

A Level English Language and Literature

Summer 2018 Exemplars

Paper 2: Varieties in
Language and Literature
(9EL0/02)





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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to A Level English Language and Literature Paper 2: Varieties in Language and Literature (9EL0/02).
- The responses in this pack were taken from the June 2018 summer series. The papers and mark schemes can be found on the Pearson website [here](#).
- In this pack, you will find a small sample of responses; the examiner commentaries and marks can be found on a separate document on the Pearson website
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our subject advisor team on teachingenglish@pearson.com



Section A Exemplar Scripts



Script 1

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 1 Question 2

Chosen question number: Question 3 Question 4

Text 1 is an excerpt from Albertine's autobiography and as such, follows the ~~typical~~ typical conventions of the genre through her use of ~~the present~~ a retrospective account, although atypically written in present tense. The stylised account conveys to her readership - which consists of fans of Viv Albertine, The Beatles and the genre of music they are associated with - the gravity of her first encounter with the music of the Beatles and how she felt during and after the encounter.

Albertine recreates this experience by making it clear to the reader the ^{maturing} effect that The Beatles' music had on her after listening for the first time and in doing so, she reveals their cultural significance. At the end of the piece, Albertine displays ~~states~~ claims to be 'stepping on the cracks between the paving stones and squashing pink



blossom under my clacks sandals - I no longer have time for childish things' and here, through the use of humour for the reader's entertainment.

Albertine reveals how she felt changed after her first encounter with The Beatles' music; more mature. The syntax of 'I no longer have time for childish things' places emphasis on the adjective 'childish' and creates a dismissive and mature tone when coupled with 'no longer' and implies that via Albertine felt that The Beatles' music aged her at the time and made her feel as if she should stop behaving like the child she was. Here, Albertine reflects the uses a shared frame of reference to reflect the common reaction of many after they heard The Beatles, specifically young girls and ~~those~~^{many} among her readership would be able to identify with this foot feeling, therefore establishing a relationship between writer and reader, as is a typical convention of the genre. Ironically and humorously, although Albertine felt more mature at the time,



she creates a sense of her retrospective tone through the details of her actions. The *passé* *pro* modifying present continuous verbs 'stepping' and 'squashing' form a lexical field of youth and childlike behaviour, standing in a direct contrast to Albertine's closing declaration. Moreover, she is said to be wearing 'Clarks sandals': her British readership would recognise this shoe brand and associate it with mainly children, further solidifying the fact that despite her opinion at the time, she was still a child. This is reinforced by the cyclical structure of the piece as she starts 'at [her] baby-sitter Kristina's house' heavily implying her youth as ^{having a} 'baby-sitter' has connotations of a ^{lack} of maturity and finishes conducting childlike play: with the sense of cohesion created, Albertine reveals the perceived transformative power of The Beatles' music, specifically hearing it for the first time. Albertine recreates the first encounter with The Beatles' music by



sharing with the rest of the reader the anticipation she ~~for~~ she experienced. She writes 'No ~~warning~~ No introduction. I ~~strangled~~ I have no 'There's a scratching sound. I have no idea what's going to happen next.' and here, the brevity of the successive sentences introduces a quicker rhythm and pace to the piece while also foreshadowing a tonal shift. By increasing the rhythm, Albertine successfully manipulates the reader to ~~feel the~~ recognise the trepidation in her tone and to also feel the same way as she did. Through this, the writer conveys to the ~~author~~ autobiographical style of writing as allowing the reader to share experiences is typical of the genre. Additionally, the sense of the unknown heightens the anticipation atmosphere of anticipation as the negation 'no' which foregrounds the abstract noun 'idea' shows Albertine's own feelings but also reflects the position of the reader. The duality of the clause serves to highlight Albertine's talent of



manipulating reader emotions, a skill which as both a ~~novel~~ musician and writer, will have been honed. The writer also enhances the anticipation of the reader and displays her own anticipation by using sensory details to immerse the reader in her experience. The ~~relevance of~~ simile of 'scratching sound' encourages the reader to identify link the noise and the ~~experience~~ experience, allowing them to create ~~to~~ recreate Albertine's encounter in their own minds ^{and effectively feel anticipation}. Moreover, the use of sound in the sentence structure highlights the fact that the piece is ~~centered~~ centered on Albertine's experience with music - The Beatles. The discerning reader could interpret that Albertine creates an atmosphere of anticipation almost but hyperbolically in order to dramatise the event; an autobiography needs to sell and so the dramatisation of her encounter helps to achieve this purpose.

The ~~relator~~ Albertine recreates her first & first encounter with The Beatles'



music by revealing her opinions of the
reliability of the group, specifically
John Lennon. Her epiphanic realisation
'He's 'That's it! He's like me, except a
boy' is ~~not~~ makes it evident to the
reader that Albertine found The Beatles
to be reliable celebrities. The ~~exclamation~~
exclamatory 'That's it!' which mimics a
spoken utterance shows the importance
of this realisation as the reader interprets
an ~~excited~~ excited tone. Furthermore
the comparative 'like' which is
foregrounded by the ~~the~~ third person
~~pronoun~~ pronoun 'him' and
postmodified by the personal pronoun
'me' ~~or~~ reinforces the idea that ~~the~~
John Lennon, and by extension, The
Beatles, were not far removed from
Albertine. While this could be
interpreted as a naive comparison,
Albertine makes a social commentary
on celebrity culture and perhaps
implicitly urges her readership not to
idolise celebrities so intensely, as they
are just like a every regular person. By
recreating this aspect of her experience,



Albertine uses her autobiography as a form of catharsis, ^{as is a trope of the genre} as she takes herself back to her potential first realisation that celebrities are not ~~different~~ vastly different from everyone else.

Via Albertine recreates her the experience of her first encounter with ~~the Beatles~~ The Beatles the music of The Beatles by demonstrating how she thought it matured her, by revealing and sharing her anticipation with the reader and by exploring the ~~naïve~~ nature of The Beatles and celebrities. Although she writes from her childish perspective, the reader is able to identify her ~~and~~ retrospective tone.



Sprint 2

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

Chosen question number: Question 3 Question 4

Being an opinion article featuring in the Independent newspaper, the text's primary audience can be assumed to consist of left-wing middle class readers, who are interested in Moran's view - perhaps already being fans of his work. However, considering its content, a secondary audience of those seeking reassurance for their own shyness is also likely. As a result, the purpose of the text is likely to be to share personal experiences, but also to educate the more extraverted readers on the issue of shyness and ~~message~~^{assure} those who do suffer that they are not alone. Moran achieves this through an effective combination of both heightened and colloquial language, ironic humor and metaphorical phrasing, presenting the reader with a considerate and honest article, both pessimistic and encouraging in tone.

