

# Pearson Edexcel Level 3 GCE English Language and Literature

## Advanced Subsidiary – 8EL0 02 Paper 2: Varieties in Language and Literature

The purpose of this pack is to provide centres with marked exemplars of responses to the June 2016 examination.

Included in this pack:

- Questions
- Mark schemes
- Student scripts
- Examiners marks and comments

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## SECTION A: Prose Fiction Extract

Answer ONE question on your chosen theme. Begin your answer on page 6.

### Society and the Individual

#### 1 *The Great Gatsby*, F Scott Fitzgerald

Read the extract on page 4 of the source booklet.

In this extract, Fitzgerald explores the social class divisions that exist between West and East Egg.

With reference to the extract above, discuss:

- Fitzgerald's use of linguistic and literary features
- how these social class divisions are important throughout the novel as a whole
- relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

#### 2 *Great Expectations*, Charles Dickens

Read the extract on pages 6–7 of the source booklet.

In this extract, Dickens introduces Pip and the reader to Miss Havisham.

With reference to the extract above, discuss:

- Dickens' use of linguistic and literary features
- the significance of the character of Miss Havisham to the novel as a whole
- relevant contextual factors.

(Total for Question 2 = 25 marks)

OR



Answer ONE question on your chosen theme. Begin your answer on page 6.

### Love and Loss

#### 3 *A Single Man*, Christopher Isherwood

Read the extract on page 8 of the source booklet.

In this extract, Isherwood portrays how George views himself as a person who fails to make connections with others.

With reference to the extract above, discuss:

- Isherwood's use of linguistic and literary features
- how this reflects the way in which George is viewed by others in the novel as a whole
- relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

#### 4 *Tess of the D'Urbervilles*, Thomas Hardy

Read the extract on page 9 of the source booklet.

In this extract, Hardy describes Angel Clare's growing awareness of Tess.

With reference to the extract above, discuss:

- Hardy's use of linguistic and literary features
- how this encounter with Angel Clare will impact on the rest of Tess's life
- relevant contextual factors.

(Total for Question 4 = 25 marks)

OR



**Answer ONE question on your chosen theme. Begin your answer on page 6.**

### **Encounters**

#### **5 *A Room with a View*, E M Forster**

**Read the extract on pages 10–11 of the source booklet.**

In this extract, Forster presents an intimate episode between Lucy and Cecil.

With reference to the extract above, discuss:

- Forster's use of linguistic and literary features
- how this episode is typical of the contrast Forster makes between very conventional and unconventional characters
- relevant contextual factors.

**(Total for Question 5 = 25 marks)**

**OR**

#### **6 *Wuthering Heights*, Emily Brontë**

**Read the extract on pages 12–13 of the source booklet.**

In this extract, Catherine reveals her conflicting feelings about Edgar Linton and Heathcliff.

With reference to the extract above, discuss:

- Brontë's use of linguistic and literary features
- how this episode is crucial to the development of Catherine and Heathcliff's relationship in the rest of the novel
- relevant contextual factors.

**(Total for Question 6 = 25 marks)**

**OR**



**Answer ONE question on your chosen theme. Begin your answer on page 6.**

**Crossing Boundaries**

**7 *Wide Sargasso Sea*, Jean Rhys**

**Read the extract on pages 14–15 of the source booklet.**

In this extract, Rhys shows Rochester experiencing feelings of alienation and discomfort on his honeymoon.

With reference to the extract above, discuss:

- Rhys' use of linguistic and literary features
- how this episode foreshadows the difficulties Rochester and Antoinette will experience in their marriage
- relevant contextual factors.

**(Total for Question 7 = 25 marks)**

**OR**

**8 *Dracula*, Bram Stoker**

**Read the extract on page 16 of the source booklet.**

In this extract, Stoker describes the episode when Lucy and her mother are attacked.

With reference to the extract above, discuss:

- Stoker's use of linguistic and literary features
- how this episode reflects the way in which characters are vulnerable to supernatural forces in the novel as a whole
- relevant contextual factors.

**(Total for Question 8 = 25 marks)**



Please refer to the specific marking guidance on page 2 when applying this marking grid.			
Level	Mark	A01 = bullet point 1 Descriptor (A01, A02, A03)	A02 = bullet point 2 A03 = bullet point 3
	0	No rewardable material	
<b>Level 1</b>	1–5	<b>Recalls information</b> <ul style="list-style-type: none"> <li>Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses.</li> <li>Uses a highly-descriptive or narrative approach or paraphrases. Little understanding of the writer's/speaker's crafting of the text.</li> <li>Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.</li> </ul>	
<b>Level 2</b>	6–10	<b>Broad understanding</b> <ul style="list-style-type: none"> <li>Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses.</li> <li>Gives surface reading of texts. Applies broad understanding of writer's/speaker's techniques.</li> <li>Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li> </ul>	
<b>Level 3</b>	11–15	<b>Clear understanding</b> <ul style="list-style-type: none"> <li>Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear.</li> <li>Shows clear understanding of how meaning is shaped. Supports this with clear examples.</li> <li>Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.</li> </ul>	
<b>Level 4</b>	16–20	<b>Consistent application</b> <ul style="list-style-type: none"> <li>Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions.</li> <li>Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer's craft.</li> <li>Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.</li> </ul>	
<b>Level 5</b>	21–25	<b>Discriminating application</b> <ul style="list-style-type: none"> <li>Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style.</li> <li>Shows discriminating application of writer's/speaker's linguistic and literary choices. Applies this to show the effects on shaping meaning.</li> <li>Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.</li> </ul>	

# 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 ☒      Question 3 ☒  
                                          Question 4 ☒      Question 5 ☒      Question 6 ☒  
                                          Question 7 ☒      Question 8 ☒

Fitzgerald begins to show the differences in social class of west and east egg through Nick Carraway who is the narrator in this novel.

Nick Carraway himself lives on west egg. "I lived at west egg." "My house". Fitzgerald describes west egg as the "less fashionable of the two". Immediately Fitzgerald indicates to the reader that there is a sense of competition in that one is less fashionable than the other. This begins to develop a division of social class.

Fitzgerald has also used "the Sound" which is an expanse of water to separate the two, which the reader can interpret to see the Sound as a metaphorical barrier or gap between the two different social classes.

Fitzgerald uses <sup>the</sup> cost of the different mansions of east and west egg to show the divisions of wealth of each place. "millionaires" live in

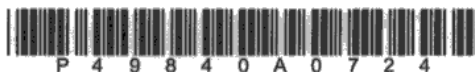




east egg whereas people on west egg are able to rent a house "for eighty dollars a month". This begins to develop the idea of different statuses of people who live on east and west egg.

West egg is full of people who come from new money; this means they have suddenly come into money rather than inheriting it from many previous generations of family like the people on east egg "where people played polo", and had financial support from family "His family were enormously wealthy".

