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Candidate surname **SINGHAL** Other names **ROMAN**

**Pearson Edexcel
International GCSE**

Centre Number
3 4 7 3 5

Candidate Number
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Thursday 23 May 2019

Morning (Time: 1 hour 30 minutes)

Paper Reference **4ET1/02**

English Literature

Paper 2: Modern Drama and Literary Heritage Texts

You must have:
Question Booklet (enclosed)

Total Marks
60

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **ONE** question from each section.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Copies of the *Pearson Edexcel International GCSE English Anthology* may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.
- Clean copies of your set texts may be taken into the examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A: Modern Drama

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 30SecA
 Question 4 Question 5 Question 6
 Question 7 Question 8 Question 9
 Question 10

In J B Priestley's his morality play, *An Inspector Calls*, as a political diabole to explore the chasm between the young and the old. On the whole, the old are presented as having immutable, ungrounded and intransigent views on society, "community and that nonsense" whilst the younger "generation" are much more insightful, perceptive and "know it all". Priestley uses Mr Birling and Mrs Birling as constructs to achieve this point, as he was socialist, it was in his interests to present the capitalists as venal,upid and witless, hence the older Birings are presented as rather ignorant as they are "out of key" with Society Now. The Inspector is described as "being about 50 years" of age, like the Birings, yet he almost transcends time as he exerts his socialist views on the audience and is much more socially aware than others in his age cohort. Since the Inspector is Priestley's mouthpiece, it is important



to note that the Inspector is illustrated as being
omniscient, equanimous and unflinching as he often "takes charge"
and "wits in manly" despite not "being a big
man" unlike the rather "heavy looking", Mr Birling.

Right from the onset of the play, the Birling
older Birlings are shown to be rather callous towards
their workers as Birling wants to work in union with
the Crofts for "higher prices and lower costs". Here
Birling uses the ABAB structure or Synchysis to mimic how
he will pay the workers less as it is his "duty
to keep labour costs down." Moreover, the juxtaposition
here shows how he intends to further widen the
chasm between the rich and poor, however this will
all change with the introduction of the Inspector.

Furthermore, Birling is shown to be quite stupid,
Priestley emphasises this as Birling speaks with in
a very pretentious and dogmatic manner. For example,
he uses the exclamation "Fiddlershit" to dismiss any chance
of "war" outrightly and again utilizes the ABAB structure
of "nothing to gain and everything to lose by war"
again being showing his absolute denial of war
to the audience. Whilst his use of dramatic irony portrays
Arthur Birling as an almost comedic character, the
peak of his erroneous view comes as he describes a
party in "1940" where the "world will have forgotten"



all the "little world scenes" and that there will be "peace and prosperity and progress everywhere". Priestley happily personifies the world here to show that the threat of war will be ubiquitously forgotten and every will live in "peace and prosperity". Moreover, he uses the polysyndetic tricolon with the positive "p" to really emphasize the placid state of the world. It is crucial to ~~note~~ remember that the book was written in 1946 despite being set in 1912, so the audience certainly wouldn't have forgotten about the horrors of the 2nd world war with countless people suffering.

As aforementioned, the Inspector is almost the opposite of the older Birling an except from that he is obstinate in his moral views and relatively old in his "jibes". He "at once" creates an impression of "maturity, solidity and purposefulness" showing that he intends to have a lasting impact on the jury and the audience, ~~shown by~~ shown by the use of tricolon here. Throughout the play, he is shown to be fair in his treatment of others but also provocative as he asks "why" Birling sacked Eva Smith and also more powerful than the older Birling as Birling, by the end, loses his grandiloquent, verbose and loquacious qualities as he begins to "stammer and gammer" with



The humiliation mimicking how the Inspector has taken away Birling's ability to speak callously about workers and be dismissive of society. This is crucially seen by his entrance into the room as it is "sharply" interrupts Birling's ideas about a "man having to make his own way". Moreover the fact that the lighting changes from "pink and intimate" to "hard and bright" may show how the Inspector, in using Priestley's words, will harshly aim to disrupt the closely-knit, selfish upper class by "shining a light" on their wrong doings. After the Inspector goes, it seems that "nothing much has happened" as the older Birlings remain as alive as ever with Birling even claiming that the events just turned out "unfortunately", however the dramatic use of the telephone adds to the political nature of the book and completes Aristotle's happy ending as Birling again loses his verbose name and resorts to fragmented sentences of explaining that "a police inspector is coming to ask some questions" with the irony here showing his utter shock at the news. As significantly as the woman tells the family are "staring guilty and dumbfounded" showing that Priestley was successful.

