan ~~the~~ about Macbeth defeating foreign invasion and restores Duncan praised him as his "brave comrade". The complimentary diction highlights the virtue and bravery of Macbeth who receives the attention and respect even from the King of the country. The positive atmosphere makes the audience to ~~anticipate~~ anticipate a rather bright and promising future for the hero. However, this prospering and hopeful sense is shattered by the evil desire and uncontrollable ambition of the tragic hero. When he confronts the forces ~~lead~~ led by Macduff to revenge for his family he sighs, "Life's but a walking shadow, a poor player That's struts and frets his hour upon the stage and then is heard no more". His pessimistic diction creates a theatrical field of theatre, which suggests the meta-fictional existence of the tragic hero that he understand the meaningless and worthless of his life and displays his nihilistic point of view upon life, which contrasts to his previous vigorous and valiant behaviour on battlefield and when he pledges loyalty for Duncan. The contrast emphasizes the horrible consequences of regicide as a ~~valiant~~ Shakespearean protagonist's transformation of a valiant warrior to a nihilistic tyrant. The meta-fictional diction also intrigues the audiences as this is the last monologue of the tragic hero, where he reveals his desperation and rather detached nihilism to his own existence and even questions the worth of living. As monologue is performed by a solo character on stage, all attention of the audience is concentrated on Macbeth and his diction, which ~~make~~ creates a pathetic fallacy and emphasizes the moment of ~~confrontation~~ ^{characters.}

The contrast between the old King Duncan of merciful and divine to the devilish and guilty Macbeth also emphasizes the violation against the

Great Chain of Being King Duncan is described by Macbeth, "his virtues
will plead like angels," ~~and~~ The angelic imagery emphasizes that Duncan's
~~support~~ kingship is appointed by God and he possess the Divine Right.
Anyone attempts to harm him violates his Divine Right and is regarded as
a direct violation against God. This plot of regicide climaxed to the
Gun Powder Plot, where James I almost lost his life in the assassination
against him. ~~But~~ Duncan's virtues are praised by Macbeth before he
is going to commit regicide against him. Shakespeare employs the dramatic
device ~~effect~~ of soliloquy to ~~and~~ offers the audience all insight to the inner
struggle between moral and his dark ambition of the tragic hero. ~~And~~
Structurally, Shakespeare draws a parallel between the meekness of Duncan
with "new born baby" which symbolises purity, ~~and~~ ~~and~~ he emphasizes
Duncan as merciful and Divine-appointed King. In contrast, Macbeth is accused
by Malcolm as "Luxurious, avaricious, false, deceitful, Sullen, malicious,
smacking every sin that has a name." The lengthy listing of Macbeth's
attributes immediately demonstrates his regime as cruel and full of
hatred. The deprecating and accusing directions alludes to the Seven Sins
in Christianity and Malcolm firmly accused that Macbeth has committed
all. The ~~poly~~ poly symbolicon creates an overwhelming of wit on the
audiences to imagine ~~the~~ how horrible and cruel Macbeth is as a king.
This dramatically contrasts the the goodness of ~~But~~ Duncan, which
emphasises the order ~~and~~ set by God ~~is~~ must not be disturbed
or disrupted.



This answer sustains a focus on the question and addresses all three assessment objectives, including context, throughout the response.

For AO2, there is close evaluation of language, form and structure throughout, often as a way of developing points for AO1. 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 the relationship between Macbeth and Lady Macbeth change in the play?'

The responses to this question were comparable to the responses seen for question 13. The more successful responses had a clear awareness of the need to show evidence of understanding in relation to all three assessment objectives.

Many responses tracked the changing nature of the relationship between Macbeth and Lady Macbeth throughout the play. Responses tended to consider how the pair are presented as equals towards the start of the play, as Macbeth confides in his wife and refers to her as his 'dearest partner in greatness'. The responses then tended to consider Lady Macbeth's manipulation of Macbeth, with Lady Macbeth subverting the gender stereotypes of the time.

There was some thoughtful consideration of how Lady Macbeth remains in control in the relationship for much of the play, with some recognition of the lapses in her control, such as when she is unable to kill Duncan because he resembles her father. It was noticeable how the majority of responses were able to recognise Lady Macbeth's lack of control at the end of the play, as a result of her guilt.