Fitzgerald also draws attention to the lifestyles the people have on east and west egg. Those who live on east egg are able to go and visit other countries "they had spent a year in France for no particular reason". Fitzgerald points out to us that it was for no particular reason, Europe was seen as a place where everyone of status and wealth visits and attends. This is later contrasted in the novel by Tom's mistress, Myrtle Wilson's sister, Catherine as she is of lower class and travelled to Monte Carlo. However Monte Carlo is known for the gambling and



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Casinos which could be a possible draw to someone such as Catherine. The people on West egg are unable to visit places like this and have to make do with "factual imitations of some Hôtel de ville"

Fitzgerald then moves to tell us of Nick's first impressions of a east egg house "a cheerful red-and-white Georgian colonial mansion" this helps to show their wealth and deep rooted American heritage. Through Nick we also see how alive east egg is, "the lawn started at the beach ran towards the front door for a quarter of a mile, jumping over sundials and brick walls and burning gardens". Fitzgerald's use of verbs, ran, jumping, helps personify the gardens of people on east egg and bring them to life.



## Script 2

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 ☒ Question 3 ☒  
 Question 4 ☒ Question 5 ☒ Question 6 ☒  
 Question 7 ☒ Question 8 ☒

This passage is situated in chapter one, whereby Fitzgerald has yet to ~~reveal~~ reveal the murdered bootlegger Gatsby's identity as well as many of the other characters hidden parts, for example "Jordan's" secret of "cheating".

Firstly, East Egg, is the area where the social elite inhabit. The area is known for its old money, whereby much of it is "inherited". Fitzgerald ~~Chapter~~ utilises light imagery when describing East Egg. For example, Lexie's Lexie "glowing" and "reflected" are used as they represent natural light, indicating that the money has been ~~obtained~~ obtained under moral circumstances. This contrasts with Gatsby's "coloured lights", which hints of his moral



"blindless" <sup>which is his illegal sales of alcohol.</sup> as the light is impure  
 and shielded. <sup>(during times of prohibition)</sup> In addition, the  
 lawn is personified as it "ran"  
 and "jumped". These dynamic  
 verbs highlight the social elite's  
 restlessness as they are never  
 fully satisfied with their  
 hedonistic lifestyle. Moreover,  
 this is reinforced as they "drift-  
 ed [then] here and there". The  
 verb ~~comes~~ used indicates their  
 aimlessness and lack of purpose  
 as they already have achieved  
 the pursuit of wealth, reputation  
 and status. ~~Tom is one of those~~  
~~people~~ Tom is associated with  
 as "peerie [playing] polo", <sup>the authentic</sup> ~~which~~ <sup>3</sup>  
 also shows their ~~lack of~~  
~~any~~ ~~lack of~~ desire for  
 materialistic possessions.  
 In addition, <sup>Fitzgerald</sup> ~~the~~ <sup>uses</sup>  
 the colour "white" to  
 symbolise the social elite's  
 purity <sup>despite</sup> ~~and~~ <sup>have</sup> their inab-  
 ility to accept ~~and get~~  
 with their irresponsible actions,



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as ~~they are~~ ~~seen~~ though "they are careless people". Myrtle, ~~the~~ who Tom has an affair with, represents the lower class. She wears a "cream-colored chiffon" dress, this contrasts her lack of innocence and <sup>her</sup> vitality as well as her vulgar aspect of the new lifestyle, seen in chapter two at the impromptu party in New York. <sup>this is repeated</sup> due to the alienation.

West Egg, is where people with "new money" are. <sup>Fitzgerald</sup> ~~latter~~ uses dominant pre-medifiers, "colossal" and "tower". These show the lack of refinement. ~~extra~~ The mansion has a "thin beard of raw ivy", which has connotations of death, as ivy is a poisonous plant. This foreshadows Myrtle's and Gatsby's gruesome deaths. It also suggests that the plant smotheres the building, creating the sense of excess, just like at Gatsby's decadent



ent and opulent party in chapter three and six. Lastly, the verb "squeezed", emphasises the lack of morale amongst the people here, as appearances seem to only matter as all their houses lack the sophistication and off personality.

In conclusion, Fitzgerald uses many linguistic and literary devices to portray class divisions.



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## Script 3

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 ☒ Question 3 ☒  
☒ Question 4 ☒ Question 5 ☒ Question 6 ☒  
☒ Question 7 ☒ Question 8 ☒

This extract is located within the early  
~~of~~ First Stage of Pip's Expectations.  
 The immediate significance of her appearing  
 at a time when he was <sup>very young</sup> ~~much younger~~ is  
 that it allowed Pip the chance to experience  
 the life outside of the working class family,  
 and it was perhaps an <sup>eye-opener to the</sup> ~~eye of realisation~~  
<sup>social class structure</sup> ~~moment~~ for him when of the early 1800s.

The superordinate phrase of "rich materials - satin, and  
 su lace, and silk" ~~as~~ could show the  
<sup>leisure</sup> ~~pleasure~~ that wealthy, upper class ~~en~~  
 citizens of Victorian England ~~that~~  
 experience through expensive materials  
 compared to Pip's "~~top~~" linen of the  
 "stiggest character".

~~Miss Havisham's use of from Japan~~  
~~correct register~~ ~~when she~~  
 Her clothes, which at first glance  
 appear "white," could be a significant



use of foreshadowing by the author, Charles Dickens. This ~~could~~ The colour "white" typically ~~to~~ suggests purity, especially as a "long white veil" ~~on~~ as it ~~is~~ usually suggests ~~an idea~~ a wedding. And the fact that bridal clothes first appear white to him could confirm a sense of purity in not being married.

There <sup>is a</sup> significance of Miss Havisham not being married as in within the Victorian era it is usually expected of women to ~~how~~ be married and to have children. And the fact that she has an adopted child, Estella, whilst not being married would have ~~made~~ perhaps ~~made~~ made her strange.

Dickens has ~~as~~ often been criticised <sup>by feminists</sup> ↑ for only portraying women as "strange and <sup>cruel</sup> ~~eccentric~~" or "nice and sweet". Here, Miss Havisham is known for being rather strange or eccentric. Her exclamation of "Broken!" ~~could suggest~~ <sup>the</sup> which needs anaphoric reference to understand it could suggest ~~her~~ that she has



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perhaps a Cruel or ~~even~~ Strange mind

Miss Havisham's relationship as a mother is significant as it shows the importance of socialisation and the effects of having a ~~possible mental health~~ cruel personality on her daughter. <sup>Only at</sup> ~~At~~ The end of the novel, in Chapter 59, (Which wasn't included in the original serialisation within Dickens's magazine "All the Year Round"), she <sup>says</sup> ~~grants~~ Pip "I have given it a place in my heart", when earlier on in the novel she claims to ~~be~~ "have no softness there".