Through the inspector another elderly character is exposed as



as being disgusting and morally wrong; Alderman Meggarty. This is seen in Gerald's interrogation where "Old Joe Meggarty" had cornered Renton into a corner with his "obscene fat carcass". The ~~very~~ lexicon Priestley uses rather graphic imagery here to show the character in question as an "animal" and hence elucidates perhaps

how the rich exploited their positions for sexual needs and taking advantage of others, however the fact that in this instance his is called "Old Joe" not "Alderman" makes him seem like an "average Joe" and reduces him to what he is - "a notorious womaniser".

Finally Mrs Birling is probably shown to be the worst of the characters as she is devoid of maternal instincts being a "rather cold woman", use her position of power as a philanthropist to deny a "desperate" girl, who "never did anybody any harm", help and ignorant as she doesn't know that Eric has been "steadily drinking for 2 years" despite his "manner of handling the decanter showing his familiarity with quick heavy drinking". However, even after the Inspector goes, despite all the above mentioned negative qualities, she maintains that



She has "proudly justified" to do what she did and doesn't show any sympathy for Eva Smith and believes that she is better than anyone else as she speaks "triumphantly" saying that she was the "only one who didn't condescend". However at the end, like her husband, she pays the price for not paying heed to the Inspector's words with the "sharp ring" of the telephone giving her a "sharp" reminder of her responsibilities.

In London, Mr Birling and Mrs Birling are shown to be idiotic and also used as a comedic pairing as their callous nature is so shocking with Priestley's use of dramatic irony. However, the Inspector is shown to be much more caring and very powerful as shown in his final monologue where his emphatic use of pronouns in "we are members of one body" contrasting clearly to "community and that nonsense", with the main message of the play being that if the older generation of similar backgrounds to the constants of Mr and Mrs Birling don't change their views on life and become more intergrated then they will pay in "fire and blood and anguish" with the polytechnic hidden showing the whole huge pain the world will pay due to the ignorance of the Birlings. The Inspector's power is finally shown as Sheila and Eric



become his proxy as they "are impressionable" with
Sheikar repeating his words of "fire and blood and anguish"
conveying hope for the future with the new generation.

TOTAL FOR SECTION A = 30 MARKS **30**



SECTION B: Literary Heritage Texts

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

Chosen question number: Question 11 Question 12 Question 13 30SecB
Question 14 Question 15 Question 16
Question 17 Question 18 Question 19
Question 20 Question 21 Question 22

In ~~Macbeth's~~ tragedy of In Shakespeare's tragedy of Macbeth, which strictly adheres to Freytag's Pyramid, the 3 kings are probably shown to be the most powerful of men, with characters like Banquo and Macduff acting as tragic foils and helping to bring down the tyrannical Macbeth. The kings are presented to be strong and imperious as it goes in with King James' idea of the Divine Right of Kings, that they were God's representative on earth, an idea heavily believed by the Jacobean audience of 1606.

Duncan is presented as a good king as he "hath borne his javelins so meek and been "so great dear in his great office" but he is also portrayed as naive as one could say that he almost encourages the manifestation of Macbeth's hamartia of "ambition which o'er leaps itself". At the start, Macbeth too is shown to be imperious as he is zoomorphically compared to a "lion" with Shakespeare



using hyperbolic language to show how Macbeth
"doubly rebuked strokes upon the foe" showing how
brave he was to take on an adversary with the
"multiplying villainies of - nature". The audience would have
appreciated this as it followed the Code of Chivalry
further elucidating Macbeth as a great warrior.
Moreover, Macbeth is perhaps shown to be violent
as he is depicted as "Bellona's bridegroom" with which
is important as Bellona has the Goddess of war and
the positive "B" alliteration here shows that if
Macbeth is not dealt with carefully, he will become
reckless. This foreshadowing is also seen in the striking
opening act with the witches who discuss Macbeth.