The ~~obvious~~ impression given by Moran that society often misunderstands those who suffer



shyness is initiated from the beginning of the article, through the use of antithesis in the declarative, "Personal growth is the growth industry of our age". As the article continues, it becomes apparent the use of this metaphor is purely ironic, calling on titles of self-help books which ~~you~~ one might find among "Dale Carnegie's children". This ~~discontent~~ ^{discontent with} society's "positive-thinking" on "an unyielding reality" is emphasised through the alliterative statement, "personality is plastic and pliable". The ~~plastic~~ "p"s highlight Moran's contempt and are furthered by the triadic form of the phrase.

This pessimistic view on how Moran perceives society's attitudes on shyness is continued in the suggestion that introverted individuals must "transform" themselves into "social butterflies". The hyperbolic metaphor ^{could be said to} carries ~~connotations~~ ^{connotations} of a ~~mystical~~ ^{mystical} occurrence, calling on the "transformation" of which a caterpillar undergoes to become a butterfly. The premodifier "sparkling", asking readers not to expect such a conversation emphasises ^{to the} ~~and~~ ^{audience} the suggestion that Moran feels society's expectations of shy people are unrealistic.



However, there is a noticeable transition of tone in the article creating an effective juxtaposition to the previously pessimistic voice. The alliterative description of shyness as "a sign of sensitivity and sagacity in the insincere soup of social life" evokes an explicitly positive view on shyness, the contrast with the previous use of alliteration causing even more encouragement to those suffering. The heightened language, along with the derogatory "insincere soup of social life" suggests both credibility on Moran's part and humorous consolation to the shy readers who share the author's views on society's attitudes, respectively.

The reliability resulting from heightened language is implied throughout the text, for example, "accede", "obdurate" and "demurred"; ~~the text~~ furthermore, the scientific lexicon "homo sapiens" continues this image of credibility, and asserts to the audience that shyness does not mean lesser intelligence.

However, despite this presence of heightened language, there is also the use of colloquialisms, for instance, "sticky-out" and "busted". It could be implied that this, along with the frequent



use of personal pronouns "I" and "we", is a method by which Moran creates a ~~method~~ "link" between the audience and himself, resulting in a more personal connection and meaningful application to readers - assuring them to take no notice of "defeated" feelings resulting from interactions with ~~the~~ an ill-informed society.



Script 3

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

Chosen question number: Question 3 Question 4

Text A is an edited 2016 article in The Independent by Joe Moran that shares his experience of shyness as well as society's views on it. ~~Its purpose:~~ The article's purpose is to inform its mature demographic of 18-35 year olds about how society has affected him, in order to make it a more acceptable quality in our society. ~~This is done~~ Moran has done this through the article's structural features, his lexicon and personal experience dealing with it.

Moran communicates his views on society's attitudes to shyness by conveying his personal experience with it. He uses everyday experiences such as going to 'parties', answering the 'phone' or ~~the~~ 'office door' 'if someone knocks'. ~~These everyday experiences~~ to convey the serious affect that ~~has~~ ^{how} being shy can ~~an~~ impact a person's life. In his declarative utterance "if someone knocks on my office door, I answer it (most of the time)", ~~it~~ is an example of an everyday experience that Moran still struggles with. This is evident if the ~~use of parenthesis~~ repeated use of parenthesis 'most of the time' and 'usually' to indicate how actions that are typically ~~easier~~ easy to do, prove to be a struggle for Moran which evokes sympathy from the audience. ~~It~~ It also has comedic connotations as the lexis within the parenthetical brackets juxtapose the degree of



certainty before them. Also, we can infer that from the repeated conditionals 'if' that whatever ^{everyday} situation that involves human contact, Moran and people with the same issue will still feel anxiety. This suggests challenges the audiences' expectations of ~~the~~ ~~serious~~ how shyness can seriously affect a person's behaviour and internal battle when dealing with shyness. The hyperbolic, ~~declarative~~ ^{imperative} utterance 'No one needs to leave my meals on a tray by my door or hire a surrogate sibling to coax me out of the house?' reinforces the severity of ~~being~~ shyness. Ultimately, this highlights how the issue of shyness may have been underplayed in our society, especially in 2016, which in turn ~~also~~ promotes the issues surrounding shyness. ~~This is supported in the triadic structure 'In other words, Moran~~ Moreover, Moran shapes his language to communicate his views on society's attitudes to shyness: 'I can rustle up a passable impression of a normal person', 'the levy we pay on being alive' and 'I have to scrape together every penny of emotional effort to pay it'.

Moreover, Moran uses structural features to communicate his views on society's attitudes to shyness. This is evident in the triadic structure 'I can rustle up a passable impression of a normal person' because 'I knew it's part of the deal, the levy we pay on being alive, even if it sometimes feels I have to scrape together every penny of emotional effort to pay it'. This lengthy sentence creates a sense of breathlessness that



the anxiety and shyness that mirrors ~~that~~ Moran feels to a certain degree on a regular basis. This not only evokes empathy and understanding from the audience but ~~demands~~ ~~provides~~ his excessive justification ~~and~~ ^{suggests} ~~connects~~ that he ~~does~~ feels like our society does not take the issue of shyness as a serious matter, rather something that 'has to be 'busted' or 'conquered.' The furthermore, through the short sentences in the article, Moran's use of personal pronouns was typically 'I' to reflect his experiences and views which portray shyness as his personal problem. However, the personal pronoun 'we' is denoted in the last paragraph, perhaps to conclude that whilst ~~are~~ the readers only view one person's opinions, it affects everyone in society. This may encourage readers to ~~change~~ alter their views on shyness.

Finally, ~~Moran~~ the way Moran has shaped his language also communicates his views on society's attitudes to shyness. The ~~critical~~ ~~choice~~ of ~~shy~~ metaphor of shyness being "another piece in the intricate jigsaw of human diversity" ~~that~~ ~~represents~~ presents shyness as a complex issue. It ~~that~~ ~~creates~~ a sense of draws on the positive aspects of shyness, by creating a sense of unity ~~among~~ despite the 'human diversity' through a shared issue of dealing with shyness. This ~~word~~ has ameliorative connotations of shyness influencing our society in contrasting ways. Also,



The deictic lexical choice of 'in other words' creates a conversational tone that allows the readers to feel comfortable to accept Moran's views on shyness and make a positive change in society by making it a norm. The pre-modifying adjective 'invisible, people-repelling pheromone' ~~was~~ has a justificational tone as it explains why shy people may come across as anti-social.

