



# A Level English Language and Literature

## EXEMPLAR RESPONSES

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AS Level Paper 2, Section A - prose fiction extract

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## About this exemplar pack

This pack has been produced to support English Language and Literature teachers delivering the new GCE English Language and Literature specification (first AS assessment summer 2016).

The pack contains exemplar student responses to GCE AS English Language and Literature paper 2 (Section A – Prose Fiction Extract). It shows real student responses to the questions taken from the sample assessment materials. These responses have been typed, for clarity, but retain the students' own spelling.

Section A addresses 3 Assessment Objectives: AO1, AO2 and AO3.

### Students must:

<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression
<b>AO2</b>	Analyse ways in which meanings are shaped in texts
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received

Following each question you will find the mark scheme for the band that the student has achieved, with accompanying examiner comments on how the marks have been awarded, and any ways in which the response might have been improved.

Please see the [sample assessment material](#) for the relevant extracts.

## Mark scheme for AS English Language and Literature paper 2, Section A

AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
<b>Level 1</b>	1–5	<p><b>Recalls information</b></p> <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. Shows little understanding of writer’s/speaker’s craft.</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	<p><b>Broad understanding</b></p> <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 craft.</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	<p><b>Clear understanding</b></p> <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>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft.</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	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>• Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’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	<p><b>Discriminating application</b></p> <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>• Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/ speaker’s craft.</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>

## EXEMPLAR RESPONSE A

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

Read the extract on page 9 of the source booklet.

In this extract, Hardy describes the death of Prince.

With reference to the extract above, discuss:

- Hardy's use of linguistic and literary features
- how the tragic nature of this incident foreshadows events to come
- relevant contextual factors.

Hardy, in this extract, certainly presents the death of Prince in a dramatic, possibly even melodramatic, way. As working class rural Victorians, the Durbeyfields would be dependent for their income on this working horse, so his loss would indeed be very significant. However, Hardy presents it in more than a dramatic way, in a tragic way, which indicates that Prince's death is also symbolically and thematically significant.

The vocative 'Prince' itself suggests the horse is noble. And the collision of the two beasts is presented almost as a duel. The simile 'like an arrow' for the mail-horse, merges with the more literal noun phrase 'painted shaft' of the wheel. The use of the noun 'breast' has connotations of knights or warriors. Although Prince is a common working horse, Hardy's description creates a sense of respect and heroism. Arguably, this is similar to how Hardy creates in *Tess* a working class woman who has strong values and sensibilities. This seems to be inspired by Romantic ideology on the equality of humankind, and that all classes can be moved by the power of existence. For example, Clare (an educated man) notices Tess' sensitivity when she says 'lie on the grass at night and look up at some big bright stars ... you will soon find you are hundreds and hundreds of miles away from your body ...' Clare perhaps later connects this to her D'Urberville's noble heritage. But his immediate reaction is perhaps more appropriate: 'what a genuine daughter of Nature'. Perhaps it is this that keeps Tess 'A Pure Woman' (the controversial subtitle of the novel) despite her becoming an unmarried mother and murderess. This appears to be symbolised in this extract: she is 'splashed from face to skirt with the crimson drops' but somehow remains unstained as the pathetic fallacy shows: 'the lance showed all its white features, and Tess showed hers, still whiter'. Tess' dialogue blames herself: 'Tis all my doing', but the narrative perspective implies though white connotations that she remains pure.

The horse's death certainly foreshadows later tragedies. The sun shining on his blood creates 'a million prismatic hues', perhaps indicating how this one event triggers others, for example the financial need for Tess to 'claim kin' with the D'urbervilles and put her naïve self at the mercy of the womanising Alec. However, it probably most strongly foreshadows the murder of Alec and certainly for the 2<sup>nd</sup> time reads there is a strong sense of irony with the final

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lines of this extract's chapter: 'as though she regarded herself in the light of a murderess'.

Similarly, there are many parallel descriptions of blood between the scenes. The adjective 'huge' for the noun 'pool' and adverb 'of blood', closely parallels the discovery of Alec's death as the 'wafer of blood' 'speedily grew' across the ceiling. The simile 'like a sword' to describe Prince's death is also paralleled in Alec's death: 'the point of the blade had touched the heart'.