The more successful responses were able to pick up on the more subtle clues in relation to the changing nature of the relationship between Macbeth and Lady Macbeth, such as when Macbeth withholds information from his wife, particularly in relation to the murders of Banquo and the Macduff family.

For AO4, many candidates considered how Lady Macbeth acts in a way that would likely have been surprising for the audience at the time the play was written. There were a few instances of candidates providing a general overview of the life and times of Shakespeare, which should be avoided. Those candidates achieving marks in the top levels were able to use AO4 points to develop and support points for AO1 and AO2.

Chosen question number: Question 11

Question 12

Question 13

Question 14

Question 15

Question 16

Question 17

Question 18

Question 19

Question 20

Question 21

Question 22

In the play Macbeth, Macbeth and Lady Macbeth are the most important characters in the play, and they contributed ~~to~~ many events in the play. However their relationship changes throughout the play.

At the start of the play, Lady Macbeth is the partner of Macbeth. When she first appeared, reading the letter from Macbeth in Act 1 Scene 5, ~~the~~ the audience learns that Macbeth considers her as "my dearest partner of greatness". However, this relationship makes her seem unwomanly and dangerous in the eyes of Jacobean audience, ~~who~~ who believes women are weak and they should do housework, while taking every order from their husbands without doubt. ~~In~~ In the play, Lady Macbeth ~~says~~ ^{wants to} "unsex me here", which shows she wants power and strength to kill the king. She provides support for Macbeth in his plan to kill the king and encourages him. She even volunteers to kill the king initially, but she couldn't do it.

Towards the middle of the play, Lady Macbeth starts to show more control over Macbeth. This ~~is~~ is seen when Macbeth is seeing the ghost of Banquo. She ruthlessly criticizes Macbeth by questioning "Are you a man?" Which is unusual in the Jacobean era, showing the control over Macbeth.

By the End of the play, Lady Macbeth was trouble by the hallucinations of killing Duncan and she finally commits suicide. Macbeth fought to his death with Macduff. Shakespeare uses both characters ~~to~~ to show the results of a king that is not divine to please King James I.



At just a page long, this response is deceptive in its coverage of the play. However, the handwriting is small and, when unpicked, the response makes several sound points about the changing relationship of Macbeth and Lady Macbeth. Quotations from the text support the points and there are relevant contextual points, such as the stereotypical view of women at the time Shakespeare wrote the play. There is also evidence of understanding in relation to AO2.

A mark in the middle of Level 3 is appropriate for this response. Further coverage of all three assessment objectives assessed in this section of the paper would be required for a mark at the top of the level.

15 marks, Level 3



There is no need to provide a plot summary as an introduction; AO1 is most effectively demonstrated through the selection of ideas from across the text, appropriate for the question.

Question 15

'Jessica runs away with Lorenzo to escape from her father.'

How far do you agree with this view?

Many candidates agreed with this statement and a considerable number oscillated between agreement and disagreement. Most candidates reached a firm viewpoint by the end of their response. In these responses, there tended to be consideration of Shylock's treatment of Jessica, and how she describes their house as 'hell', contrasted with the apparent sincerity of the loving relationship between Jessica and Lorenzo.

The less successful responses for this question provided discussion of the relationship between either Jessica and Lorenzo or Jessica and her father, Shylock, without clearly addressing the question. Nevertheless, the responses for this question tended to show, at the very least, sound knowledge and understanding of the play for AO1.

There were also interesting points made in relation to AO4, particularly the role of fathers at the time the play is set, as well as the scandal that would have occurred as a result of the Jewish Jessica eloping with the Christian Lorenzo.

Chosen question number: Question 11

Question 12

Question 13

Question 14

Question 15

Question 16

Question 17

Question 18

Question 19

Question 20

Question 21

Question 22

~~1) No - for love Yes → "merry devil"~~

~~2) No - to escape prejudice~~

~~3) No - for love - poetic language, contrast, metaphor, middle of play - compare w/ Portia + Bassanio~~

The Merchant of Venice is a play written by the English playwright and poet William Shakespeare. Its main plotline centres around Antonio, the titular merchant. Several other stories occur over the course of the play, including the love affair of Jessica and Lorenzo, the Jewish daughter of the play's antagonist, Shylock, and a Christian man respectively. Over the course of the play, they elope, and Jessica converts to Christianity. This story ~~leads to the prompt~~ ~~begs the question~~ that: "Jessica runs away with Lorenzo to escape from prompt the view that: "Jessica runs away with Lorenzo to escape from her father." I agree with this statement to an extent — I believe that there were many other factors influencing her escape, including the ~~to~~ discrimination she

faced as a Jew and her love for Lorenzo.