Ultimately, it is clear to note that ~~the~~ Joe Moran ~~communicates~~ presents a ~~clear~~ ~~pers~~, communicates his views on society's attitudes to shyness through his personal experiences, structural features and persuasive devices.



Script 4

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 1 Question 2

Chosen question number: Question 3 Question 4

In this autobiographical extract from Viv Albertine's book, 'Clothes, Clothes, Clothes, Music, Music, Music, Boys, Boys, Boys', she makes her experiences overt to her target readership. This readership would largely consist of followers and fans of Albertine herself, as well as people who enjoy reading autobiographies. She writes in a positive reflective tone as she discusses her experiences, with her main purpose being to inform her readers about her experiences as well as entertain them through her writing.

Throughout the whole extract, Albertine uses hyperbolic language and writes with a very positive tone in order to convey her experiences. She uses the phrase 'This song pierces my heart' when describing one of the songs that she heard. This hyperbolic metaphor makes her feelings clear to the reader as they can see the excitement that she is experiencing. She follows this statement with 'And I don't think it will ever heal', which could imply that her heart had forever been 'pierced' by music, which could be why she eventually became a musician and writer herself later in her life. This positive reflective tone is very typical of the autobiographical genre as she is relaying her fondest



memories to members of her readership. Older members of her readership would enjoy this as they could relate to her experience as they may have similar memories themselves, creating a sense of nostalgia amongst her readership.

Throughout the chapter, Albertine makes several references to the era at which this particular era was set, which helps her to recreate her first experiences of hearing this music. Albertine describes the record player throughout the chapter through phrases such as 'there's a scratching sound. I have no idea what's going to happen next'. Through this she creates a sense of naivety that the reader can acknowledge. She follows this statement with 'Boys' voices leap out of the little speaker'. The fact she uses the personifying metaphor to show how the voices '[leapt]' out of the speaker shows the reader that this was one of her first experiences with a record player which once again shows her youth and her new experiences with technology. Albertine deliberately relates to older generations within her readership which once again ~~to~~ would be successful as some people might have had similar experiences when they were younger. Younger members of the readership on the other hand could be surprised by this and find it interesting to see ~~how~~ people's experiences from different eras and generations.



At the end of the chapter, Albertine comments on how this ~~is~~ was a pinnacle and epiphanic moment for her within her life. She writes the phrase 'I no longer have time for childish things' as the last sentence of the chapter. This forms a direct antithesis to the opening sentences when she says '...my first time in a big girl's room. There are no dolls or teddy bears anywhere.' This antithesis shows how she has undergone a transformation due to her experience of listening to The Beatles for the first time. The epiphanic phrase 'I no longer have time for childish things' makes the change within her overt to her readership. This kind of moment is very typical of an autobiography as it is a key moment in her life and her growing up. Some members of the readership may have had similar moments to this in their lives so once again could find this moment relatable. Other readers could see this as very interesting as it was the beginning of ~~the~~ her development into adulthood and who she is as a woman today.

To conclude, Albertine uses a range of techniques and methods in order to convey her encounter and experience to her readership. This then shows her readers how this was a very key moment within her life and provides information on why she is the way she



as an adult, which is a feature very typical of
an autobiography.



Script 5

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 1 ☒ Question 2 ☒

Chosen question number: Question 3 ☒ Question 4 ~~☒~~

Elena Lappin reflects upon her experiences of speaking and writing in a variety of languages through the mode of ~~an~~ a newspaper article. It is clear that her audience are people interested in learning new languages which demonstrates that the purpose of this text is to inform ~~by~~ ^{through} sharing her personal experiences. ~~and~~ :

The tone of the newspaper article is confessional as she ~~expresses~~ discusses personal events in her life and how she has achieved learning a variety of languages. The first line of the newspaper article states, "I began to write almost as soon as I could read" which instantly communicates to the audience that that is a retrospective point of view as she is recollecting personal details about her past. Moreover, the personal pronoun, "I" makes the text feel more personal and gives it a



realistic and engaging tone which is what the ~~reader~~ audience would expect as this news article is a reflection of her experiences.

Elena Lappin uses proper nouns, "Czech", "Germany", "Czechoslovakia" which situates the text and informs the audience of all the Eastern countries she has visited. Moreover, she uses informal lexis such as "wasni" which adds a conversational element to the text. ~~as~~ This is typical of some newspaper articles as they use this technique to appeal to all types of audiences. Also, the proper-nouns allow the audience to visualise and imagine what her life experiences were like and allow them to interpret that these are the places she may have learned a variety of languages from.

The hyperbolic ~~metaphor~~ metaphor, "the death of the intoxicating freedom that was Prague Spring" demonstrates her expressive sense of voice. Moreover, this



Shows her recollection of the past ~~to be~~ as sharp as ~~her~~ the imagery she creates with the pre modifier, "intoxicating" is very vivid and brutal. This allows the audience to understand that she has experienced a lot of events that have allowed her to be mobile to other countries hence why she knows a variety of languages.

Lappin states, "I was able to read German literature, its syntactic beauty". The caesura is used to highlight that she had a strong appeal towards this language which reinforces a positive tone to her experiences of learning new languages. However, she uses the triad of, "heavy, hard, unwieldy" which juxtaposes with her previous positive tone - this triad holds an emotive element and communicates to the reader that learning new languages is not as easy they think. Statistics have shown that the German language was rated one of the least emotional languages, whereas, Spanish was



rated one of the highest.

She uses the metaphor, "English ~~was~~ came to my rescue" which depicts that this may be her favourite language to have learned, that she is ~~also~~ also writing the article with it too. She uses the alliteration of, "private and professional" to further describe the language of English. This does hold an element of truth as most businesses around the world use English to communicate due to its rich vocabulary. ~~She~~ Elena Lappin also uses ~~frequent~~ rhetorical questions to entice the reader and allow them to think about what she has said for instance, "Could I be born again, as a writer, in a new language?". The hyphens ~~to~~ are used to heighten ~~and~~ the tension and build emphasis on her point about the English language ~~being~~ playing a dominant role in her life.

Conclusively, Elena Lappin reflects upon her experiences of speaking and



writing in different language in both a positive and negative way. This text is personalised therefore, it does ~~not~~ fit in with the ~~exam~~ idea of it being a reflection. She uses different literary features to convey her attitudes to it. However, overall she is appreciative and positive.



