9ET0/04 Script Comments

June 2017

Folder 1

The Picture of Dorian Gray and Dracula

This is a good pairing of texts to offer opportunities to create links and refer to context. The links between the texts are immediately explored, with the critical evaluation of the contextual factors of societal fears that were a consequence of 'scientific experimentation' (AO3 L5). There is critical evaluation of the imagery used to describe the development of the character of Dorian Gray (AO2 L5) with sustained textual examples well integrated into the response (AO1 L5). This evaluation also references AO3 with the idea that 'the Romantic Era was much more moral than turn of century England' (AO3 L5), and this develops into sophisticated evaluation of the aestheticism movement (AO3 L5).

When the response moves onto Stoker the connection is a little 'clunky' (AO4 L4), but again critical evaluation of the writer's craft (AO2 L5) is evident where the response comments on 'unfamiliar, exotic settings' and the effects of this language 'to enhance the horror within the text' (AO2 L4/5). Critical interpretation is explored in the reference to nature as a healing force in the time of Gothic writing and the idea of outward appearance reflecting inside nature (AO5 L5).

As the response moves on the connections between texts are explored in a more sophisticated way (AO4 L5), for example the theme of sexuality, with a fairly sophisticated evaluation of the contextual factors around sexuality at the time (AO3 L5). The candidate explores alternative interpretations of the character of Dracula (AO5 L5), and uses the theories of Freud to offer critical ideas about the texts (AO5 L5).

In this response there is a critical evaluative argument with sustained textual examples, evaluating the effect of literary examples (AO1 L5). There could be more sophisticated structure and expression to achieve higher in L5. There is critical evaluation of the ways meaning is shaped and there is sophisticated understanding of the writers' craft (AO2 L5). There is sophisticated appreciation of context (AO3 L5). The response meets the mid to top end of Level 5 and more sophisticated structure and expression would have pushed it to the top. AO4 is the weakest of the AOs as there is some analysis of connections at the beginning which develops as the response moves on (AO4 L4/5). However, in AO5 there is an evaluative approach to alternative readings, convincingly argued (AO5 L5), which in a best fit approach brings the folder to the top half of level 5.

AO1-3 = Level 5, 34

AO4 and 5 = Level 5, 23

Total = 57

Folder 2

The Great Gatsby and The Grapes of Wrath

The opening to the response sets out the contextual factors being explored, the American Dream and the Great Depression, with some detailed points made about perceptions (AO3 L3). There is detailed explanation of the character of Jay Gatsby, linked to the context and theme, showing clear understanding (AO2 L2/3) of the writer's craft (if in a generalised way). The link to Steinbeck is clear but not seamless: 'Similarly, Steinbeck presents' and there are general similarities made between the characters in the texts (AO4 L2). This methodical approach is also taken to the subjectivity of the American Dream, with general similarities being made (AO4 L2) and clear understanding (AO2 L3). The candidate offers a couple of brief attempts to give their own critical position (AO5 L2), for example 'However, you could argue that the Great Depression…', 'Here Steinbeck could have created a warning for the reader…', and a couple of arguable references to very broad critical opinion (AO5 L2): 'The American Dream brings a bad influence on people's lives as it is giving the American public unrealistic hopes and dreams…', 'This presents how dangerous the American Dream can become…', 'During the early 1900s the American Dream was an important factor…'.

In summary this response feels rather underdeveloped in AO2 and AO3, and AO4 and AO5. It does meet the qualities of Level 2 AO4 as it makes general cross-references between texts, but does not meet much of the AO5 bullet for Level 2 – a lower mark would be accepted here. It would have achieved higher for AO2 if there had been a greater sense of the literary qualities of the novels, but meets Level 2/3 here. It is a clear response, there are some relevant textual examples and a logical, clear structure (AO1 L3). It makes general links between the texts, but there is no evidence of engagement with critical reading to meet AO5. Overall with AO1 at L3, AO2 at L2/3 and AO3 at Level 3 the response achieves a mid-level 3 mark for AO1-3.

AO1-3 = Level 3, 19

AO4 and 5 = Level 2, 9

Total = 28

Folder 3

Selected Poems of Percy Bysshe Shelley and Arcadia

Qualities of level 5 inconsistently

AO1 Expression is sophisticated in parts. Clear sense of direction. Fluid transitions - drive to the argument.