Noticeably, despite many parts of the novel using Tess as a focalizer, in this extract, the omniscient narrator seems to take precedence and events and feelings are described from the 'outside', e.g. dynamic verbs: 'he mounted and sped on his way' and direct speech, 'Til all my doing'. For me, the tragedy here is how much responsibility Tess takes on herself, neglecting to remember that she is taking the beehives because of her father's irresponsibility in getting drunk. As a modern feminist, the self-imposed martyrdom of Tess can often be frustrating for me. For example, after Angel and Tess each confess their sexual experiences and Angel rejects Tess, Tess submits herself to Angel: 'you know best what my punishment must be'. And it is not until she has been worked to the bone at Flintcombe Ash and lost her family home that she finally, too late, writes what many modern readers might have wanted her to say earlier: 'Angel! I do not deserve it'.

Here, the 'tragic' aspect of the death in this extract, and elsewhere in the novel, is perhaps the way in which self-disciplined young characters such as Tess and Aylmer ("the furrows of fifty years were exyemporised on his face") take on the burden of irresponsible and hypocritical characters such as Alec, the Durbeyfield parents and even at times Angel. How far this is due to social conditioning (there were certainly different standards for men and women at this time) and how far it is due to 'personality traits' (an interest of Hardy in light of Darwinism) is unclear.

Finally, another ambiguity in the novel and in terms of the genre influences of tragedy and Romanticism, is how far, ultimately, despite the heightened language of the descriptions of Prince, and of other deaths it foreshadows – sorrow, Alec – there are indicators within this extract that propose that Hardy is responding to the dilemmas of his age, such as the decline of religious belief and the rise of Darwinism. The omniscient narrative voice in this passage comments on how Prince's blood becomes 'scratched and scraped over by passing vehicles' and how 'the waggon he had formerly handled' is now handled by another with him as cargo. Hence, despite the attention given to telling Tess's story, the frail image is of her being replaced by Liza as Angel and she 'joined hands again, and went on'. The verb phrase 'went on' perhaps being both literal and figurative. I remain uncertain how far I am reassured that despite our own personal tragedies, ultimately we all are reabsorbed into nature and forgotten by history, that our lives are lived on only one of many 'blighted star(s)'.

### Marker's comments

This is a very competent response which balances all AOs with some fluency. Analysis of the extract is detailed and valid with integrated and accurate use of terminology (one minor slip). There are discriminating links across the broader text. Context is embedded with some insight and the personal response is valid and evaluative.

Mark = 23

<b>Level 5</b>	<b>21-25</b>	<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>• Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft.</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>
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## EXEMPLAR RESPONSE B

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

Read the extract on pages 10-11 of the source booklet.

In this extract, Lucy Honeychurch has an unexpected meeting with old Mr. Emerson.

With reference to the extract above, discuss:

- Forster's use of linguistic and literary features
- how romantic relationships develop from unexpected encounters in the novel
- relevant contextual factors.

Encounters feature very strongly in Forster's novel "A Room with a View" and relationships are grown from these meetings. According to the Victorian ideals of the time Lucy and George must be kept apart, but somehow they always end up together.

Lucy and George meet in the pension Bertolini in Florence and from there, their relationship grows. They meet unexpectedly at the scene of a dying man and then again on an expedition to see a view. The reason these encounters are unexpected is because in this period it was not advised that classes should mix and as George is working class and Lucy is middle class they are not supposed to associate.

At the end of the book Lucy unexpectedly meets Mr Emerson in Mr Beeb's study and it is in this encounter that Lucy discovers her love for George Emerson. Somehow this leads her not to be able to behave in the expected way anymore. "If only she could remember how to behave." Forster refers to Lucy in third person so the narrative has switched. This adds to the idea that Lucy has forgotten how to act and feel and creates an abstract quality.

Mr Emerson makes Lucy see that the only way to move forward is to except her love. "Passion does not blind" this declaritive suggests that her love is real and its not in her imagination. Forster also uses a short sentence here to add power and importance.

Forster uses "darkness" to symbolise the repression of feelings or feelings unrequited. "Especially as he has gone under." This metaphor articulates what its like to feel depression; "gone under" suggests entering into darkness where no view is visible.