It can be argued that Jessica ran away ~~from~~ to escape Shylock, as he is portrayed as abusive and materialistic.

The character's portrayal was likely influenced by the stereotypes of Jews as greedy moneylenders. As there were no Jews living in England, Shakespeare likely took inspiration from such anti-semitic tropes in his characterisation of Shylock. Jessica is portrayed as a victim of his abuse. In act 2, scene 6, where Shylock is ~~going~~ ~~about~~ leaving Jessica in charge of the house, ~~for~~ he uses imperatives, telling her "Lock up my doors ... Do as I bid you, shut doors after you."

Here, his commands display his controlling nature over Jessica, expecting her to do as ~~he~~ he pleases. The commands to shut the doors may also represent how ~~he wants~~ ~~her to~~ their relationship is cold and lacks warmth.

Later during the play, Salanio and Solanio dramatically reenact Shylock's reaction to Jessica's departure, stating "My ducats and my daughter! / A sealed bag, two sealed bags of ducats, / Of double ducats, spoken from me by my daughter". His mention of ~~the~~ ~~and~~ of and emphasis on the ducats show how he values his money more than his daughter. Jessica is also shown to be unhappy — when Shylock tells her to lock up the house, she is miserable and can not look out the window; this represents how Shylock is

a hillion for her. Lancelot describes Shylock as 'the very devil incarnation', to which Jessica agrees, describing him as a 'merry devil'. The use of the adjective 'merry' may represent how Jessica believes Shylock takes pleasure in inflicting pain on others. This is furthered by her statement that 'Our house is hell'. Jessica also communicates her shame: 'I am ashamed to be my father's child', which she describes as a 'hellish sin'. This shows that ~~Jessica believes that is willing~~ she Shylock is such a horrible father that Jessica is willing to risk going to hell for him. ~~Because of his~~ ~~controlling nature and Jessica's misery, the argument~~ The play's problem play structuring further this point — though it has moments of comedy, there are also undertones of tragedy. Shylock's ~~abuse by Antonio or portrayed as comedy~~ The comedy forces the audience to focus on the father-subtext surrounding Jessica and Shylock's relationship. ~~Because of Shylock's~~ ~~controlling nature and Jessica's misery, it can therefore~~ be argued that she did learn to escape him.

However, there are other reasons she may have left. One is to escape the discrimination she faced as a Jew. By eloping with Lorenzo she converts to Christianity. During the Elizabethan

era, Jews were seen as lowly and inferior to Christians. This can be seen in other characters' treatment of Shylock, who is verbally abused with animalistic terms such as 'cut-throat', 'cur' and 'dog'. Though any abuse of Jessica is not portrayed in the play, she likely faced discrimination due to her religion as well. Thus, the ~~the~~ escape may have been from the discrimination, as ~~for~~ she may have received abuse both from Shylock and Christians; thus, her assimilation can be seen as commentary on the prejudice of the time.

Jessica also likely ran away for love. She and Lorenzo are shown to be close and very affectionate of each other. Together, they use poetic language, a stark contrast from the terse ~~and~~ ~~is~~ language Jessica and Shylock communicate with. ~~Jessica's choice to be~~ For example, Lorenzo offers "Descend for you must be my torchbearer". Here, the description from of Jessica and his "torchbearer" shows how he sees her as the light and hope of his life and the passionate nature of their love. Jessica's choice to be with Lorenzo contrasts Shylock's possessive nature where

She states: "Lorenzo certain, and my love indeed, /
But who love I so much? And now who know /
But you, Lorenzo, whether I am yours?"
The two's elopement occurs in Act 2, in
the middle of the play. This offers a lighthearted
break from the tense bond plotline, and allows
the audience to appreciate it more. It also
shows how love is at the centre of the play,
and how it drives much of the story forward.
The Jessica and Lorenzo's story also
~~relates to~~ can be compared to the cashed
plot. While not directly related, they have similar
themes, in that love is a choice. This
highlights that Jessica chose to run away
because she chose to love Lorenzo.