AO2 'Both authors use metaphors as edifying the audience' - writer's craft - exploring Romantic's attitude to sex - good section on Spenserian stanzas - linked to contextual elements

AO3 context meets all level 4 criteria - and begins to make sophisticated links to text - 'placed' 'exactly as one might place a gnome'

AO4 Not as secure on Stoppard as it is Shelley -

AO5 Very generalised references to 'psychoanalytic approach'

Level 4
AO1-3 30
AO4-5 16

Folder 4

Nineteen Eighty-Four and The Road

The opening to this response sets out a clear analysis of the connection between the texts (AO4 L3/4), the 'nature of human existence'. The opening is promising in its analytical comment on connections between the texts (AO4 L3/4).

There is a confident start to the analysis of *Nineteen Eighty-Four*, with clear understanding of different interpretations and a personal response: 'One might say it is worse to lead a dehumanised life than to lead a life at all' (AO5 L3). The reference to Sisk is interesting but not fully explored or explained (AO5 L3). References to language in the third paragraph are clear and there is some analysis, though not quite discriminating: 'Both words are blunt and straight to the point not using any description of the life that once was' (AO2 L3). There is a clear connection between the texts in the idea of the 'final sequel', although more analysis of this would push the response higher into Level 4 (AO4 L3). Clear connections are sustained throughout the piece, for example with the connection of death and the polar opposite universes the texts are set in (AO4 L3). In some cases these are a little laboured (for example the move from the symbolism of fire), but they are consistently meeting Level 3. The connection between the texts of use of animals is a little stretched given the reference is to Animal Farm rather than Nineteen Eighty-Four.

This response lacks a clear overall argument, but shows sound knowledge of the texts and makes appropriate links between them. The response would have benefitted from greater engagement with context to move into Level 4 and with writers' craft. There is a sense throughout of some clear knowledge of AO3, clear connections between texts for AO4, and fairly well referenced AO5, but AO2 gets lost a little in the integration of quotations and the writers' craft could be explored in more detail for Level 4. The response is clearly written, with relevant textual examples and relevant terminology and concepts (AO1 L3). There is logical organisation and clear structure (AO1 L3). Overall the response meets all of the bullets of Level 3 for AO1-3 and AO4-5.

AO1-3 = Level 3, 19

AO4 and 5 = Level 3, 14

Total = 33

Folder 5

Small Island and The Lonely Londoners

The response is immediately noticeable as shorter than the recommended (not prescribed) 2500-3000 words. This is likely to lead to a lack of opportunity to develop points enough to meet the top end of the AOs. This response includes some flawed expression, and for AO1 meets Level 2 as there are errors and lapses.

The introductory paragraph has some general reference to context (AO3 L2) in commenting on 'oppressive British London society', but as the response goes on there remain broad, sweeping generalisations and repetition of contextual points that lack development (AO L2), for example 'The presentation of both racial prejudice and racially oppressive attitudes…is transparent throughout either novel'. These points tend to lack development and evidence. There is much reference to 'casual racism' but there is a lack of understanding of the writers' craft in comments such as 'racist connotations by using the speech of characters within the novel' which is not exemplified or developed (AO2 L1/2). There continues to be some general reference to texts and contexts, although they tend to be the same point made, for example 'the predicament of foreigners immigrating to London', 'the difficulty immigrants faced integrating into British life at that time' (AO3 L2). There is some general understanding of writers' craft as the response goes on in the use of Caribbean dialect and contrasting narrative techniques but this is at a straightforward level (AO2 L2).

For AO4 there are a few general similarities but mostly repeated (AO4 L2) and very limited reference to AO5. The candidate does not show themselves to have read widely, with only a couple of critics, one of which is taken from the Introduction (AO5 L1).

Overall the argument is repetitive and the candidate is a bit unsure on context: 'Jamaica, the Trinidad as well as the West Indies'. At only 1583 words, the candidate has not given themselves sufficient opportunity to develop a range of analysis: much is repeated, and much is simple generalisation. The candidate is insecure on terminology (and facts). Compared with Sample 1, the candidate has largely met Level 2 for AO1-3 and just meets Level 2 for AO4 and 5.

AO1-3 = Level 2, 10

AO4 and 5 = Level 2, 6

Total = 16