The view, and Italy symbolise "love requited" and the expression of true feelings. "Miss Honeychurch, do you remember Italy?" Mr Emerson refers to Italy in order to remind Lucy of the feeling of love and again Forster uses a short sentence here to highlight the gravity of this statement.

Mr Emerson also implies that when love is accepted it will give one a reason to live. "passion is sanity". This use of parallelism adds to the suggestion that the two words requite each other.

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Student exemplar responses  
AS paper 2, Section A – Prose Fiction Extract

The encounters between Lucy and George allow a relationship to develop that otherwise would not have been possible in the era. The last encounter in this text allows Lucy to finally realise and except what it is like to feel love and Forster suggests that only when we except it, are we able to live.

### Marker's comments

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The candidate's response shows good focus on the central issue of the task, as shown in the opening paragraph. The answer could cover more specific detail of the extract but it is still a very competent response. It offers valid contextual comment, apt exemplification and applies terms in reasonable range to evidence method and effect. For instance, the fifth paragraph illustrates a valid exploration of metaphor. With regards to technique, the candidate ends the third paragraph with an interesting and valid technical point. Overall, the comments on technique (e.g. at the end of the fourth paragraph) are straightforward but apt.

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Mark = 20

<b>Level 4</b>	<b>16–20</b>	<b>Consistent application</b> <ul style="list-style-type: none"><li>• Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively.</li><li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker'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>
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## EXEMPLAR RESPONSE C

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

Read the extract on pages 10-11 of the source booklet.

In this extract, Lucy Honeychurch has an unexpected meeting with old Mr. Emerson.

With reference to the extract above, discuss:

- Forster's use of linguistic and literary features
- how romantic relationships develop from unexpected encounters in the novel
- relevant contextual factors.

In this extract, we witness Lucy and old Mr Emerson exchanging past events in the Rectory. Lucy is surprised to have come across Mr Emerson and is not comfortable with having this conversation with him about George — this kiss, his love for her.

Forster describes "Not a word would come to her lips" after Lucy enters the Rectory and sees Mr Emerson sat by the fire. This suggests that Lucy was very surprised and shocked to find him there after thinking that the Emersons had moved. The lexis "would" suggests differently than if it was "could". "Would" suggests that Lucy did want to say something but would not bring herself to, just in case it was something she may regret later on. This sense of awkwardness continues as Forster says "George she had faced, and could have faced again..." suggesting that even though Lucy argued with George, she feels comfortable enough to talk with him again. But with old Mr Emerson, "...She had forgotten how to treat his father." This suggests that after not having a conversation with him for a while Lucy feels unable to interact with him again, and this may be because Lucy is always surrounded by Victorian era individuals. Whereas old Mr Emerson is not, he is kind, more free-willed and lives in the present era — the Edwardian Period. "Forgotten" also highlights this idea that being around Victorian-like people for a long time can make it harder to interact with other people.

From reading the whole novel we know that the highly Victorian characters include Mrs Bartlett, Mrs Honeychurch and Cecil. However, before Lucy meets Mr Emerson we witness a new side to Charlotte — she becomes less persistent to separate Lucy and George as if she realizes that their feelings are real and they're meant to be together. I think this highlights the transition of individuals from Victorian to Edwardian.

At the beginning of this passage we're shown the theme of colour once more by Forster. He uses a cluster of lexis to describe the church, such as "darkness", "stained window", "shining", "silvery". These lexis suggest the pathways that some characters have faced in the book, George for example, he began in the "darkness" but became happy once meeting Lucy. But unfortunately, "...fading like all the other things" George and Lucy's relationship has started to slip and George too, maybe slipping back into the "darkness". Forster uses these colours to describe the characters development in the book.

Mr Emerson attempts to reinlight Lucy with the idea of George and their connections that have happened in the past, for example "Miss Honeychurch do you remember Italy?" As readers we know that Mr Emerson was not actually aware of the kiss that occurred between them in Italy, he confesses "I knew nothing about it all" suggesting that if he did he would have stopped him. However, even though he did not know about a kiss, does not mean he was unaware of their connection.