Section A Exemplar Script Commentaries



Script number	Examiner commentary and mark
Script 1	<p>AO3 is met very impressively at times in this fine, detailed answer.</p> <p>The candidate is aware of the contextual pressure of a book needing to sell in a literary marketplace; makes good use of the introductory reference to understand how Albertine's experience as both a writer and a musician shapes the rhythm of her prose; and is able to tease deep significance out of specific details, such as the reference to 'Clark's sandals', as suggestive of the childish naivete that the epiphanic encounter with the adult world of pop music and sexuality will banish.</p> <p>Sometimes the determination to contextualise goes too far – it is a stretch to claim that the passage is a direct commentary on modern celebrity culture, and such speculative detours take the answer too far away from the passage.</p> <p>But it's a minor quibble: with similarly impressive work done for AO1 and AO2, this answer was well deserving of a substantial Level 5 score.</p> <p>Level 5</p>
Script 2	<p>This is not a particularly long answer, but the clarity of expression and density of analysis enable it to score relatively highly.</p> <p>The instantly apparent feature of this answer is that there is an entirely secure understanding of the unseen passage: the candidate has read it, in full, and with great care, attending to both the complexities of the content, and the structural features of its argument.</p> <p>It is remarkable how many candidates in 2018 did not appear to have read the whole piece properly: many seem to have done a quick skim read and then worked through the text, reading and writing about each individual paragraph in linear fashion – a strategy that rarely leads to success.</p> <p>In this answer, context is controlled rather than insightful; the repertoire of linguistic and literary terms is fair, rather than extensive. But it does enough to get close to the top of Level 4.</p> <p>Level 4</p>
Script 3	<p>This answer is striving to analyse and contextualise but while several sound observations are made, there are some errors that serve to suppress the achievement overall.</p> <p>On tone and structure, the answer is at its strongest; but some terminology is used incorrectly (the 'hyperbolic imperative' is neither imperative nor hyperbolic, for example) and the claim for the <i>Independent's</i> readership is dubious.</p> <p>The candidate continues the response, accruing credit for small, sensible points made. As a result, it belongs quite firmly in Level 3.</p> <p>Level 3</p>



Script number	Examiner commentary and mark
Script 4	<p>This, like Script 3, was placed in Level 3. It is a less ambitious piece of analysis, but is also less prone to error.</p> <p>It is more fluent than Script 3, but does not cover as much ground. The candidate clearly understands how encounters work: the answer is alert to moments of excitement and epiphany, and the linguistic and structural features that typically accompany them.</p> <p>But there was so much more to say, both in terms of the passage's manifest content, and in terms of contextual analysis also. The comments on readership – 'fans of Albertine and people who enjoy autobiographies' – are very general.</p> <p>Level 3</p>
Script 5	<p>This answer was scored in lower-middle Level 2, but some parts of the answer are consistent with Level 1 descriptors.</p> <p>It begins promisingly, with an awareness of retrospective point of view and confessional tone, but this soon gives way to basic description.</p> <p>The candidate often resorts to basic description as a way of avoiding analysis, and the contextualisations are unconvincing (e.g. the reference to statistics on attitudes to languages).</p> <p>There is no awareness of the purpose of the article, despite the introductory description clearly identifying it as a 'tie-in' with the publication of the author's autobiography.</p> <p>Moreover, it appears that the candidate hasn't read to the end, since no mention is made of the long concluding anecdote about her father: this section of the article invites commentary of narrative strategy, audience appeal, melodrama, etc – but it is entirely neglected.</p> <p>Level 2</p>



Section B Exemplar Scripts



Script 6

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 5 Question 6
Question 7 Question 8

Please write the name of your two studied texts below:

Text 1: 'Great Expectations', Charles Dickens

Text 2: 'The Whitson Weddings', Philip Larkin

Evaluate the effectiveness used by the writers of your two studied texts to present individuals who observe or experience significant change.

Both Charles Dickens, in his 1861 novel 'Great Expectations' (published, originally, as a serial in 'All the Year Round' - a weekly journal), and Philip Larkin in his 1964 poetry anthology 'The Whitson Weddings', explore the effects of 'change' on the individual whether they observed or experienced.

Firstly, Larkin, in his 1955 poem 'The Importance of Elsewhere', explores how geographical change affects the individual, the individual in this case being himself during his stay as a librarian in Belfast, as shown through the geographical lines created by the



first line of the first stanza: "Lonely in Ireland" and the metaphor for the Irish accent created via the sibilance "salt refuge of speech". Here Larkin shows how a geographical change, despite its perceived strangeness - as shown through the rhyme scheme, or lack thereof - can have a positive effect on the individual. This is shown in the final quatrain, the 3rd stanza, whereby Larkin enters the philosophical phase of his usual triadic structure. He starts with the phrase "Living in England has no such excuse", already creating a juxtaposition in geographical terms with "Lonely in Ireland", the juxtaposition of England (i.e. his home) and Ireland is crucial as the last line of the poem shows the positive effect: "Here no elsewhere underwrites my existence". "Here" acting as a metaphor for Ireland, or, to the reader, anywhere due to its abstract nature, "elsewhere" alludes to his life in England. Larkin highlights he can break from the persona - the abstract "customs and establishments" - he (~~my~~) he (as shown through the 1st person pronoun "my") has created for himself "elsewhere". In Ireland nothing "underwrites my existence".



Larkin can be who he wants to be, not the man he has created in England, a break from societal norms.

Dickens, contrastingly, shows the negative effect of geographical change in chapter 27 via Pip's snobbery over Joe in London. Joe, within the chapter observes Pip's change in relation to geography. "You and me is not two figures to be together in London", note Dickens' deliberate use of non-standard English in the use of "is" in place of "are" highlighting both Joe's regional, colloquial, 'Kentish' accent and Joe's lack of education (his illiteracy is explored earlier in the novel). This point is in response to both Pip's behavioural change (the snobbery) which leads to Joe's personal change, an attempt to meet Pip's standards. One way in which Joe does this is by taking on the Victorian ~~society~~ upper-class (society). "I were", said Joe with emphasis and solemnity, the italicisation of "were" by Dickens ~~highlighting~~ showing Joe's attempt at accented change, which is mockingly disparaged by the narrator Pip in the use of the post-modifying adjective "solemnity" as part of a synthetic list. Dickens writes by showing the behavioural changes caused



by the change of geography (Kent vs. London)
exploring the lack of 'gentleness' in the
"gentleman" (Pip) by his snobbery, whereas the
poor Blacksmith Joe acts in a more
respectable 'gentlemanly' manner. the 'gentleman'
vs. the 'gentleman'.