This can show from a modern perspective that Miss Havisham possibly had significant sociopathic ~~&~~ tendencies amongst ~~as a~~ possible range of mental health issues. <sup>Miss Havisham</sup> ~~She~~ would today possibly have Estella taken away from her ~~to~~ her on the grounds of emotional neglect.



## 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 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

In the novel 'A Single Man', Isherwood presents the main protagonist George Falconer as a homosexual ~~English~~ British College professor who copes with the ~~loss~~ loss of his lover, Jim, throughout the course of one day. His failure to connect with others is a result of his differences in nationality, age and sexuality.

Firstly, in the extract, George talks about his neighbours Mr and Mrs Strunk. In the simple sentence "Queer, he doubtless grouches", George exclaims how the Strunks view him as an outsider for being a homosexual. The novel was set in 1962, ~~so~~ ~~in~~ California, so in that period of time homosexuality would have been viewed as abnormal under society's standards. This explains how George talks about



them from a distance and doesn't exchange dialogue with them. The use of assonance in the phrase "doubtless growls" creates a harsh tone in the text, which signifies George's frustration towards his neighbours. This idea is further emphasised through his use of exclamatory sentences: "(Shame on those possessive mothers, those sex-segregated British schools!)", The use of parenthesis to highlight George's aside shows his isolation from others. Ever since Jim died, whom he ~~ment~~ claimed ~~"wasn't a substitute for anything"~~ "there is no substitute", he has been feeling more alone as Jim was the only person ~~+~~ he was truly able to connect with.

Furthermore, being a British man living in 1960's U.S.A., George has been limited to relate to others as he doesn't feel like he belongs. Consequently, the Strunks and other people around him try not to engage in social contact. This is evident in the quote "Among many other kinds of monster, George says, they are afraid of little me."



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The juxtaposition between the negative noun 'monster' and the demeaning adjective 'little' implies the differences between George and everyone else. They supposedly view him as a 'monster', whereas he feels he's insignificant and 'little'. The perspectives of the Strunks contrast with Charlotte's who seems to be infatuated with George. In the novel, Charlotte uses ~~short~~ long dialogue to express her enthusiasm for George as a person: "I was afraid, if I waited any longer, you'd have gone off to the college... My goodness, I hadn't noticed it was ~~so~~ late!". Charlotte exemplifies a fast pace tone in ~~a speech~~ her conversation with George, but he simply replies with short monosyllabic sentences: "Afraid not. No.". Even though he refers to ~~that~~ Charlotte as 'Charley', which harbours a personal tone, it seems George fails to connect with her as he does not express the same level of enthusiasm with her. This is perhaps a ~~re~~ consequence of Jim's death; his misery has clouded his judgement of others.



and is viewed as a loner to feel sorry for, likewise what Charlotte does.

In addition, George fails to connect with others because he places himself as a minority. In the extract, Isherwood uses ~~via~~ vivid imagery to depict how George thinks people view him: "The fiend that won't fit into their statistics, the gorgon that refuses their plastic surgery, the vampire drinking blood with tailless uncultured snips... on speaking its name." The use of asyndetic listing implies that all these ideas are as significant as each other. From this, it can be inferred that George is not one to conform to society's expectations, which induces judgement from others. Later on in the novel, George lectures his students on minorities: "minorities are people who probably look and act and think differently... it's better if we admit to disliking and hating them." George uses his platform as a professor to represent his "fellow minorities", and say to everyone it's okay to dislike him in front of his face. ~~He~~ emphasises



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the idea that he doesn't care what people think of him.

~~In conclusion~~ In conclusion, Isherwood uses George as a vehicle to drive his readers through the hardships of being a homosexual in 1960s society. In the 21<sup>st</sup> Century, this would be more widely accepted, and George would have felt less isolated from everyone. The novel "A Single Man" was used as a forerunner by Isherwood for the Gay Civil Rights Movement. Isherwood uses a naturalist approach to present the novel throughout the course of one idea and embedding his own experiencing of being a homosexual. This could explain the loss of chapter numbers, as the story runs continuously. Arguably, the novel also employs modernism as George refers to himself unusually in the third person and presents an omniscient narrative. ~~This and~~ The reader views George as a composition of different selves, as his mind and to his body are fragmented from each other. This is ironic



because the title 'A Single Man' implies he is one individual. This unusual adaptation of George once again presents himself as different to others which results in him failing to connect with others genuinely.



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# 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** ☒ **Question 3** ☒  
**Question 4** ☒ **Question 5** ☒ **Question 6** ☒  
**Question 7** ☒ **Question 8** ☒

Tess of the D'Urbervilles by Thomas Hardy tells of the tragic tale of Tess Durbeyfield, often the victim of her own beauty. It is a Victorian novel and at the time the novel was written people were very judgemental about social class and men were seen to be superior to <sup>women</sup> ~~men~~, which is illustrated through Tess's life.

Throughout the first paragraph of the passage Hardy describes Angel to be reading a 'piece of music' and so the author uses a semantic field of music to emphasise how the passage is written through the eyes of Angel. Words such as 'note', 'music-scores', 'tune', 'melody' and 'orchestra' to show how Angel is 'imagining' the music being played in his mind and is fully immersed in the music-score. He describes the workers round the table as a 'phantasmal orchestra'; this shows how Angel sees each person around the table as having their own distinctive sound and tone that contributes to the overall 'babble'. The noun 'orchestra' implies that the conversation is loud and imposing, with each person around the breakfast table contributing to the noise; the adjective and pre-modifier 'phantasmal' also emphasises the idea of disorganisation and everyone sparsely chipping in with





snippets of conversation

Hardy ~~also~~ builds an image of a loud and raucous breakfast table as ~~in~~ it ~~also~~ highlights Tess's more delicate, tinny tone. 'What a fluty voice!' Hardy uses the adjective 'fluty' to ~~express~~ allow Tess to stand out from the rest of the workers who contribute to the 'phantasmal orchestra'; 'fluty' suggests that Tess has a gentle, sweet voice as the flute is one of the quieter, more delicate orchestral instruments. This shows how this encounter will impact ~~also~~ on the rest of Tess's life as Angel displays a fondness towards her and she stands out from the other milk-maids.

In the passage, Hardy describes a 'fire of logs, with its one flame pirouetting on the top in a dying dance'. This 'fire of logs' foreshadows the event to come on Angel and Tess's honeymoon, when Angel 'stores the fire' after Tess confesses what Alec had done to her, and the flames were a symbol of Angel and Tess's love. It also links to the dance at the very start of the book where Tess is dressed in white with a red ribbon to symbolise purity and danger. The 'dying dance' suggests that Tess is on a path towards death from the very start of the book. It also suggests that Tess and Angel's relationship is on a path towards death, with ~~the~~ the couple dancing the 'dying dance'. This shows how this encounter with Angel will impact on the rest of Tess's life as



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it foreshadows the downward spiral that is yet to come after falling in love with Angel.