Lucy says that "he has misbehaved himself from the first". The lexis "misbehaved" suggests that the wrongdoing was not a major issue. Although she likes to pretend that it had a big effect, when in actual fact his "misbehaving" suggests that it was in a childish scale. This further highlights the question of whether it was actually a big problem?

"Gleamed with a child's courage" is how Forster describes Mr Emersons face once Lucy turns to see him. This connection between Mr Emerson's "child's courage" and George's "misbehaving" shows how the Emersons are very Edwardian and live by their own freewill.

Lucy ignores the declarative Mr Emerson presents to her: "I was only told that he loved you last Sunday." The fact that she does not answer suggests that she knows it, but does not want to admit it. "I was only..." suggests that Mr Emerson thinks he may be one of the last people to find out, as if it was common knowledge. Although, he still believes that Lucy is to marry Cecil, so the fact that she does not openly disagree with him when Mr Emerson says "...you are going to marry the man you love..." suggests that Lucy knows she really does love George and that she needs to admit it.

The romance between Lucy and George has hints of fall involved, as well as Georges persistence.

### Marker's comments

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The candidate offers good focus on the task. The exploration of the extract is apt (for example, the exploration of motif in the fourth paragraph), although it could be more detailed. Also, most assertions are supported with valid evidence. However, the exploration of this evidence lacks the analytical edge required of a high level response (e.g. there is a tendency to apply general terms such as "lexis").

There are some interesting comments on context. For instance, in the second paragraph the candidate makes a valid contextual point, although not very clearly at times.

Mark = 15

Student exemplar responses  
AS paper 2, Section A – Prose Fiction Extract

<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>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft.</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>
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## EXEMPLAR RESPONSE D

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

**Read the extract on page 4 of the source booklet.**

In this extract, Nick recounts how out of place he felt on his first visit to Gatsby's mansion.

With reference to the extract above, discuss:

- Fitzgerald's use of linguistic and literary features
- how the need to belong is presented in the novel as a whole
- relevant contextual factors.

In this chapter Nick has been invited to one of Gatsby's parties. As Nick walks in he realizes he is somewhat alone until he sees Jordan Baker.

In the extract Nick describes the fact that he has been personally invited to Gatsby's party. "Signed Jay Gatsby in a majestic hand" the use of the adjective "majestic" gives off the impression that Gatsby is someone who is clearly higher up the class scale. The word "majestic" usually comes with the connotations of being tough and well kept, usually associated with the lion. The use of the word also creates an image of Gatsby being looked up to. For Nick to be using the word majestic to describe Gatsby's hand it shows he has some sort of respect for Gatsby. In addition to this Nick seems fairly excited to be invited somewhere. While describing the invitation he seems to be giddy much like a child. "I had been actually invited" this seems as though he is genuinely surprised to be invited anywhere, this reflects his generally lonely lifestyle, compared to Gatsby's lavish and exciting lifestyle.

As Nick walks into the party he starts to talk in his surroundings, finding that there was a "number of Englishmen dotted about;" and also that they were "all well dressed, all looking a little hungry and all talking in low, earnest voices to solid and Prosperous Americans." The use of the triadic structure reflects the idea that the men here are purely focused on money and wealth, which is a key theme in this book. The fact that the men "all look a little hungry" could mean that they're hungry to get their business deals across, or hungry to find someone who will get them money. Almost creating an image of them being the predator and the "prosperous Americans" being the prey. This represents how hungry people were for money, so much so that Englishmen were at an all American party.

The idea that Nick is alone and barely fitting in is also represented in this extract. "I slunk off in the direction of the cocktail table — the only place in the garden where a single man could linger without looking purposeless and alone" the idea that Nick is alone even when at a party is presented here in this quote. The adjective "purposeless" used here shows that Nick may be seen as a nobody in generally circumstances. The idea that everybody is a somebody in this party is heavily portrayed as he describes the people he sees, but the fact that he has to go to a cocktail table to not look "purposeless" emphasizes just how much of a difference there is between Gatsby's normal guests and Nick. This in turn gets the audience wondering why Gatsby had personally took the time to invite Nick and it also answers the question of why Nick was generally so excited that he was invited. We as the

Student exemplar responses  
AS paper 2, Section A – Prose Fiction Extract

audience can infer that he generally does not live a busy life and that he is somewhat alone.