~~Larkin in MCMXIV (1914) shows an. In the
poem "Love Songs in Age", Larkin shows
the ~~good~~ the 'significant change' of
aging via his Larkin-esque voyeurism of
his aging sickly mother~~

In the 1962 poem "Mr. Bleaney", Larkin
explores significant changes, via observing
the lack thereof, on the individual - the titular
"Mr. Bleaney". Larkin uses a number of techniques
to highlight the monotony of Mr. Bleaney's
everyday life, in terms of rhyme and structure.
Larkin uses a regular ABABEDCD... rhyme
scheme throughout - denoting the relentless
repetitiveness of Mr. Bleaney's everyday life.
There is also a deliberate lack of flair
in the very exact descriptions of his
everyday existence, i.e. the flat Larkin is
viewing. For example, the phrase "his preference
for sun to gravy..." (4 Quatrain/Stanza/3),
Larkin uses concrete nouns to avoid



any ambiguity, to show the absolute certainty that
flows Mr Bleaney's life. What is the effect of
this monotonous cycle known as Mr Bleaney's
existence? What is the effect of this lack of
change? Well, Larkin shows his fatalism, as
all Mr Bleaney is left with "to show" is
"One-hired box", a double-entendre, taken literally
as the flat ("Mr Bleaney's room"), taken
metaphorically as a coffin, ~~highlighting~~ Larkin
here is deliberately 'grey' in the point he makes.
"I don't know." being the last 3 lines of the
poem, to show that, maybe, had Mr Bleaney lived
a life of significant changes he leaves
little for interpretation as his personal nihilism
is shown, even if "Mr Bleaney" had lived a
more exciting life with more changes, he
would still reside in this "one-hired box".

Dickens, however, does not view life in a
nihilistic way, "Great Expectations" being a ~~bildungsroman~~
bildungsroman is focused inherently on significant
change as a character matures, the most
poignant of which is shown in chapter 8
whereby Pip is mocked by Estella, "He calls
the Knaves, Jacks, this boy!" the exclamative
sentence mood coupled with the juxtaposition
of the archaic "Knaves" and the colloquial "Jacks"



Shows Estella's mockery Pip, in response to Estella's snobbery, completely changes psychologically as a character. "Her contempt was so strong, that it became infectious, and I caught it." via use of the metaphorical post-modifying adjective for "contempt" in "infectious" and Pip's self admission that he "caught it". Dickens shows Pip's loss of innocence, a child unaware of his poor social status becomes self aware, self hating as a result, Dickens uses this loss of innocence as a microcosm for what he viewed as a fundamentally flawed Victorian class system; the rich hate the poor, the poor in turn - emulating the rich - hate themselves. Thus a pseudo-caste system was created whereby the social ladder - climbing espoused by Smiles in his 1859 *Self help* becomes unachievable.

In conclusion, Larkin and Dickens have almost-opposite views on the effects of significant change on the individual; generally Larkin's view is that, to the individual, changes observed by himself - significant changes have no long-lasting impact. As Larkin's nihilism ignores life as meaningful rather as a



"Slow dying", changes don't matter, death is inevitable according to Larkin. Dickens, in 'Great Expectations', presents us with change on the individual, in the two examples used here, to highlight issues with social class. Something Larkin would not, according to Germaine Greer who critiqued his work as "rotten with class consciousness" in Victorian society, something he was extremely passionate about having been a poor child forced to work in a bleak factory while his father was placed in debtors prison as well as the world's most famous and successful author.



Script 7

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 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒

Please write the name of your two studied texts below:

Text 1: Dracula, Bram Stoker

Text 2: Twelfth Night, William Shakespeare.

Both of my texts, 'Dracula', written by Bram Stoker in 1897, and 'Twelfth Night', written by William Shakespeare in 1600 (Jacobean era) explore the crossing of boundaries, such as sexuality boundaries, identity boundaries and status boundaries. Many opportunities, most with great dangers associated, arise from these crossing of boundaries amongst characters, suggestive of the times and attitudes in which they were written.

In both texts, ^{boundaries crossed} ~~crossing~~ of stereotypical gender roles allows opportunities for key characters that are full of dangerous outcomes. In 'Dracula', Jonathan crosses a ^{gender and} sexuality boundary in Castle Dracula, as he becomes a passive sexual figure with the three



female & vampires who are sexually in charge. He is presented as feminine as Stoker describes him as ~~'I was afraid to raise my eyes'~~ but looked out and saw, lying 'quiet' and 'looking out from under my eyelashes in an agony of delightful anticipation.' The use of the present continuous tense with 'looking out' portrays Jonathan as in an immediate situation, conveying the danger he is in. The ~~use of the~~ concrete noun 'eyelashes' has stereotypically feminine connotations attached, suggesting that he is crossing a gender boundary as men in the Victorian Era were typically expected to be strong and not passive in this sexual light. Jonathan is also crossing a morality boundary, as presented by the pre-modifier 'delightful', implying that he is enjoying this, raising a dangerous opportunity for him to 'cheat' on his loving partner Mina. It was more ~~of~~ ^{acceptable} for men to cheat during the Victorian



Era than women, however monogamy was highly valued in this strict society, and sexual relations before marriage were frowned upon, conveying the shocking nature of this extract for a Victorian

reader. However, there is an element of ^{of} ~~unintentionality~~ ^{in this} as ~~he does not wish~~ ^{he does} to hurt ^{she} ~~Mina~~ ^{reads it in} if ^{his diary}.

In 'Twelfth Night', Viola also crosses a gender boundary, but in a more literal sense than Jonathan as she changes her identity to look like a man, showing a more literal version of reversed gender roles. This decision of hers causes many opportunities and dangers to arise, such as her ability to act as a eunuch in Orsino's court & the dangerous love triangle that arises from her disguise. Viola instructs the ship's Captain to 'conceal me what I am'. The use of the imperative sentence mood crosses a gender expectations boundary as Viola is giving a command to a man, something potentially unexpected



and forward for a woman in the Jacobean era. However, she stays within status boundaries by using this imperative as she is of a higher class than the ship captain, and therefore, according to the Elizabethan Great Chain of Being and the highly hierarchial society of the time, this makes her actions justifiable. The connotations of the dynamic verb 'conceal' crosses boundaries of disguise within identity and ^{foreshadows} ~~hints at~~ the dangers that will arise due to this concealment.

The dangerous and convoluted love triangle arises from Viola's crossing this gender identity boundaries, and Viola reflects on this in Act 2, scene 2 with the declarative sentence, 'O time, thou must untangle this, not I! It is too hard a knot for me t'untie.' The use of iambic pentameter conveys the importance of Viola's speech here, as a Jacobean audience watching and



listening to Shakespeare's plays were accustomed to his poetic use of ~~words~~^{rhythms}, and would pay attention to any speech written and then spoken in iambic pentameter. The heartbeat-like tone to Viola's speech conveys the themes of ^{unrequited} love that she is reflecting on, whilst the extended metaphor of a knot, with the lexical set of entanglement (untangle, knot, hard, untie) suggests the impossibility, ^{frustration} ~~and~~ danger ~~she feels~~ that she feels has arisen as a result of her crossing the gender identity boundary.

