5 ķ ¿ Ā é ā Õ Ė Ě ” s Õ ē Ĉ Ė ġ
Principal Examiner Feedback

January 2023

Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 2R: Modern Drama and Literary Heritage Texts

Edexcel and BTEC Qualifications

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

Pearson: helping people progress, everywhere

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

January 2023
Publications Code 4ET1_02R__ER2301_PEF
All the material in this publication is copyright
© Pearson Education Ltd 202 3

Paper Overview

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

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

Section A - Modern Drama

Candidates an swer one of the two questions based on the text they have studied. The text choices are:
A View from the Bridge ¿Arthur Miller
An Inspector Calls ¿J B Priestley
The Curious Incident of the Dog inthe Night-time ¿Mark Haddon (adapted by Simon Stephens)
Kindertransport ¿Diane Samuels
Death and the King's Horseman ¿Wole Soyinka

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

The Assessment Objectives assessed in Section A are:

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

Section B - Literary Heritage

Candidates are required to answer one of the two questions based on the text they have studied. The text choices for Section B are:
Romeo and Juliet ¿William Shakespeare
Macbeth ¿William Shakespeare
The Merchant of Venice ¿William Shakespeare
Pride and Prejudice ¿Jane Austen
Great Expectations ¿Charles Dickens
The Scarlet Letter ¿Nathaniel Hawthorne

The questions in Section B, like in Section A, require candidates to dra w on their knowledge of their chosen text, to consider the writer's use of language, form and structure and to provide relevant examples. In addition, candidates are asked to refer to context in this section.

The Assessment Objectives assessed in Section B are:

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

Candidates are advised to spend 45 minutes on each section.

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

Introduction

The January 2023 series was another successful series. There were no errors in the paper and no erratum notices. It was pleasing to see the full range of achievement on this single tier paper covering the 9-1 grades and, once again, centres should be congratulated on preparing their candidates so well.

In Section A, as has been the case in previous series, the best answers used full and deep knowledge from across the chosen text to form relevant arguments fully focused on the question. In these answers, a broad balance between AO1 and AO2 demands was achieved, with candidates exploring well-selected techniques and their impact. Less successful responses tended to perform better on AO1, often giving just a light touch to AO2, or not considering AO2 at all. Candidates at all levels of achievement performed best when they identified with the texts as drama rather than merely texts. This awareness and insight led to some effective and apposite comment on detail. Less successful answers tended to lack a valid structure, which led some to drift away from the focus of the question. Some also tended to lapse into narration of the plot, thereby limiting themselves to the lower reaches of the mark scheme. It is worth noting that narrative detail is a key descriptor of Level 2.

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

Candidates should be reminded that AO4 is assessed in Section B and that AO1, AO2 and AO4 are of equal value. As has been the case in previous series, the most effective answers integrated points on context throughout, often to develop points for AO1 and AO2. Candidates should try to avoid writing absolutely everything they know about the context of the text into their answers, but instead select appropriate, relevant detail. In many cases, further consideration of AO2 would have helped candidates to have achieved the higher marks. The mark schemes for the question papers, available on the Pearson Edexcel website, provide comprehensive suggestions as to what candidates may choose to write about. These can be particularly helpful for candidates to use in preparation for the examination to think about the types of comments they might choose to make on language, form and structure, as well as context.

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

4ET1 02R Questions

In this section, a summary of candidate performance is provided for each question. There were just a few responses at most for each question this series.

SECTION A - MODERN DRAMA

A View from the Bridge

Question 1

"Beatrice is presented as an admirable character."
How far do you agree with this view?

This was a successful question and it was evident from the responses seen 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.

Responses considered Beatrice's actions in the arrival scene (such as her reaction to the arrival of Marco and Rodolpho), how she is a good wife to Eddie and how she confronts her husband over his feelings for Catherine.

For AO2, there was some discussion of how Beatrice questions Eddie, demonstrating the distance in their relationship (*When am I gonna be a wife again, Eddie?*), and how Beatrice is a constant in Eddie's life, evident in her behaviour.

As seen in previous series, the stronger responses used points for AO2 to develop points in relation to AO1. There was some evidence of imbalance in addressing the assessment objectives and candidates should be reminded that AO1 and AO2 are of equal weight in the mark scheme.

Question 2

Explore the importance of tension in *A View from the Bridge*.