Throughout the novel characters in the book show just how much the need to belong is presented. Myrtle and Tom are having an affair in the book. Myrtle's character is presented in such a way that she almost looks desperate to be who she isn't. Throughout the book she tries hard to be someone she is not. She tries hard to try belong somewhere she shouldn't or cannot be. In this case she wants to be of a higher class. In the book while she explains why she married her husband she says "I thought he knew about breeding but he wasn't fit to lick my shoes" in this case she is insinuating that she is at of a much higher class than George, Myrtle looks down on him and presents herself as classy, just so she can fit in. Just so she can belong. Although in everyone else's case, especially Tom she's no-one. Tom buys her a house on the top floor, which was considered one of the cheaper houses in those times. The fact that he uses her for his own needs is magnified here. Myrtle relays the fact that Tom is only staying with Daisy since she's Christian. When in fact he is merely feeding lies to Myrtle just so he can continue lying to her. Myrtle is objectified and is only seen as a toy in Tom's eyes. Yet she stays with him, just so she can feel as though she belongs in a higher class. In addition to this Gatsby changes his image completely and makes all his money from lies, purely for the fact that he can belong in Daisy's heart. Gatsby shows off about his shirts to impress her "They're such beautiful shirts" the idea that she wants him since he has money is slightly insinuated here. Gatsby made his way to the top just shows he can belong in Daisy's heart.

The American dream is one of the main themes presented in this novel. The American dream was a theory that you can get what you want with hard work and was relevant to the time the book was set in. The fact that the American dream slowly destroys everyone is relevant in this book.

### Marker's comments

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The candidate achieves a degree of balance between the exploration of extracts and the broader text. Also, the candidate sustains focus on the task, showing a clear understanding of the task and the text.

The third paragraph, for example, shows that the candidate links form to function, and makes valid comments.

The expression is mostly clear, offering evidence to support assertion with some specific analysis of this evidence.

Mark = 14

<b>Level 3</b>	<b>11-15</b>	<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>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft.</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>
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## EXEMPLAR RESPONSE E

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

Read the extract on pages 10-11 of the source booklet.

In this extract, Lucy Honeychurch has an unexpected meeting with old Mr. Emerson.

With reference to the extract above, discuss:

- Forster's use of linguistic and literary features
- how romantic relationships develop from unexpected encounters in the novel
- relevant contextual factors.

In this extract Lucy and Old Mr. Emerson meet. This meeting took place after Lucy had broken up with her engagement with Cecil, yet poor Mr. Emerson did not know of the matter. Contextually this right at the end of the book where George has already kissed Lucy twice and George and his father are moving away from Windy Corner, because Mr Emerson is ill yet we know that is not true, this is the last chance, the last chance Mr Emerson had of persuading Lucy to go with his son George, while we all know belong to each other.

The passage starts of with a very hard, quite sinister tone. Forster says "even their church had lost their charm and the one thing people never talked about – religion - was fading like all the other things". "Even their church had lost their charm" this tells us Windy Corner is not a very happy place at the moment that there is a dark cloud gloomily over it, probably because of the recent doing of Lucy and Cecil and could be a metaphor to George as well.

During the course of the extract at the beginning nearly Mr Emerson had greeted Lucy however Lucy's response was nothing and Forster said "George she has faced, and could face again, but she had forgotten how to treat his father". When Forster says "she has faced George" this was referring to after George had kissed her for the second time, and Lucy confronted him with Charlotte however Forster says "she had forgotten how to treat his father". This also shows the huge dramatic change we have witnessed in Lucy's character at the beginning of the book in Italy she was the good behaved polite lady no matter what, the more open minded out of her and Charlotte. Now however that is gone, she has "forgotten how" to treat Mr Emerson. This also tells us how lost and muddled Lucy must be at this point, if she has forgotten how to treat someone, this says a lot about Lucy at this point of the book. This is also linked to when Forster says "if only she remembers how to behave".

Lucy in this passage shows strength and character, it took gradually the whole book to show in this passage she is somewhat rude to Old Mr Emerson she says to Mr Emerson "why he has behaved abominably" this is talking about George, the use of the word "abominably" shows Lucy's feeling. That is very strong word and she could have sued another one, abominably is used for effect.