In both texts, when a character crosses a boundary in society, ^{it allows} ~~they~~ other characters the opportunity to ~~are subsequently~~ punished ~~for this~~ ~~is dangerous ways~~ them for this. In 'Dracula', Lucy crosses the boundary of gender expectations for a Victorian woman, and is punished for this. In Victorian literature, audiences enjoyed



melodrama, with black and white morality in characters. Therefore, many within a Victorian audience may have felt Lucy deserved this as her 'comeuppance', by being turned into a vampire and brutally killed by a former lover, as she is presented as very flirtacious. For example, Lucy writes a letter to Mina ~~stating~~ asking, 'Why can't they let a girl marry 3 men, or as many want her, and save all this trouble!' The juxtaposition of the ^{concrete} noun, 'girl' which holds connotations of immaturity and youth, with the concrete noun, 'men', connotating age and strength, portrays the gender attitudes of the Victorian Era and presents Lucy as flirty and therefore holding sinful views.

By Lucy crossing this boundary of gender expectations, it causes Seward to cross the boundary of excessive love. Lucy rejects Seward



who then writes in his diary, 'Ebb tide in appetite today'. This metaphor links his hunger to the sea, showing that his unrequited love for Lucy has led him to compare love to basic desires, nature and needs, and ^{he} has temporarily stopped eating. The declarative and blunt nature of this sentence portrays Seward's innate scientific nature, however it is uncharacteristic for him to be so excessive in his mourning over Lucy not loving him. This crossing of excess boundary could be dangerous, as it prevents Seward from staying a logical man of reason, implying that it will be easier for Dracula to conquer them with his old, superstitious ways. It was a common fear in Victorian England at the time of invasion, and this is reflected here, due to many extreme xenophobic attitudes at this time.

Lucy is shown to severely cross gender expectation boundaries when she is punished and becomes a vampire as Van Helsing states ~~but~~ that the



bite marks 'were made by Miss Lucy!' The use of the passive tense causes the syntax of this exclamatory sentence to change, so that the end focus is on the vocative 'Miss Lucy!'. This increases the ^{shock} impact of this exclamatory sentence and clearly shows Lucy causing damage to arise due to her breaking maternal boundaries.

Malvolio is punished by Sir Toby, Maria and Feste by attempting hypergamy and crossing a boundary of status. The other characters used his crossing of the Jacobean status boundary as an opportunity to make him leave Olivia's household.

Malvolio says to Olivia 'To bed! Ay, sweetheart, and I'll come to thee!' The use of the vocative 'sweetheart' would be considered rude and inappropriate as Olivia is a much higher class than him, and the sexual



connotations of the lexis 'bed' and 'come' emphasises Malvolio's attempt at hypergamy. He is punished for this by Feste as Sir Topaz who tells him 'thou dishonest Satan', using religious imagery to scorn him. Puritans were highly religious and this would be considered severe punishment for Malvolio after his attempt to cross a status boundary.

Opportunity and danger arise from crossing boundaries in both texts, in similar manners.



Script 8

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 5 Question 6
 Question 7 Question 8

Please write the name of your two studied texts below:

Text 1: Wuthering Heights, Emily Brontë

Text 2: The Bloody Chamber, Angela Carter

In 'Wuthering Heights' and 'The Bloody Chamber', Brontë and Carter use a range of methods in order to present encounters that are difficult to interpret. For example, both Brontë and Carter use disturbing encounters and confusion when presenting some difficult to interpret encounters.

In both 'Wuthering Heights' and 'The Bloody Chamber' Brontë and Carter to each present characters as confused when faced with a disturbing encounter. In 'Wuthering Heights', Lockwood is confronted by the ghost of Catherine Linton at the opening of the novel. At first he does not realise that ~~the~~ it is a ghost, but then he says 'my finger closed on the fingers of a little, ice-cold hand' once he realises his situation. The use of the adjective 'cold' has connotations ~~to~~ of death and the supernatural which provides the disturbing and difficult to interpret encounter. When the ghost tells Lockwood her name he says 'Why did I think of Linton?'. This rhetorical



question shows Lockwood's confusion as he finds this encounter so unusual. Brontë would have included this deliberately in order to convey the supernatural elements that surround Wuthering Heights. This also is a key convention of the gothic genre as ghosts and the supernatural were something frequently referred to in this era. Many members of the contemporary audience would be disturbed by this encounter as many people at this time still believed ~~that~~ the supernatural to be real.

In 'The Bloody Chamber' the female narrator encounters a disturbing painting when making her way into the Marquis' secret chamber. She describes the painting by saying 'The flame picked out, here, the head of a man, there, the rich breast of a woman... The rape of the Sabines perhaps?'. The use of the personifying metaphor, 'the flame picked out', makes it clear to the reader that the narrator's visibility was very low, therefore making the painting very difficult for her to see and interpret. The use of the rhetorical question 'the rape of the Sabines perhaps?' shows her confusion in this moment. This also foreshadows what she will eventually discover in the chamber as she describes the painting as 'grisly', which forms a parallel to the contents of the chamber. Brontë would have included this detail to foreshadow the future events of the tale as well as to give



an insight to her readers about the personality of the Marquis. The reader would not necessarily be shocked by the discovery of this painting due to several hints of the Marquis's true nature occurring throughout the rest of the ~~story~~ tale. Overall, Brontë and Carter both use the concept of confusion amongst their characters in order to present encounters that are difficult to interpret.

Brontë and Carter use the concept of animals to create encounters that are difficult to interpret within 'Weathering Heights' and 'The Bloody Chamber'. In 'The Snow Child', after the young girl dies, all that is said to be left behind is 'a feather a bird might have dropped [and] a bloodstain, like the trace of a foxes kill.' Here a juxtaposition is formed between the 'bird' and the 'fox' as birds are usually symbolic of peace whereas foxes are more symbolic of violence. Also, the Countess is the one who caused the girl's death so Carter could be likening the Countess to a predatory fox. Carter would have deliberately left the ending ambiguous in order to maintain a ~~low~~ sense of mystery surrounding the tale. However her more overt comparison of the Countess to the fox is likely influenced by Carter's feminist views and that she wrote these tales during the 1970's feminist movements. The reader of this tale is likely



to be disturbed by the ending due to its violent nature, however some followers of Carter may appreciate the feminist undertones of the tale.