Towards the end of the passage Angel says to himself 'what a fresh and virginal daughter of Nature'. The adjective 'virginal' is used by Hardy to create dramatic irony; the ~~casual~~ reader is aware of Tess's past with Alec and how she was seduced by him, meaning she is no longer a virgin and no longer a 'pure woman' (this being the alternative title to the novel, sparking an uproar in Victorian society). Hardy does this to create tension from the very beginning of Tess and Angel's relationship as there is something that Tess ~~and the~~ knows that Angel doesn't and could have a serious impact on their relationship.

In conclusion, Hardy uses many different ~~techniques~~ techniques to show how this encounter with Angel will impact on the rest of her life including: semantic field, adjectives and pre-modifiers, foreshadowing and dramatic irony.



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 ☒ Question 3 ☒  
 Question 4 ☒ Question 5 ☒ Question 6 ☒  
 Question 7 ☒ Question 8 ☒

This extract comes from chapter 8 in the first stage of the Bildungsroman by Dickens. This means that Pip is still very young so perhaps more prone to exaggeration and more things will impress him. The tone of the extract overall is one ~~is~~ struck which gives a slightly mysterious mood to the piece.

The very first Pip notices about her is that she was rich and concluding this by the clothes she wore. 'Satin, and lace, and silks'. In the 19<sup>th</sup> century materials like these would have had to have been imported at great expense. By putting all of these materials into a polysyndetic list it gives the impression of that Miss Havisham is of great affluence. The repetition of the syndeton 'and' helps the decadent concrete nouns to seem of a greater quantity or ~~so~~ <sup>she seem</sup> even ~~more~~ richer. By then going on to explain how she was dressed in 'all of white' it may cause the reader to seem perhaps naive as the adjective <sup>and paper</sup> 'white' has social connotations of purity and innocence. It is important to remember here that this is Pip's very first impression and he knows nothing of Miss Havisham's intentions or nature. This



would help to give a false representation of the lady's true character, lulling the reader into a false sense of security. This helps to make Miss Havisham's later emotions even more being heightened and thus have greater effect further on in the novel.

By Dickens' use of imperative and interrogative sentence moods it gives an instant high status to Miss Havisham. 'Come nearer... come close' is a short simple sentence that does not invite any questioning on Pip's part. This perhaps suggests that the lady is defensive as she will not allow anybody to interrupt her train of thought. In the past Havisham has let her guard down to Compeyson in the form of love and has almost destroyed her, her now leaving no room for the opinions of others by keeping her phrases short suggests that that is not a mistake she will make again. The prepositions 'nearer' and 'close' command Pip to enter into Havisham's space, her ground where she would feel most comfortable. Her making Pip come to her shows how she has a slight intimidating nature as for a boy of Pip's age (11) this would be a very daunting prospect. Furthermore Havisham being a commanding woman would have quite a shocking effect on a 19th Century audience as women as viewed from the Bible were to be commanded by the male species, thus making Havisham an even more formidable character. However



a modern audience who are less exposed to such archaic traditions, would see this as a normal commanding woman, and the effect would be less great.

On pages 380 - 381 in the third stage of the novel Miss Havisham catches on fire, 'a great flaming light spring up'. There has been a motif of fire throughout the novel usually symbolising friendship but here it acts as poetic justice, Miss Havisham is consumed by her hatred and bitterness which are also connotations of fire <sup>as well as</sup> anger. The <sup>dramatic</sup> intensifier 'great' describes the enormity of fire needed to bring Miss Havisham back to the real world, she is a huge symbol for regret and hurt throughout the novel and here Dickens is showing how this can go away, as the great lady is much softer and calmer after being caught <sup>alight</sup>. The dynamic verb 'spring' suggests a suddenness of Havisham's situation. Everything about the woman has been ecstatic so far and it does not stop here by dramatically bursting into flames. Dickens was a fan of people getting knocked down a peg or two and getting what was coming to them and here is perhaps his first fire example.

On page 222 in the second stage of the novel Dickens expresses greatly the thought that Havisham is somewhat of a creator, a moulder of Estella. The ~~describ~~ description of Havisham 'playing with Estella's hair' suggests Havisham's almost physical





attachment to the girl). The Dynamic verb 'playing' suggests that Miss Havisham is having fun with the two young adults. She is enjoying manipulating Estella into a 'cold' hard creature set out to destroy men, just like a man destroyed her. She is passing her hardships onto the next generation by manipulating and commanding ~~as~~ Estella to 'break their hearts' (she said this earlier in ~~the~~ the novel). The harsh dynamic verb 'break' suggests a permanent damage Miss Havisham would like to inflict. The plosives of the 'b' and 'k' surround the verb making it sound cut, clipped and slightly savage. This signifies Havisham as an evil slightly villainous character, much like the ones in gothic fiction, a style which surrounds ~~the~~ Stave's house.

over all Miss Havisham is presented as cold, mean and manipulative through the use of plosives, motifs and dynamic verbs amongst others. Her main significance is her effect on Estella, <sup>who</sup> she wishes to turn into a tougher version of herself.



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

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

\*having

This extract describes Nick's (the narrator's) initial impressions of the two "Eggs"; West Egg being ~~more~~ more ostentatious wealth, whereas East Egg was inhabited by the aristocracy. Fitzgerald uses a plethora of literary methods in the extract to portray the significance of class division, due to the 20s era being dominated by 'Plutonium'. Fitzgerald uses color connotations, personification and vivid imagery to display how wealth and class 'diagnosed' one's social status in the roaring twenties.

Fitzgerald epitomizes the wealth divide between East and West Egg by Nick's description of his own house. Fitzgerald uses a metaphor to express Nick's



view of his dwelling, calling it  
 an "eyesore", then later using  
 a pre-modified adjective phrase 'small  
 eyesore'. The effect of his  
 description of Nick's home  
 portrays how ~~area~~ Nick's view  
 of his house is a negative one,  
 holding connotations of disgust  
 and almost offence. On a  
 deeper level of analysis, the  
 theme of sight is a key  
 motif in "The Great Gatsby" -  
 the Hedonistic era of the 20's  
 was 'deluded' and people's  
~~attitudes~~ ~~where~~ views on morals  
 were 'disillusioned', so the fact  
 Nick expresses in the aesthetical  
 displeasure he has for his  
 house shows that this is  
 what the contemporary  
 audience placed value in.  
 This therefore is a way Fitzgerald  
 explores class division, by Nick's  
 gauge of status and class  
 by the outward appearance  
 of his 'small' house.