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Mr Emerson's last thing he said when the extract is closing is "especially if he has gone under". We know George is quite a dark and mysterious character, and I strongly believed this is a metaphor here for depression. I believe that Mr Emerson is referring to how his son is going under, and how depression and darkness is talking over him.

Romantic relationships develop in this book through a lot of unexpected encounters, the most poignant to me is Lucy waking up in Georges arms after she faints, because she had witnessed a murder. That was the most vital to me, also she bump into them in the church in Italy, also when George went bathing and was completely naked and these just encouraged and grew romantic relationship.

### Marker's comments

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The response shows relatively apt focus on the issues of the task. The candidate often offers evidence to support assertions, which is mostly apt. For instance, there is a valid exploration of the metaphor in the fifth paragraph. However, more specific analysis and exploration of this evidence is needed. Although the answer extends beyond the extract, it needs to contain more detail.

The candidate's response would benefit from taking care with expression, especially sentence structures, as it is quite difficult to extract the points made at times. This can be seen, for example, in the third paragraph of the response, where there are some valid points made, which are difficult to pull out.

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Mark = 11

<b>Level 3</b>	<b>11-15</b>	<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>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft.</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>
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## EXEMPLAR RESPONSE F

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

Read the extract on pages 10-11 of the source booklet.

In this extract, Lucy Honeychurch has an unexpected meeting with old Mr. Emerson.

With reference to the extract above, discuss:

- Forster's use of linguistic and literary features
- how romantic relationships develop from unexpected encounters in the novel
- relevant contextual factors.

Within the book, *A Room with a View*, Forster presents metaphorical references to the romantic relationship that George and Lucy encounter showing the verification fluctuate throughout the novel. Forster uses "church" and the semantic field of churches, and religion, to metaphorically refer to their indecisive love, "even their church had lost its charm...and fading like all other things". Forster allows this short unexpected encounter to represent the idea of how unexpected their love (George and Lucy) was. This encounter shows that their love was "fading like another thing" showing that it is hard to come by and hard to obtain. This links deeply with Forster's own life as the church and religion was slowly changing in acceptance towards ideas about love and sex showing that Forster believes love is hard to obtain and he too believes that it is hard to find. This idea of a clearer understanding of sex and relationships within his life is presented through his use of alliteration also.

Forster uses alliteration throughout the novel to highlight certain words and phrases that he wishes to make apparent to the reader as they are important topics to the writer. Forster often links the alliteration used with his own ideas and interests as he often refers buildings to a male's reproductive organs and several references. "its spire of silvery shingle" highlights the reference and allows Forster to link his contextual factors into his writing which allows the reader to sympathise with his writing. The writer also uses the word "silver" to allow imagery to gather in the reader's mind resembling the importance of the "spire" as it stands out from the rest of the building and can be easily recognised. I believe that this is also a metaphorical reference to Forster himself as although his part of a building (society) he is recognisable within the building (society) as he is different from everyone else. Forster uses homosexual references throughout his novel which links to standing out within society as being homosexual is seen as different and wrong. This also shows his metaphorical reference to himself not only stands out and is different but it also is a beautiful thing.

Within this extract, Forster has used a range of sentence and paragraph lengths to highlight the fluctuation in encounters and in George and Lucy's love. When talking about love in this extract, the sentences are long and complex compared with the sentences Lucy is portrayed in linking with the idea of repression. Forster uses this contrast to highlight the contrast in love but also the contrast in ideas about love that were present within his lifetime. Lucy's encounter with Mr Emerson is a metaphorical reference for the encounter between the Victorian Views and the Edwardian Views. Lucy greets Mr Emerson's view with repression showing that the Edwardian views were repressed. Forster presents his views through Mr Emerson as his self-expression was limited and repressed.



### Marker's comments

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This is a response that drifts in and out of focus on the task – something that must be guarded against. The section on alliteration, for example, does not relate directly to the question of encounters – although potentially relevant, it should be expressed in a way that links to the issue of encounters explicitly.

Requires more detailed exploration of the extract given with evidence provided consistently to support comment and assertion.