This is vital as the witches were the forefront
of discussion in 1606 and were abhorred by many,
in this tragedy they are shown to shut out from the
rest as they speak in the best use, not 5 and
we rhyming couplets to mimic a chant creating
terror in the audience. Alternatively; this could have been
done to appease King James I as he wrote his book
Daemonologie about Dem. It is impossible to note that
in 1604, anyone seen to deal with witches was
presented to death, so the fact that we hear
about Macbeth from the witches before he speaks foreshadows
his rather quick fate.



Duncan is further shown to be a good king as he uses the metaphor of growing in "I have begun to make thee full of growing" suggesting an organic and natural process, however with Shakespeare we of dramatic irony we know how Macbeth intends to descend Scotland into tyranny. In addition, since time is always compressed in a tragedy, to amplify the rising and falling action, this elucidates that Macbeth's tyranny will not be organic but a reckless and unfeeling process.

This is exemplified during Macbeth's soliloquy "let not light see my black and deep desires" whilst Duncan says that "Macbeth is so full of valour". The adjective "full" contrasts with the "let see" showing how Macbeth intends to put a "ward" on to hide his evil nature hence showing his power in this respect.

Whilst the last we ^{hear} see of Duncan alive is Act 1 sc 7, he is shown to be very powerful and respectable as ~~Shakespeare~~ Macbeth considers him murder to a large extent and uses the simile to explore how Duncan's wishes will "plead like angels" with the "t" alliteration in "trumpet-tongued" showing his royal qualities especially since trumpets are linked with kings. Duncan is also shown to be powerful



at the end of the book play as well as he is responsible for Lady Macbeth's demise as in Act 5.1 she is the only main character to die whilst speaking in prose in Shakespeare. This is important as it shows her troubled state of mind as she doesn't know "that the old man had so much blood in him" showing that guilt has consumed her as it contacts from "a little water clears us of this deed." Moreover she uses religious words as she calls the spot "damned" perhaps showing that Macbeth is a cautionary tale that one should not upend the Great Chain of Being otherwise they will be "damned" in hell for eternity. This was especially relevant in 1606 as the preceding year had seen the ~~republican~~ attempted republic in the Gunpowder Plot. Finally, Duncan is shown to possess as he is depicted in death with "silver skin laid with golden blood" and his death having an huge effect on the world, confirming the Great Chain of Being as detailed in Banister Doran. The simile in "silver skin" coupled with the lexicon of precious metals shows how he will be sorely missed but remembered eternally. The use of calneas in Lennox's description of the "fearous earth"



replicates the eternal and cursed nature of what has
occurred.

After Macbeth's peripeteia where the lords
don't hurt him after the banquet, Malcolm gains much
power and is shown to be as "dear in
his great office" as his father as he combines the
metaphor of growing but his shown to be less
liking of people exemplified in Act 4.3. with
Malcolm. Here he refers to Isaiah 14: 4, 12 as
he explains how "angels are bright, though the brightest
have fallen" showing how the titular character,
like Lucifer, has rebelled against God, showing his power,
but that there is still hope, hence addressing the
audience. Moreover he uses the parallel, asyndetic
constructions with enjambement to compare himself to
Macbeth as having through "perseverance" not "sudden"
showing that due to all these qualities he
will restore Scotland to its former self. He also
shows parallels to the Virgin Queen as he
is "unknown to women" showing that,
as the Virgin Queen was, completely devoted
to his country and bringing down the "hellhound"
Macbeth, thus showing his power.



Finally in the dénouement, I think Macbeth's agonisation that the "witches" have patterned him in a double sense means that he becomes nihilistic and seems to be brave and noble as he "will not yield" with the caesars perhaps mimicing how the witches spell has been broken. However, the resolution not be cathartic hence the "bubber" and his friend "the queen" not be indeed showing Malcolm to be the most proud. as he will "plant reeds" and strengthen Scotland as the Thanes will "henceforth be called Esbs" showing unity with England as he speaks in iambic pentameter showing his nobility.

To conclude, though the play, ~~seem~~ ~~are~~ men in position are shown to be very powerful, with Banquo and Macduff acting as heroic jobs and Macduff being a good king but weak, whilst Macbeth is a strong-willed character but he is cornered by his ambition. Malcolm is presented as the perfect king, a blend of his father words yet he is wary of other dangers and will not quickly "build an absolute trust on people".



Lined writing area for Section B.

TOTAL FOR SECTION B = 30 MARKS **30**
TOTAL FOR PAPER = 60 MARKS



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