In conclusion, I agree with the view that
'Jessica runs away with Lorenzo to
escape her father.' While I believe Shylock
has a factor in Jessica's departure, there
are other influences, including prejudice and
love.



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.

Question 16

'Explore the significance of friendship in *The Merchant of Venice*.'

There were only a few responses for this question. Nonetheless, it was apparent from the responses seen that candidates had much to explore in the play in relation to the theme of friendship. Responses tended to consider the friendships between Bassanio and Antonio and Portia and Nerissa. There was also some thoughtful discussion of Shylock's lack of friendship, and the impact of this on him.

As seen with other responses in this section of the paper, the most successful responses integrated points in relation to all three assessment objectives throughout.

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

In the Play "Merchant of Venice" The Significance of Friendship plays a big role through out the play. Antonio is willing to give a ~~100~~ pound of flesh for his close friend Bassanio. To die for a friendship is a big step. Scholars can suggest that Bassiano and Antonio may have been more than friends but we will never know. To give up his life for money is a big thing. Through out the play Antonio was a bit in a depressive state that could've lead to him wanting to give his life, He wanted to find a purpose to feel useful. So this could've been one of many reasons. When Bassiano left Antonio he ~~made~~ told him he would pay him back and that he would come back. So he set off to go and pursue a very wealthy fair lady. Antonio is willing to do any thing for Bassiano.



This is a fairly brief response, which focuses on the friendship of Bassanio and Antonio.

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



There are three parts to AO1:

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

Question 17

'Discuss the importance of money in the novel.'

There were very few responses to this question. The mark scheme sets out the full range of opportunities for candidates to address the three assessment objectives assessed in this section of the paper.

Chosen question number: Question 11 ✕

Question 12 ✕

Question 13 ✕

Question 14 ✕

Question 15 ✕

Question 16 ✕

Question 17 ✕

Question 18 ✕

Question 19 ✕

Question 20 ✕

Question 21 ✕

Question 22 ✕

Money plays the most significant and important role in the novel. Money and other material wealth are the crucial elements in this novel. Those who have money are respected by the society.

Money is so powerful that it divides people into different classes. The 3 classes are the upper class, like the Darcs and the Bingleys, the middle class, the Bennets and the ~~poor~~^{lower} class, who are extremely poor.

When the Bingleys arrive at Netherfield, they ~~are~~^{wealthy} immediately the talk of the town. Each mother dreams that her daughter marries a rich person and lives a luxurious life.

Mrs. Bennett is no different, she also urges her daughters to ~~try~~ and ~~and~~ marry Mr. Bingley. At the ball, Jane caught the attention of Mr. Bingley and dances with him. This made Mrs. Bennett quite happy as she has succeeded in establish a relation between Jane and Mr. Bingley.

However, Elizabeth is different, she believes that a marriage should be based on love and not money. Which is the reason she rejected Mr. Darcy's first proposal.

Mr. Collins is another ~~character~~ character who portrays the importance of money. Mr. Collins is a cousin of the Bennett sisters and the legal inheritor of Mr. Bennett's property. Mr. Collins is a middle class man who works for Lady Catherine, his ~~uncle~~ ^{uncle} of Darcy's. Lady Catherine ~~is a woman~~ has a lot of fortune and riches.

Mr. Collins ~~speaks~~ keeps speaking of her at the dinner table, shows that fortune and riches can make people praise you for absolutely

no reason. Mr Collins proposes to Elizabeth which, unsurprisingly, Elizabeth rejects. This greatly upsets Mrs. Bennet, because if Elizabeth ~~he~~ marries Collins, they would have a place to live once Collins ~~owns~~ inherits Mr. Bennet's property, since women of that era ~~can~~ cannot inherit any property or land.