Mark = 10

<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 craft.</li><li>• Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li></ul>
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## EXEMPLAR RESPONSE G

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

**Read the extract on page 4 of the source booklet.**

In this extract, Nick recounts how out of place he felt on his first visit to Gatsby's mansion.

With reference to the extract above, discuss:

- Fitzgerald's use of linguistic and literary features
- how the need to belong is presented in the novel as a whole
- relevant contextual factors.

The Great Gatsby was a novel which was written by F. Scott Fitzgerald. The book reflects the lives and contrasts between the residents from East and West Egg where the old "money" from the East compares to the "new money" of West Egg. Nick Carraway narrates the novel to add a more personal tone as he worships Jay Gatsby.

When first recounting on how he felt when visiting Gatsby's mansion, Nick describes "a chauffeur in a uniform of robin egg-blue". The use of colour imagery "robin egg-blue" adds the more quality and expense to the suit as "egg-blue" is a very prestige, sophisticated colour which is normally associated with the rich. A chauffeur would of made Nick feel quite special and important as they are also linked with the wealthy. Describing the preface into Nick arriving to Gatsby's house and having an excited tone, shows the illusion and flaws in a posh lifestyle, as in truth, Nick felt out of place at the party.

Next Nick describes the moment when Gatsby invited him to his "little party". The puri "little party" is used to show Nick's vulnerability as he wasn't aware of Gatsby's lavish, luxurious famous parties due to the fact he was a new citizen at West Egg and additionally, he isn't a very wealthy man.

Upon his arrival at the party, Nick encounters "ease among swirls and eddies of people, I didn't know". The extended metaphor "swirls and eddies" shows the numerous amounts of people invited and the fact Nick makes the point to comment on "the people, I didn't know" would of made him feel lonely and isolated which would of resulted in him feeling out of place. Repetition is used when Nick embarks on the Englishmen "all well dressed, all looking hungry and all talking low" – "All" is repeated constantly in order to give the American guests, power over the English as "all talking low, earnest voices to solid prosperous Americans" gives the English a sense of overbearment. The strong adjective "prosperous" is quoted which gives an idea/image of how proud and economically successful the Americans were in the 20's. This potentially could of made Nick feel out of place as he wasn't rich and prosperous so we could even predict a sense of jealousy in contrast with isolation for Nick.

As the party develops, Fitzgerald pursues Nick to be "roaring drunk". "Roaring" has two connotations as one would be Nick becoming overbearingly loud and obnoxious, compared the "roaring" which was the name given to the period of time in the USA during the 1920's. This time was fun-filled with alcohol, smoking and partying – all three in which the Great Gatsby opitimises. Being "roaring drunk" maybe could of

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given Nick his involvement into the party and made him felt more like Gatsby (who he adores).

When reflecting his arrival to the party, Nick reviews “Jay Gatsby in a majestic hand” — this is a very significant symbol as “majestic hand” adds more emphasis to the Great Gatsby, portraying that Gatsby is an emblem of greatness to Nick. This shows that Nick would of felt more connected and loyal to Gatsby. The need to belong is presented as a whole throughout the novel as the difference in social class is reflected throughout the novel. There is a big difference in class and sense of belong as Mrytle is having an affair with Tom who is a rich old money man but in reality he is a hypocrite and a bully. Mrytle is married to George who is increasingly poor. The sense of being shown is Mrytle ´s idea of Tom leaving Daisy so she can pursue her dreams of being rich and materialistic. Mrytle feels she should be rich and uses her shallow nature to manipulate George ´s kind heart.

### Marker’s comments

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The candidate ´s response shows broad understanding of the extract and the writer ´s craft as well as some straightforward awareness of contextual factors. The answer, however, is limited in terms of specific analysis. For instance, although the first paragraph places the novel into context, it is rather formulaic and would benefit from some immediate focus on the central issue of the task. At the end of the second paragraph the candidate offers some focus on the task, but very straightforwardly. The fourth paragraph does sustain some straightforward focus on Nick ´s feelings. However, this is underdeveloped and lacks specific analysis. The candidate does apply some terminology and concepts, for example, the discussion of metaphor in the fourth paragraph.

Mark = 8

<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 craft.</li><li>• Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li></ul>
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