Another way that Fitzgerald explores the ~~wealth~~ class divisions is the descriptions of Tom and Daisy's behavior written in a pragmatic tone. Nick says that they 'spent a year in France for no particular reason', and 'drifted here and there unrestfully wherever people played polo and were rich together'. This vague and money-polluted activity that Tom and Daisy do captures the careless attitudes of the upper class in the 20s. East Egg was associated with idleness and a surplus of wealth, so the unmotivated unproductive behavior that Nick notices perfectly conveys how the people who inhabited East Egg were of distinct class. Also, on a more contextual level of analysis, due to the limitations of international transport in the 20's it was a rare occurrence for people living in America to travel



to Europe. This further reinforces the idea that ~~these~~ Fitzgerald presents East Egg's as having extreme wealth.

A more subtle device that Fitzgerald uses to capture the class divide between East & West Egg's is the use of color connotations. Nick describes the houses of East Egg as "white palaces", and says they "glittered", and additionally describes the windows of Tom & Daisy's house "glowing (with) gold". The color white is repeatedly affiliated with ideas of purity and innocence, and Fitzgerald selects this color to portray how Nick sees elegance and purity in the houses. However, Nick's narrative is the only source of information for readers, so keeping this in mind, Nick's descriptions are tinted with a natural admiration for those with wealth. The verb



"glittered" conveys the sense of untouchable  
 glamour and appeal that fast  
 money has, and furthermore is  
 perhaps the 'American Dream' of  
 people that live in West Egg -  
 classic old money cannot be  
 achieved by Gatsby & Nick,  
 due to Tom & Daisy's upper  
 class status and the un-achievable  
 amount of wealth they have. The  
 description of windows "glowing (like)  
 gold" also reinforces the  
 elite value that Nick thinks  
 the Buchanans have, connecting  
 ideas of classic wealth. The use  
 of alliteration here also  
 suggests Nick wants to display  
 their house as admirable and  
 poetic, perhaps due to his  
 astonishment of their lifestyle. These  
 devices explore the idea that  
 the West Egg juxtaposes East Egg,  
 not only aesthetically but  
 morally.



Lastly, Fitzgerald explores class division  
 by displaying how Nick views  
 Tom Buchanan, saying that Tom  
 "came fast in a fashion that  
 took your breath away".  
 Nick's narrative here displays  
 suggestions that he admires  
 Tom's status and wealth, and  
 although throughout the novel  
 Nick reassures the readers  
 he is disgusted at the  
 moral emptiness of the upper  
 class, here, Nick portrays  
 that Tom's style is unattainable  
 to lower classes. This class division  
 themes the novel, as Gatsby's  
 attempts to be like an "East Egg"  
 in order to achieve Daisy  
 fail miserably. Therefore, essentially  
 the juxtaposition of East and West  
 Egg and the 'bar' that  
 divides them is symbolic in  
 capturing the unattainability of  
 class, and the foolish link  
 that society had in the 20s  
 that wealth could achieve



Class.

Overall, the key point that Fitzgerald explores is the superficiality of the difference of the Eggs, but on a deeper more critical level of analysis, morals, status and behaviour also derive from living in the opposing locations.

TOTAL FOR SECTION A = 25 MARKS

25



## SECTION B: Exploring Text and Theme

Answer ONE question on the second text you have studied. You must not write about the same text you chose in SECTION A.

Begin your answer on page 17.

### Society and the Individual

#### Anchor texts

*The Great Gatsby*, F Scott Fitzgerald  
*Great Expectations*, Charles Dickens

#### Other texts

*The Bone People*, Keri Hulme  
*Othello*, William Shakespeare  
*A Raisin in the Sun*, Lorraine Hansberry  
*The Wife of Bath's Prologue and Tale*, Geoffrey Chaucer  
*The Whitsun Weddings*, Philip Larkin

- 9 Discuss how the writer of your other studied text presents characters or personae whose lives are influenced by people close to them.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

~~sets the tone~~ → the importance of gender.  
 → home is so sad  
 all home is so sad!

(Total for Question 9 = 25 marks)

OR



**Answer ONE question on the second text you have studied. You must not write about the same text you chose in SECTION A.**

**Begin your answer on page 17.**

### **Love and Loss**

#### **Anchor texts**

*A Single Man*, Christopher Isherwood  
*Tess of the D'Urbervilles*, Thomas Hardy

#### **Other texts**

*Enduring Love*, Ian McEwan  
*Much Ado About Nothing*, William Shakespeare  
*Betrayal*, Harold Pinter  
*Metaphysical Poetry*, editor Colin Burrow  
*Sylvia Plath Selected Poems*, Sylvia Plath

**10** Discuss how the writer of your other studied text presents the influence of the past on attitudes to love and loss.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

**(Total for Question 10 = 25 marks)**

**OR**



**Answer ONE question on the second text you have studied. You must not write about the same text you chose in SECTION A.**

**Begin your answer on page 17.**

### **Encounters**

#### **Anchor texts**

*A Room with a View*, E M Forster

*Wuthering Heights*, Emily Brontë

#### **Other texts**

*The Bloody Chamber*, Angela Carter

*Hamlet*, William Shakespeare

*Rock 'N' Roll*, Tom Stoppard

*The Waste Land and Other Poems*, T S Eliot

*The New Penguin Book of Romantic Poetry*, editor J Wordsworth

- 11** Discuss how the writer of your other studied text presents encounters that are strange or have a supernatural element.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

**(Total for Question 11 = 25 marks)**

**OR**





**Answer ONE question on the second text you have studied. You must not write about the same text you chose in SECTION A.**

**Begin your answer on page 17.**

### **Crossing Boundaries**

#### **Anchor texts**

*Wide Sargasso Sea*, Jean Rhys

*Dracula*, Bram Stoker

#### **Other texts**

*The Lowland*, Jhumpa Lahiri

*Twelfth Night*, William Shakespeare

*Oleanna*, David Mamet

*Goblin Market, The Prince's Progress, and Other Poems*, Christina Rossetti

*North*, Seamus Heaney

- 12** Discuss how the writer of your other studied text presents characters or personae coping with major transitions in their lives.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

**(Total for Question 12 = 25 marks)**



Please refer to the specific marking guidance on page 2 when applying this marking grid.		
Level	Mark	AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3 Descriptor (AO1, AO2, AO3)
	0	No rewardable material
<b>Level 1</b>	1–5	<b>Recalls information</b> <ul style="list-style-type: none"> <li>Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses.</li> <li>Uses a highly-descriptive or narrative approach or paraphrases. Little understanding of the writer's/speaker's crafting of the text.</li> <li>Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	6–10	<b>Broad understanding</b> <ul style="list-style-type: none"> <li>Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses.</li> <li>Gives surface reading of texts. Applies broad understanding of writer's/speaker's techniques.</li> <li>Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li> </ul>
<b>Level 3</b>	11–15	<b>Clear understanding</b> <ul style="list-style-type: none"> <li>Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear.</li> <li>Shows clear understanding of how meaning is shaped. Supports this with clear examples.</li> <li>Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.</li> </ul>
<b>Level 4</b>	16–20	<b>Consistent application</b> <ul style="list-style-type: none"> <li>Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions.</li> <li>Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer's craft.</li> <li>Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.</li> </ul>
<b>Level 5</b>	21–25	<b>Discriminating application</b> <ul style="list-style-type: none"> <li>Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style.</li> <li>Shows discriminating application of writer's/speaker's linguistic and literary choices. Applies this to show the effects on shaping meaning.</li> <li>Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.</li> </ul>

# 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 9 ☒ Question 10 ☒

Question 11 ☒ Question 12 ☒

Please write the name of the text you have answered the question on below:

Text: The Whitsun Weddings by Philip Larkin.