In 'Wuthering Heights', Brontë uses the dogs inside Wuthering Heights to present a difficult to interpret encounter. In Chapter 2 Lockwood describes an encounter with the dogs when he says 'On opening the door, two hairy monsters flew at my throat' followed by 'fortunately the beasts seemed more bent on stretching their paws, and yawning, and flourishing their tails, than devouring me alive'. This encounter could be seen as difficult to interpret because of the antithesis formed between the two moods of the dogs. The use of the hyperbolic phrase 'flew at my throat' connotes a strong sense of violence within the dogs, whereas 'stretching their paws, and flourishing their tails' connotes a positive and content behaviour from the dogs. Brontë would have deliberately included this to foreshadow the unpredictable mood of the inhabitants of Wuthering Heights. The Victorian reader would be shocked and disturbed by this as educated people that would be reading this novel would not be used to such savage behaviour. This violence also reflects the conventions of the Gothic genre as violence and savagery are frequently seen across this genre.

Overall, both Brontë and Carter use animals and



imagery from this in order to present encounters that are difficult for members of the readership to encounter. They both do this very successfully as the audience's reactions would match their intentions.

In conclusion, throughout both 'Wuthering Heights' and 'The Bloody Chamber', Brontë and Carter both present ~~ideas~~ encounters that are difficult for both their readers and other characters to interpret. They both do this successfully as their readers' reactions would likely match their intentions.



Script 9

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 5 Question 6
Question 7 Question 8

Please write the name of your two studied texts below:

Text 1: Great expectations

Text 2: Whitsun Weddings

We are shown change in the form of Mrs Joe who is introduced in Chapter One, Mrs Joe has raised Pip 'by hand' following the death of her family. The death of her family, to the readers knowledge, changed Mrs Joe into a strict ~~mother~~ mother figure for Pip. Similarly, the theme of death changes characters in Larkin's 'MCMXIV'. MCMXIV, 1914, is about the First World War and the change that it brought. The declarative 'thousands of marriages lasting a little while longer' suggests the change in relationships due to the death toll in the war as many men died suddenly and



left young wives at home. The ~~common abstract noun~~ 'innocence' noun phrase 'never such innocence' reinforces change due to death which is echoed through Mrs Joe. Mrs Joe is ^{an} impatient character which is shown in Chapter Two when she replies to Pip's question 'snappishly'; this adverb indicates her impatience with young Pip as he has been left to her by her parents. Therefore the concept of death has been used by both writers to show change to individuals.

status
Change of ~~status~~ is expressed by Pip's journey to be a gentleman. In Chapter Twenty Two Herbert is giving Pip ~~lessons~~ lessons in etiquette. ~~Herbert uses the~~ by discussing the 'knife' Herbert is helping change Pip into a gentleman. This is also done through him joining the 'Finches of the Crane' which ultimately shows Pip how not to



be a gentleman. By the end of the novel Pip believes he has learnt what it means to be a gentleman as he travels with Herbert.

Similarly, Larkin uses a 'Study of reading habits' to express the same maturation. In the first verse the narrator, most likely Larkin, is a young boy who is dependent on books as they 'cure most things'; this post modified verb phrase shows the naivety of the young boy, much like Pip's incessant questions. As the poem progresses we see Larkin turn to a teenager, echoing the Finches of the Grave, as he uses the verb phrase 'clubbed with sex' ^{which} suggests violence and inexperience. However the final stanza is Larkin maturing to middle age, ~~with~~ this is shown by the declarative 'Books are a load of crap'. This suggests that Larkin has realised that ^{the} fantasy of life is untrue and has become more realistic with age.



The writers have both used ^{the experience of} age, maturity and growing up to show individuals changing.

~~However~~ The poem 'love songs in age' shows individual change through the experience of love. It shows Larkin's parents unhappy marriage, the compound word 'much-mentioned' gives the idea that love is a mere rumour which Larkin's mother didn't experience. However she still keeps her 'songs' which could be a metaphor for her individuality which has been 'bleached' and 'marked' due to her experiences. The adjectives suggest the change in Larkin's mother is negative which could be due to the marriage. Larkin himself was never married to which he blamed his parents for, however the divorce rate in the 1960s was rising due to the Divorce Act 1969. The Divorce Act enabled divorce under certain



circumstances. The character of Miss Havisham never truly experiences love, arguably, because of her rejection. Everything in Satis house ~~is~~ seems to be frozen with clocks stopped at 'twenty minutes to nine'; this indicates that Miss Havisham's life has stopped following Compeyson leaving her at the altar. In the 1800s there was a stigma around women who were unmarried which could be why Miss Havisham's ^{the reality of} life has stopped. It seems that a love has negatively changed both Larkin's mother and Miss Havisham.



Script 10

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 5 Question 6
Question 7 Question 8

individuals who observe, or experience significant change

Please write the name of your two studied texts below:

Text 1: Great Expectation, Charles Dickens

Text 2: Whitsun Weddings, Philip Larkin.

In both Text 1 and Text 2 they both have a considerable amount of characters/individuals who observe/experience significant change.

In Great Expectations, Pip himself experiences a drastic, significant change when he wants to become a gentleman after he is described by Joe as being "uncommon" in some things: Pip wants to change, and become this wealthy gentleman. Pip also experiences a significant change as at the start of the novel he is in the graveyard "this bleak place overgrown with nettles". And ~~we~~ come to believe that Pip is looking at tombstones, who are his parents' burial ground. This shows Pip as an individual who observes, experiences ~~not working~~ and delves into significant change. During the time of the novel it was the industrial Victorian Era in which Charles Dickens had grown up seeing a massive change to the readers



London, where Pip is then sent to ~~continue~~ be a 'proper gentleman. Great Expectations is the narrative voice of Pip and the title itself is to show that through ~~change~~ significant changes, shaped by experiences and observations, lead you to have these 'Great Expectations'.

Estella is another individual and she both observes and has experiences which also lead her to significant changes. Dickens creates Estella and constructs her to be the 'star' to which she is could be interpreted as too far to reach and thus Pip will never be able to have her. However Pip and Estella could never be together due to the social class of that era, as Pip was still a 'commoner' and Estella was of a higher class. ~~Es~~ Dickens throughout the novel deliberately makes her Pip's love interest, and shows that no matter how spiteful she is and how she 'breaks his heart' Pip will always love Estella. Even as Pip is just a 'commoner' and as his childhood is described at the start of the novel, there is a significant change of both Pip and Estella growing up and aging. As they both age and observe each other ~~it shows that Dickens~~ they notice changes but still similarities as Estella always has 'a candle in her hand' to show that she has not changed, as she has a little light which shows that she isn't all as



dark as Miss Havisham wants her to become. ~~Miss Havisham knows~~. Dickens creates Miss Havisham to realise that, as like herself, she will ~~grow~~ age with beauty and she observes Estella and preserves her to break men as the same happened on her wedding day. Miss Havisham could be described as a shadow. Dickens shows ~~change~~ Miss Havisham to be an observer towards Estella.