After being rejected by Elizabeth, Collins marries ~~Charlotte~~ ^{Charlotte}, ~~a~~ ^{is} a friend of Elizabeth. ~~Charlotte~~ Charlotte ~~is~~ was well educated and average looking girl from a middle class family, she immediately accepts Mr Collins proposal. This leaves Elizabeth in shock; later she inquired Charlotte. ~~she said that~~ Charlotte's concept of marriage is different, for her, marriage is an escape from social and financial crisis. so, she married Collins despite his appearance and mentality. ~~Her marriage was~~

Also, when Wickham reflects the significance of money in the novel, Wickham's father was Dr. Darr the property manager for Darcy's father. Wickham took his chance and tried to elope with Darcy's sister, ~~is~~ in hopes of inheriting Darcy's property. But he fails.

Wickham doesn't stop there, he elopes with Lydia ~~and~~ ^{dropping} the Bennet family's ~~reputation~~ ^{reputation}. Then he refuses to marry Lydia until he is ~~paid~~ ^{paid}. Darcy paid Wickham a huge sum of money to marry Lydia. Thus, money makes marriages.

Furthermore, when Elizabeth visits Lady Catherine, she is immediately unimpressed by the low social standards and ~~low~~ ^{poor} financial condition of the Bennet family. This shows Lady Catherine's snobbish and arrogant attitude, which is fuelled by her fortune.

In ~~many~~ ^{many} aspects, money is a life changing element in this novel. Those who possess it, can gain access to power. Money is the bridge between respect and social standards. People with money are respected by others. Money ~~is the most crucial~~ and material wealth are the most crucial element of the novel.



AO1 is generally sound in this response. A number of points have been made, although the lack of depth and detail prevents the response from moving beyond Level 3. Relevant points on context have also been made, such as the reference to the class system at the time the novel is set.

The answer reaches the middle of level 3. Further evidence of understanding in relation to AO2 could have benefited the response. The selection of relevant quotations from the text could have facilitated the consideration of AO2.

16 marks, Level 3



Although the mark scheme does not specify the need to use literary terminology, this could well help candidates to focus on the need to explore language, form and structure for AO2.

Question 18

'How does Austen present Mr Bennet in *Pride and Prejudice*?'

There were very few responses to this question. The mark scheme sets out the full range of opportunities for candidates to address the three assessment objectives assessed in this section of the paper.

Chosen question number: Question 11

Question 12

Question 13

Question 14

Question 15

Question 16

Question 17

Question 18

Question 19

Question 20

Question 21

Question 22

Jane Austen starts the book by saying 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife'.

Mrs Bennet hears that two rich men are coming are coming to stay at Netherfield Parks, close to their house. She continually insists that her husband Mr. Bennet invite them over. Mr Bennet is a sarcastic man and troubles his wife throughout the novel. It is later noted that Mr. Bennet did indeed go to invite them visit them. Mrs Bennet says 'Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion on my poor nerves'. Indicates that ~~her~~ he does not care about anything his wife does. Mr Bennet has five daughters Jane, Elizabeth, Mary, Kitty and Lydia and

Elizabeth being his favourite. Mr Bennet takes delight in Elizabeth and hopes that Mr. Bingley will want to marry her. Later on we see that Mr. Bingley marries Jane, Mr. Bennet's oldest daughter. Mr Bennet leaves his wife throughout the novel and he tends to be in the library to avoid his own wife. His ^{two youngest} daughters are flirts and they go to visit the militia men whenever they come to visit. Lydia, the youngest daughter gets an invite to stay with the Forsters to stay where the militia men are. Elizabeth pleads to her father not to let her go but Mr Bennet does not ~~had~~ listen to her. This shows ~~what a~~ how he does not care about the safety of his own children.

We find out that Lydia has eloped with Mr. Wickham and that they have run off to ~~Engla~~ London. Mr Bennet goes to London to search for her but returns a few days later. This shows ~~as~~ that he does not care for the safety of ~~to~~ his own child and he leaves it up to Mr. Gardiner, to Mr Bennet's brother in law to find her. Mr Gardiner throughout the novel shows ~~how to~~ a good

~~example~~ example on how a good father must be. He is like a second father to the five daughters. Lydia is then forced into a marriage in order to keep the Bennets from ~~to~~ town gossip. Here we can see that Mr Bennet should have listened to Elizabeth but being the terrible man that he is shows no concern or care towards his children.