Throughout "The Whitsun Weddings" by Philip Larkin, his poems contain a recurring theme of death and the question: what is point of life? Larkin tells stories about how individuals live their lives because they were influenced by certain people. This motif can be seen in "Dockery and Son", "Mr. Bleaney" and "Toads Revisited".

In "Dockery and Son", the persona talks about his life choices and then contrasts them with Dockery's life choices after he found out that Dockery now has a family of his own. He uses the metaphor of an "unhindered moon". The pre-modern shows and mirrors how the persona is like a moon in the sense that he feels that he is strong enough to stand on his own and to a degree be isolated, like the moon. Personally, I feel like he is defending himself as to why he has not decided to follow Dockery's life path. Similarly, in "Toads Revisited", the persona ~~decided~~ decides to not follow life choices of others, after thinking he does not want to work anymore. The exclamation "think of being them!" implies he is almost trying to see the negatives of not working, therefore talking himself out of the idea.



P 4 9 8 4 0 A 0 1 7 2 4

17

Turn over ►

The persona in "Toads Revisited" uses negative, harsh sounding adjectives in order to see the positives of work. For example, "hate-eyes clerks with the jitters... all dodging the toad work" makes these people appear helpless, unhealthy and therefore unfortunate; this is enhanced by the pre-modifiers such as "waxed-gleshed" and "hate-eyed".

Furthermore, in "Mr Bleaney", Furthermore, in "Faith Healing", all of the visitors who come to the faith healer live their lives as they become influenced by the faith healer. The visitors "sheepishly stray"; this poem demonstrates and emphasises how they follow the information the faith healer gives them, therefore they are influenced by what the healer said. They all trust him due to his 'sunriless glasses, ... white collar', which tells him they he should be trustworthy, however it appears to us that he is not. Many religious members of the public visit faith healers, therefore this enhances that there should be trust. Therefore, throughout this poem contains biblical rhetoric such as "dear child", "God. ~~They~~ "rejoice" and "sheepishly". This encourages influenced lives further.

Moreover, in "Mr Bleaney", there is a universal message about how we have been brought influenced how we live, ~~There is~~ "how we live measure our own nature". The idea that Mr. Bleaney had no contact with society



which resulted in him being an outsider is reflected by his living standards, therefore influencing his life. The use of the third person plural pronoun in "They moved him" tells us that they were strangers as ~~no one~~ Mr. Bleaney did not have any form of partner or relationship. This lack of relationship shows ~~is~~ how and why he ended up living in a room with "thin and grayed" ~~as~~ curtains. Mr Bleaney did not have any means of social interaction leading to his lack of influence in his living standards.

Depending on the poem, the characters are influenced by an aspect of their life.



P 4 9 8 4 0 A 0 1 9 2 4

19

Turn over ►

## 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 9 ☒ Question 10 ☒  
Question 11 ☒ Question 12 ☒

Please write the name of the text you have answered the question on below:

Text: Betrayal, Harold Pinter.

Betrayal by Harold Pinter is a play set between 1968 and 1977 and is based on an affair that took place in Pinter's life between him and Joan Bakewell.

In Scene 5, Robert uses the events of the past to his advantage as he ~~tries~~ tries to ~~see the events~~ hold the upper hand over his wife, Emma, who has been having an affair with his best friend ~~George~~ Jerry. Robert uses ~~secret messages~~ double meaning and veiled comments to hide the anger he is really feeling about discovering his wife's affair. He says 'he's quite talented at uncovering talent, old Jerry!'

This comment is loaded with ~~mean~~ meaning and menace; Pinter uses the verb 'uncovering' as on the surface it means to discover something new and exciting in the world of writing and publishing, but ~~deep down~~ its veiled meaning is Jerry uncovering Emma and undressing her. The noun 'talent' is used as ~~as~~ to Emma it would seem Robert is referring to talent in their business of writing and publishing, but it has a veiled meaning of Emma being the talent, meaning she is very attractive.



P 4 9 8 4 0 A 0 1 7 2 4

17

Turn over ►

Pinter repeats this noun in the sentence as adds emphasis to Jerry's talent of being intimate with Robert's wife. This shows how Robert is using the influence of the past to gain an advantage of her wife as ~~for~~ the day before this scene Robert had discovered a letter addressed to his wife in Jerry's handwriting.

In Scene three, Jerry and Emma are in their flat discussing how their affair has fallen apart. Jerry says 'in the past... we were inventive, we were determined.' Pinter uses the adjectives 'inventive' and 'determined' to show how their affair has been drained of its passion and neither Jerry nor Emma have the determination to keep it going. Pinter uses an ellipsis to show how Jerry is struggling to find the words to describe the way he feels as he is distressed about the affair being over and he wants it to be as edgy and passionate as it was before. This shows how the influence of the past is presented in this scene as ~~for~~ their affair has lost its excitement and will never be the same again.

Pinter plays on the idea of the past in *Betrayal* as it is arranged in reverse chronology: the first scene is set in 1977 when all the relationships and affairs are over, and the last scene is set in 1968 when Jerry initiates his and Emma's affair. Each scene set in the same year is in linear chronology but the years are set in reverse. This has a



very interest effect on the audience's perception of the characters as Pinter shows how all the affairs end before showing how they started. This ~~complex~~ structure highlights the effects of lies and deceit on ~~about~~ the characters and their lives as the effects are shown before the causes. Pinter's use of reverse chronology was seen as a breakthrough in playwrighting at the time as it was something that never been explored before.

In conclusion, Pinter uses many different techniques to present the influence of the past on attitudes to love and loss including: double meanings and veiled comments, ~~complex~~ linguistic techniques such as ellipsis, and reverse chronology.



P 4 9 8 4 0 A 0 1 9 2 4

19

Turn over ►



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 9 ☒ Question 10 ☒  
Question 11 ☒ Question 12 ☒

Please write the name of the text you have answered the question on below:

Text: Whitsun Weddings

Larkin is best known for his cynical and observant outlooks on life, often taking one moment in time and exploring it in much depth. His pessimistic attitude often causes for an autobiographical tone to come through in the voices of most of his poems. The theme of lives being influenced by people as close to them dominates quite a few of his pieces perhaps because he had so many strong views on everybody else around him.