On the whole, the responses to Question 2 demonstrated a clear understanding of the importance of tension in the play.

Responses tended to focus on the tension in the relationship between Beatrice and Eddie, the tension created as a result of Catherine's blossoming relationship with Rodolpho and the tension between Eddie and Marco leading to Eddie's tragic demise.

For AO2, there was evidence of points covering language, form and structure. There were some interesting points made about the boxing scene and what the stage directions suggest in terms of the rising tension between Eddie and Rodolpho/Marco, Marco's rage at Eddie's betrayal of honour, Eddie's action in the climax and the close shows Beatrice at the end of the play, which relieves the tension.

An Inspector Calls

Question 3

ЧIn the play, women have very different lives fr
Explore the roles of women in *An Inspector Calls*.

The performance of this question was as intended and responses were typical of previous series.

There were some detailed responses to this question, which focused on Mrs Birling and Sheila as representatives of the upper classes and Eva/Daisy and Edna as working class.

There were some thoughtful points made about Eva physical absence from the play and how this reflects the invisibility of working-class women in society, how Mrs Birling does not use her position of privilege and power to help working-class women even though she is on the committee of a women's charity, how working class women like Eva/Daisy were exploited by men in the upper classes. There was also discussion of Mr Birling's treatment of Eva/Dais generally about the treatment of working-class women at the time.

For AO2, there was some thoughtful consideration of the Inspector's *there are millions and millions and millions of Eva Smiths and John Smiths still left with us*", exploring how the Birlings' treatment of the working classes was representative of the wider treatment of the working classes. Other points made related to how Mrs Birling conforms to social customs of the time, which accentuated the belief that men and women have distinct roles, and how Sheila challenges these beliefs.

There were some comments regarding the context of the play. Whilst some candidates effectively used these points to successfully develop points in relation to AO1 and AO2, candidates should be reminded that AO4 is not assessed in this section of the paper.

Question 4

Discuss the presentation of one character you respect in the play.

Most candidates chose Sheila as the character they respect in the play, contrasting how Sheila is presented at the start of the play with how she changes by the end.

There was much discussion centring on Sheila's r death, how Sheila confronts her parents for failing to accept responsibility and how Sheila becomes an ally of the Inspector by the end of the play.

For AO2, as with Question 3, there was lots for candidates to be able to discuss. For language, many candidates explored how Sheila's Inspector (*Fire and blood and anguish! And it frightens me the way you talk*") and how Sheila's vision by the end of the play suggests that there is a sign of hope that the younger generation will be harbingers of social justice.

Gerald Croft did to Eva Smith. He tries his best to reason with them and get them to take responsibility of their actions but he evidently falls short as only the younger generation of the Birling family seem to take responsibility of their actions. Sheila and Eric Birling are the only ones to take responsibility for their actions.

The Inspector made Sheila understand and feel responsible for Eva Smith's death as she was the one who go Eva Smith fired from her second job after Eva Smith got fired from her first job under Mr. Birling. Sheila understands that she acted immature and out of spite.

The Inspector made Eric understand that although he tried to help Eva Smith by stealing money from his father and giving it to Eva, The inspector made him realise that it was immature and would not let Eva last long. The Inspector also broke the news that Eric got Eva pregnant effectively leading Eva to kill herself as she could not support herself and a newborn baby.

its side." This start is rather gruesome and shocking, a sight most people in the audience would flinch away from. However, Christopher, who has a deep love for animals, "stands on one side of it." and he is "frozen to the spot". This description of body language conveys how Christopher is shocked by the murder of a dog. This portrays his close relationship with animals, seen in his shock. This is further reenforced when he says to the Policeman "I like dogs." in a short, declarative sentence. He further proves his close relationship and love for animals when he tells Mrs. Alexander "But rats are very clean" after explaining how most people think they have the 'bubonic plague.' Christopher's informative and declarative tone not only show his love for all animals but also his intelligence and lack of prejudice. In short, Mark Stephens presents Christopher to have a caring and loving relationship with all animals.

Stephens reveals just how much christopher cares about Wellington through how he braves talking to his neighbours to solve his murder and get justice. He says with a determined tone "I am going to find out who killed Wellington" and even goes against his father to do so. The way in which he talks to his neighbours, regardless of finding people "confusing" illustrates his strong sense of justice and determination.