The last individual in which experiences and observes significant changes is Mr Joe Gargery. Joe is thought of all the way through the novel, and thus is one of the most important characters as he is Mrs. Joe's husband who is Pip's sister. Joe is not educated and thus his speech is 'basic' along with his reading and writing skills to which he names Pip a 'scholar'. However Joe is one of the very few who notice the change of Pip from when he is a 'commoner' to a 'gentleman'. Dickens portrays Joe as a kind, caring and considerate man in contrast to his wife. He is a father figure to Pip and is there to guide him. But as the change of Pip becomes ~~known~~ known, suddenly Joe realises that now he has made the significant change of his whole personality, to be someone he isn't, which could be said for the higher classes as mostly you had to be born to achieve high status back in the Victorian Era.



Philip Larkin displays mostly observations of the significant changes during the 1900's.

An example would be the poem of the Whitsun Weddings and how it is about a train journey which could symbolise life moving at a steady speed to which Larkin does not approve. It is quite a negative tone which Larkin has set, even though weddings are supposed to be happy and joyous occasions, Larkin places his Larkinesque 'feature to drag the joy away.' The women shared secrets like a happy funeral'. This is an example of

observations made by the ~~not~~ Larkin, to in which a ~~happy~~ occasion is changed significant occasion (wedding) is changed into something 'dark and depressing' (funeral).

Larkin mostly observes his surroundings as 'The Whitsun Weddings' is mainly also about the change of scenery which is described bleakly 'the building-plots and canals with floating industrial flots'. There is a significant change of the landscape to which it turns from rural to urban, this shapes Larkin's opinions even bleaker but show how it changes, from 'wide farms' with 'smells of grass' to 'dismantled cars' and with 'shuffling gobs of steam' as they arrive in London. 'The Whitsun Weddings' is 10 stanzas long which represents the long train journey in which Larkin endured. It is written in the third person ~~as he was an observer~~ as he was an observer.



Philip Larkin's poem 'Talking in Bed' also shows the observation and significant changes ~~to~~ in which can put a constraint on a relationship. 'Talking in Bed' is written in four stanzas and they are all 3 lines each. It is quite a short poem but has a 'secret' meaning of Larkin's unhappy engagement to Ruth. Larkin uses ~~words~~ nouns such as 'isolation' and 'silently' to hint at the feeling that due to his engagement and loving a person to physically have the lust to want to engage in sexual activity. Larkin has no interest whatsoever and thus it refers to the title of 'Talking in Bed'. Nothing else is being done other than talking, to which as readers it is an observation that Larkin didn't really love his fiancée and that he wasn't too sure as Larkin had 5 women all together (maybe more) which he has either mentioned in poems or pictured with. As readers we are the ones who see the significant change and ~~is~~ maybe 'pointlessness' of Larkin's engagement. The rhyme scheme is irregular and there isn't much of one which could be said for ~~Larkin's~~ Larkin's engagement and how he writes ~~stanzas~~ a piece of poetry which could come across so easily but it ~~is~~ has a whole other different meaning.



Section B Exemplar Script Commentaries



Script number	Examiner commentary and mark
Script 6	<p>This answer is characterised by fluent expression, controlled argument, and an impressive understanding of contextual factors that shape the attitudes to personal and social change.</p> <p>The work on Dickens is in some ways more substantial than the work on Larkin, which is really insightful at times (the analysis of geographical change, such as Larkin’s visit to Ireland, having a significant effect upon him, is very thoughtfully done, and then linked skilfully to Pip’s change of scene in <i>Great Expectations</i>).</p> <p>There is a reasonable deployment of lang-lit terminology, and the comparisons are sound, deep, and convincing. There is only coverage of two poem but this can be enough, if the two chosen poems are entirely pertinent to the terms of the question (as they are in this answer), analysed soundly and placed within a synoptic overview of Larkin’s poetic project in the collection of poems from which the two individual poems are drawn (which is not done here, unfortunately).</p> <p>This shortcoming means that the answer doesn’t quite make it into Level 5, but it does score quite highly within Level 4.</p> <p>Level 4</p>
Script 7	<p>This answer fulfils enough criteria to attain a low Level 4 score.</p> <p>It is consistently fluent, the argument is well planned and unerringly relevant. The selection of evidence is judicious and there is a fair range of lang-lit features deployed to advance the analysis. The comparisons, though fairly few, given the long blocks on each text, are generally pertinent.</p> <p>The AO that is met least fully is AO3: the evidence attested for gender roles in the 19th and 17th Centuries is rather thin. Also, the answer is a little happier in dealing with <i>Dracula</i>, but there is enough of Shakespeare to merit the score awarded</p> <p>Level 4</p>
Script 8	<p>At only four and a half pages, this answer inevitably struggles to cover enough ground to get a score beyond Level 3.</p> <p>What is presented is clear, and relevant, for the most part, and so that Level is comfortably attained. To have any chance of getting into Level 4, this answer needed a good deal more textual analysis, but also a more genuine spirit of comparison.</p> <p>The marker had to excavate quite deeply to detect the points of comparison being made; full reward depends upon comparisons being deep, relevant, and overt.</p> <p>Level 3</p>



Script number	Examiner commentary and mark
Script 9	<p>In the first three pages, this answer identifies two relevant points of comparison to answer the question on change: the change from youth to maturity in both Dickens and Larkin, and the changes, explored by both writers, that follow after death afflicts a family.</p> <p>It identifies a modest range of lang-lit features indicative of such changes (though it is not especially strong on poetic features specifically when investigating Larkin), and loosely, vaguely contextualises the points it makes. It is proceeding, at this point, to a score comfortably in Level 3 because it is clear and relevant.</p> <p>However, as time runs out, the fluency begins to falter, and the security of the comparisons and contextualisation is loosened. This is a pity – changes in marriage is potentially a very productive avenue to be explored, but the candidate does not explore this.</p> <p>On balance, overall, there is enough done well to stay in Level 3, but towards the lower end of the range of scores in that Level.</p> <p>Level 3</p>
Script 10	<p>Strictly speaking, the mark scheme requires answers that do not fulfil the requirement to compare to be placed in Level 1 for AO4.</p> <p>However, this candidate does make a genuine attempt to answer all other aspects of the question and produces three pages of mostly reasonable material on Dickens.</p> <p>The two pages on Larkin are less convincing, especially towards the end as the candidate runs out of time. But there is enough evidence of striving to analyse, using lang-lit methods and terms, with some loose contextualisation, to see the answer cross the line into Level 2.</p> <p>Level 2</p>