Self's the Man shows how a man's life can be influenced by a wife. The simple line 'and the hall to paint in his old trousers' documents just one of the abundance of tasks this 'Arnold' has been instructed to do. The syndeton 'and' suggests there will be many more to come and also that there has been lots before that, emphasising that a man's life can be influenced in a poor way by a wife. The adjective 'old' suggests a lack of excitement in somebody who has a wife's life. It has connotations of stagnation and lack of moving forward, perhaps hinting the marriage is a trap and prevents your life from continuing. Larkin himself perfectly hated the idea of getting married, fearing exactly the end that 'Arnold' as resigned himself to. The poem



made to ridicule his deputy librarian Arthur Wood this could suggest a tone of envy perhaps hidden by Larkin's childish attempt to say everything bad about life with a wife. A reader who is close to Larkin, for instance his mother, may be able to fully understand the ~~the~~ real intentions behind downplaying marriage.

~~The importance of Elsewhere shows how Larkin was influenced by people in Ireland~~

Broadcast shows how Larkin, who has most certainly written about himself here, is influenced by his girl friend at the time, Maevie Brennan. 'Beautiful and devout' shows how Larkin, usually cynical is using an optimistic and even elated register by being close to Maevie. Maevie was a committed Catholic and by using the adjective 'devout' he shows how he has taken an interest in her religion and passions. It suggests the self-centred poet is becoming more open and unguarded in those he likes. The first adjective of the Syndetic Pair 'Beautiful' suggests Larkin is overcome by Brennan's looks and is letting his guard down, something he is not known for.

The dynamic verb 'overpower' suggests he is being almost absorbed by this other person, his life has been influenced by a girl to become softer and write something that is 'the closest I have come to a love poem (words of Larkin)'. This 'love' is physically (here the dynamic part) taking over him and



most certainly influencing him'. Larkin's voice becomes very close to excited through the use of the adjective 'rabid'. This is a very strong adjective to use to describe an orchestra, it has connotations of white madness and disorder, none of which Larkin expresses in much of his writing, Maene clearly has quite a passionate influence on the poet.

Home is so Sad contains themes more natural to Larkin's usual style. Here the personified persona of the house is 'sad' at his occupants leaving him. The lexical set of death employs the use of hyperbole, connecting an abandoned home to a fully dramatic locus of death and grief. 'left', 'bereft' 'was' the use of the past tense helps to add a reminiscent voice to the persona, helping to show how attached and thus influenced the home was by its previous owners. The harsh plosive 'b' in 'bereft' hints at a bitter tone coming from the voice implying that his life has become upsetting and miserable since being abandoned, leaving it sour and angry.

In the second stanza a half rhyme scheme is adopted and this creates a more jaded, uncomfortable sounding poem aiding how the abandonment has left the persona unnaturally 'sad' and discontent.

The adjective 'Sad' however is neither passionate or emotive, it gives a sense of dismissiveness, a lack of care given which gives an unenthusiastic quality of voice to the home. Larkin moved from place to place quite frequently going from Coventry to Ireland to



Hull. Bearing in mind his cynical and most often dull nature this could be a slight autobiographical tone (as previously mentioned) coming through. This dull, unenthusiastic adjective and it also being the title of the poem sets a dejected tone of voice from the beginning <sup>all</sup> the way through. This also dampens any other slightly more uplifting adjectives such as 'joyous' giving the light in a ~~poem~~ poem full of shade less effect.

~~Over all the theme of characters being influenced by~~



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 9 ☒ Question 10 ☒  
Question 11 ☒ Question 12 ☒

Please write the name of the text you have answered the question on below:

Text:

The role of monogamy in 1950s British society is a theme explored by Larkin that allows us to see the dangers of love and a dependence on those who are close to us. ~~In love songs in age~~ Larkin in 'Talking in Bed' describes the experience of a couple who's love has long since diminished, creating a harsh, uneasy isolation between the ~~two~~ narrator and their partner. ~~Larkin uses~~ Larkin uses pathetic fallacy, describing 'the wind's incomplete unrest' to heighten the sense of tension between the narrator and ~~the couple~~ their partner, building using the image of the wind to show the harshness of the world around the pair. Larkin further this ~~is~~ in the third stanza referencing 'dark towns' that 'leap up' on the horizon, the use of blunt, monosyllabic language is that he is crafting a ~~to~~ toxic environment around the couple, separating them from nature and engulfing them in the rapidly ~~settles~~



~~industrial~~, growing industrial landscapes that were ~~spring~~ increasingly developing in 1950s Britain.

A sadness, and ~~romanticism~~ comes through in the voice of the narrator, the melancholy hedging description of laying next to a significant other at a 'unique distance from isolation', reflecting the difficulty in communicating ~~in~~ when the person closest to you, ~~is~~ is the most intimate symbolically intimate place such as laying in bed, ~~to~~ feels miles away. This makes

~~Larkin suggests that as a love dies us~~ as an audience further consider ~~how being so close to a person~~ what closeness really is, the ~~sad~~ tone of the voice crafting ~~and~~ a depressing image of ~~the~~ the separation of ~~two individuals who have~~ two individuals who are no longer as close as they once were.

Furthermore Larkin also explores ~~how~~ how society itself has ~~to~~ influenced this ~~stirring~~, while the voice of the narrator is on, the surface upset by the new distance between them and their partner, Larkin's use of a rigid 8 line per stanza structure with regular rhyme reflects the regimental expectations of society on the marriage of two people. ~~Then~~ ~~Introducing~~ This in conjunction with the rhyming couplet in





The final stanza and the semantic field of time we can see how the narrator ~~has~~ and their partner have not just been influenced by, but trapped by the social circles that surround them. ~~The expectations of the people around them have to in 1950, British society has lead to a monotonous relationship from which there is no escape.~~ The expectations of those around them having trapped them endlessly in the same monotonous cycle.