~~Another case where we can see that~~
We can see that Mr Bennet some what cares for his kids when Mr. Collins, Mr Bennets cousin comes over to their house. He is entailed to take over their house once Mr Bennet dies. Since Mr and Mrs Bennet did not have any males, the house goes to a man in relation to them. Mr Collins comes with the intention of marrying one of the daughters, he set his eyes on Jane. To his disappointment Mrs Bennet said that she is going to be engaged. He quickly sets his eyes on Elizabeth. Mr Collins is marrying out of duty and Elizabeth only ~~will~~ marry if there is love in her marriage. A few days later, he proposes to Elizabeth and she rejects him. He says that women

usually decline the first proposal and he said that he will try again later. Elizabeth was distraught and Mrs Bennet went to talk to Mr Bennet about it. He called Elizabeth into his room and said 'An ~~un~~ unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. - Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do'. Here we see that Mr Bennet actually cares for one of his kids. ~~E~~

Even though we see Mr Bennet as sarcastic, mean and does not care, he presents concern for his daughter when she was going through a tough time. Austen presents a father-daughter bond in a very nice way.



This response has been rewarded for its thorough knowledge and understanding of how Mr Bennet is presented in the novel for AO1. Although the response could have benefited from specific quotations selected from the text, examples have been provided, with relevant parts of the novel selected to illustrate points.

The response lacks the depth of understanding in relation to both AO2 and AO4 for a mark more securely in the level.

20 marks, Level 4



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

Question 19

'How does Dickens present Estella's relationships with men in the novel?'

There were very few responses to this question. The mark scheme sets out the full range of opportunities for candidates to address the three assessment objectives assessed in this section of the paper.

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

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

Estella is the construct of Miss Haversham as her life ~~she~~ is completely ~~comple~~ controlled by her, making her become what she ~~was~~ always wanted to be: to break men's hearts. However, the strings of the puppet eventually break lose as Dickens explores the notion of revenge and the consequences of control.

Dickens present Estella's plight in a sympathetic manner as she is unable to express her emotions well. ~~She is pre~~ ~~Pip~~ It is also ~~at~~ apparent how most men who take an interest in her takes an interest mostly in her appearances as she is described ^{of} having a "heart of ice". Through the specific ~~an~~ imagery of "ice", Dickens instill hope in her character for that "ice" to be melted eventually, which it does as she starts displaying more emotions like crying towards the end of the novel. Hence, Dickens convey the complexities of a person and the ability to change through Estella's turbulent relationships with men.

He also draws parallels between ~~the~~ Estella and

Miss Havesham for their hatred of society, especially men. Miss Havesham orders her to "break men's hearts" out of her own thirst for revenge for her ex-husband who abandoned her on the wedding day.

Dickens explore how past traumas and experiences with people can lead to passing them down to another.

Estella had become "what you [Miss Havesham] made me" as she is affected by her bitterness. As a result, she displays bitterness to men and Miss Havesham alike. Dickens portray Estella ~~is~~ tragically yet she is effectively ~~the~~ one of the 'antagonist', leading Pip's life to be as miserable as hers.

• Men are presented to be especially attracted to Estella due to her different nature. ~~People like~~ Pip's ~~meets~~ first impression of her ~~is~~ as a child displays how the mysteriousness and tragedy of her led to his attraction. Dickens here ~~to~~ convey how people take interest in the ordinary.



There are a wide range of points for AO1 in this response, which centres on Estella's relationships with men. The response takes a step back and considers how Estella behaves towards men and the reasons for this. There is a clear sense of personal engagement in this response, such as how the response considers how Estella is eventually able to break free from the 'strings of the puppet'.

This is a maturely expressed response, and the candidate clearly knows the novel well, but the missed opportunities in relation to AO2 and AO4 prevent the response from being awarded a mark beyond the bottom of Level 4.

19 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 theme of helping others in *Great Expectations*.'

There were very few responses to this question. The mark scheme sets out the full range of opportunities for candidates to address the three assessment objectives assessed in this section of the paper.