By comparison, rather than simply a real person, is 'Essential beauty' ~~is~~ Lowkin instead ~~that~~ ~~develops~~ the idea that explores the concept that people close <sup>to us</sup> ~~to us~~ <sup>that</sup> ~~are not~~ influence our lives are not always real, but synthetic constructs. ~~As a result of~~ Describing ~~a~~ a woman from a cigarette advertisement, Lowkin develops the cold idea that ~~those we love, ultimately to the things~~ we ~~lose~~ people we love can damage, and even kill us. 'Dying smokers sense'... <sup>that unfocused the</sup> ~~is the~~ ~~is a still~~ ~~moment of stillness~~ The stillness in 'dying smokers sense', creates ~~an~~ a sound that harshly mimics that of a



dying breath, the coldness when combined with the very image of that 'unfocused' one shows ~~the~~ Larkin's use of the desperate situation the act of smoking brought to the ~~individual~~ individual, who was influenced by the woman on the cigarette ad who is in his mind the closest person to them in their lonely existence as ~~the~~ they are 'smiling, and recognising and going dark'. ~~the~~ This list, combined with the image of a ~~single~~ person ~~of~~ never met being the closest person to a this smoker, and also the influence of their death as a last, dying thought gives a ~~the~~ dark look on the realities of a consumer society. In ~~the~~ apt

In afternoon's the influence of the ~~the~~ women's children leaving after the summer's explored by Larkin. ~~The~~ A romantic field of transition along with the pathetic fallacy





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 9 ☒ Question 10 ☒  
Question 11 ☒ Question 12 ☒

Please write the name of the text you have answered the question on below:

Text: Othello.  
Shakespeare uses multiple methods in Othello to portray how relationships in the play break down, and how the characters essentially influence elements of each other. These include Othello's language, Desdemona's relationship with her father and the ~~relationship~~ and deception caused by Iago. Due to the isolation of characters as they move from Venice to Cyprus, the characters feed off of each other's fatal flaws, and this perhaps is the reason why Othello is a tragedy.

Firstly, Shakespeare displays how Iago's machiavellian behaviour influences Othello due to the deterioration of language register from Act 1 to Act 3. Iago is notorious



for his use of barbaric language,  
 and his almost transfers to  
 Othello as Iago enforces manipulation  
 on 'The Moor'. In Act 1, Othello  
 uses frequent speech phrases  
 such as "Keep up your bright  
 swords, for the dew will rust  
 them". Here, Othello uses imperatives  
 to insert authority (due to his  
 high military status) and  
 portrays sophistication in his  
 style of speech. However, in  
 the end of the play, Othello  
 uses phrases such as "Zounds!",  
 "Arise black vengeance" and "Yet  
 she must die", which is often  
 spoken in the style of prose. Lower  
 status characters like Iago speak  
 in prose, and this deterioration  
 of style of speech is perhaps  
 due to Iago's influence on  
 Othello. On a more contextual  
 level of analysis, Othello's savage,  
 fragmented language makes him  
 appear violent and barbaric.  
 Contemporary audiences would



therefore think he is conforming to racial stereotypes of the Jacobean era (that black people were barbaric + evil), reinforcing the perception that Iago's savage language style, such as crude animal imagery like "black ram" and "barbary horse", have influenced Othello's speech and behaviour.

Another relationship in Othello that displays people being influenced by people close to them is in Act 2, where Desdemona is summoned by her father Brabantio in the senate to discuss her ~~as~~ elopement to Othello.

Desdemona addresses her father as 'noble', and ~~she~~ says "you are the lord of all my duty", however opposing this, her father Brabantio says "I am glad at soul I have no other child". This obvious ~~contrast~~ antithesis of language style between father and



daughter display Jacobean  
 perceptions of this platonic  
 relationship. Daughters were seen  
 as objects of their fathers,  
 and the fact Desdemona  
 uses a semantic field of  
 respect to address her father  
~~Desdemona~~ captures societal  
 expectations that a contemporary  
 audience would expect. Furthermore,  
 the lack of reaction from  
 Desdemona in relation to the  
 obscene thoughts of Brabantio  
 display how ~~Desdemona~~ is strongly  
 influenced by the presence of her father.

A key feature that Shakespeare  
 uses is the effect of dramatic  
 irony when Iago changes  
 noble Othello from being content to  
 being ~~strongly~~ sure that  
 Desdemona has made him  
 a cuckold. In Act 3, Othello  
 claims he wants "away with  
 love or jealousy", and says



"I'll see before I doubt". However, the  
 audience knows that Iago  
 has a machiavellian plan to  
 target Othello's future fears of  
 being too trusting and  
 believing create dramatic irony.  
 Iago then says in his soliloquy  
 that "Trifles light as air are to  
 the jealous confirmations as  
 strong as holy writ". This  
 metaphor then parries how  
 Othello's underlying suspicions  
 of Desdemona's infidelity make  
 convincing him all too easier.  
 Consequently, Iago's manipulation of  
 Othello's personality makes  
 Othello change his mind  
 without actual proof of Desdemona  
 cheating. The device of dramatic  
 irony communicates to the  
 audience how quickly Iago  
 has convinced Othello, further  
 infusing how much power  
 and influence Iago has  
 over Othello and the dynamic nature  
 of his persona.



In conclusion, the most effective device that Shakespeare uses to display how the characters who are close to one another can influence each other is the dynamic change of Othello's language. This on a further level of analysis, the fact that Othello's language changes so effectively could suggest Othello's eloquence in Act 1+2 is simply a facade. He perhaps conforms to negative JACObean perceptions of savagery and barbarism, and therefore this captures the fatal flaws of Othello.



8ELO\_02

Marks and comments

## Section A

Script	Comments	Marks AO 1- 3 /25
1	This response offers some interpretations in relation to the question, but is limited in terms of context and lacking in linguistic analysis	6
2	This response is focussed on the question and moves throughout the text. The candidate makes interesting points of analysis. Contexts within the novel – class and attitudes – are considered. The response considers both explicit and explicit interpretations, and quotations are embedded.	16
3	This response is underdeveloped in parts and lacks focus on the terms of the question. There is some consideration of context, and some use of subject terminology, although this is not always fully relevant.	9
4	This is a well exemplified, consistent response. Subject terminology is used and exemplified, although this response is more of a literary than linguistic one. Consideration is given to the wider text, albeit this is somewhat restricted.	20
5	This responses includes a good selection of wider links, although it strays from the task. The consideration of context is somewhat limited. There is good word level analysis but the response is less secure in using a wider range of terminology.	
6	The response is well structured and considers the extract and the presentation of Ms Haversham in the wider novel. There is linguistic and literary analysis, which is well exemplified.	22
7	This response meets all of the requirements for level 5.	25

## Section B

Script	Comments	Marks AO 1- 3 /25
8	This response does have some engagement with the question, although it is inconsistent. The response would benefit from being more specific. Little consideration is given to context and the response does trail off towards the end.	10
9	The response focuses on the question, with a range of examples from the text's language and structure. The consideration of context is limited, although there are some attempts to link context to analysis of text.	12
10	The response focuses well on the question and includes a wide ranges of examples from throughout the text.	20

	Biographical context is incorporated into the analysis, although could be more developed. Tentative language is used to suggest possible interpretations and subject terminology is exemplified. The response would have benefitted from a conclusion.	
11	The response focuses well on the question, and considers both the writer's techniques and their effects across a good range of examples. Subject terminology is deployed, and exemplified. The response is unfinished, and would have benefitted from better time management.	20
12	The response is confidently structured and retains a consistent focus on the question. Context is considered alongside textual analysis. The response would have benefitted from more consideration of the language/techniques in terms of writer's choices.	20