Chosen question number: Question 11 ☒

Question 12 ☒

Question 13 ☒ Joe

Question 14 ☒

Question 15 ☒

Question 16 ☒ Hovisham

Question 17 ☒

Question 18 ☒

Question 19 ☒ Pip & Herbert

Question 20 ☒

Question 21 ☒

Question 22 ☒ Pip & Provis

Pip & Estella
W. 11

Discuss the theme of helping others.

In "Great Expectations" by Charles Dickens, Pip Pipip sets out on a journey to become what he believes to be a 'true gentleman.' Narrated by an older, more mature Pip, the theme of helping others is heavily prominent in the novel. Orphaned after

Orphaned after the death of his parents, Pip lives with his cruel sister Mrs. Joe, and her husband Joe Gargery. Despite Mrs. Joe's upbringing of Pip "by hand", Joe is always kind to Pip and offers him solace in an otherwise conflicted household. Although unable to support him financially, Joe helps Pip by acting as a father figure. His status is made clear through his way of speech, "Ram-paged" and is implied to have an accent. His job as a blacksmith is one that ^{clearly} doesn't earn much money, but supported Pip through his kindness. Considering Dickens' experience with poverty when his family was in debt, it is possible Joe was used to show money was not needed to help others.

In ~~contrast~~ contrast with Joe, Magwitch starts out as a convict that scares Pip into bringing him food. His first act of help is when he doims "I've eat your pie", saving Pip from his sister's torment. Later, however, he makes a fortune in Australia which he uses to help Pip financially.

But it can be said that his actions did more harm than good as Pip grows up to become more bitter and prejudiced - Dickens is aiming to warn the readers on the dangers of greed. Nevertheless, Magwitch's aid is what lands Pip into his new life in the higher classes of London.

As Pip becomes more akin to the fussy, fake people of the higher classes like the Pockets and Miss Havisham's other relatives, it is Herbert Pocket who brings out the best in Pip. He helps him by being a compassionate friend and also serves as a foil. Where Pip is a haughty, newly-turned gentleman, Herbert was born rich but is meek and in love with a girl from the lower classes. When Herbert begins to struggle financially, it is Pip, who, generously aids him, highlighting the importance of giving back.

Dickens also portrays how ~~low~~ people can also exploit the generous attitudes and weaknesses of others. Miss Havisham, who is hellbent on "getting revenge on the male sex", uses Pip and Estella for her own whims. But when Pip learns of her background, he is more kind and learns to forgive her. His presence in her life is what ~~is~~ helps her realize her mistakes, and she is able to die ~~in~~ knowing this as she burns away with Satis House, symbolizing the end of a chapter in Pip's life.

Estella starts off as cruel and vicious, and ~~is~~ seems to harbor no love towards Pip. But it is through meeting him that she learns to be a better person and stand up to Miss Havisham, proclaiming to have been "bent and broken . . . into a better shape" by Drummle. She realizes how her and Pip have hurt, but also helped each other through the years as he saw "the shadow

of no parting from her.'

Through various characters and events, Dickens portrays ^{that} the importance of helping others and the cycle of good deeds is what makes a 'true gentleman' and urges readers to treat others with kindness and ~~compassion~~ ^{compassion,} as they will help you, too.



ResultsPlus
Examiner Comments

The mark scheme has been applied on a best-fit basis for this response. There is thorough knowledge and understanding of the theme of helping others in the novel, with a range of examples considered including how Pip is taken in as an orphan by his sister and her husband, how Pip helps Estella to become 'a better person' and how Magwitch helps Pip. Examples and specific quotations have been selected from the text to support the points for AO1. There is also detailed understanding of context for AO4, such as the influence of Dickens' own experiences in life on the novel.

A mark of 22, towards the top of Level 4, positively rewards the response but also acknowledges the gaps in relation to AO2.

22 marks, Level 4



ResultsPlus
Examiner Tip

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

Question 21

In what ways does Arthur Dimmesdale show his guilt in the novel?

There were no responses for this question. Nevertheless, the mark scheme sets out the full range of opportunities for candidates to be able to address the three assessment objectives assessed in this section of the paper.

Question 22

'Explore the theme of the supernatural in *The Scarlet Letter*.'

There were no responses for this question. Nevertheless, the mark scheme sets out the full range of opportunities for candidates to be able to address the three assessment objectives assessed in this section of the paper.

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>

