

Examiners' Report
June 2016

GCE English Language & Literature
8EL0 02

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Introduction

This paper is part of a suite of new AS and A level qualification and as such it is the first time it has been examined. This unit sits alongside 8EL0/01 as the other examined component at AS level. This paper encourages candidates to use a range of literary and linguistic terms to consider how and why meanings are created in literary texts.

Section A involves close exploration of an extract from the candidates' chosen anchor text and to use this as a starting point to analyse how the issues highlighted in the extract resonate throughout the rest of the text. Candidates are also asked to consider the impact of contextual factors on how the writers have shaped their texts.

Section B asks candidates to explore a thematic question on their other studied text and again consider how contextual factors have influenced the construction and content of the text.

One of the main differences from the legacy specification is the amount of time candidates have to complete each question (45 minutes). Another notable difference is the range of texts that centres have to choose from has dramatically increased to 28, across four themes. This has allowed centres to tailor the unit to the needs of their candidates and centre. It has been pleasing to see that candidates and centres have engaged well with this level of choice and have largely responded to the paper with enthusiasm.

As the unit is co-teachable there is a different emphasis by a lot of centres in the delivery of this paper in comparison with the legacy specification as the texts will be re-examined at A level, if a candidate chooses to extend their study. In some centres, there might not have been provision in the planning of the AS course to fully explore both texts as this may be an area that is planned to be developed in the second year of study.

Question 1

The Great Gatsby was by far the most popular text option on the paper and drew marks from across the whole range of levels. On the whole, candidates engaged well with the question and demonstrated a solid understanding of the text. Higher level responses successfully employed a lang/lit framework in their answers and followed these concepts through the novel as a whole. Candidates tended to be able to identify word classes and metaphors/symbols successfully but were less able to confidently discuss why they were used or the impact on the reader. At times, candidates had a tendency to feature spot which meant that more pertinent points were overlooked and with a broad understanding being demonstrated.

A large number of candidates that focused on class divisions and new/old money scored in the lower to upper middle levels and spent some time describing and applying these concepts, whereas stronger candidates saw this framework as one of many that could be applied and evaluated. In general, there were some quite strong responses that were let down by a lack of engagement with AO2.

Stronger responses used the extract as a springboard to successfully range across the novel to discuss characterisation and themes. Lower level responses reflected on central issues, such as colour imagery, but did not fully develop their discussion on the relevance of these aspects through the novel. Due to this, a lot of responses became narrative when considering the wider novel.

In terms of context, there was a good level of understanding of the American Dream, the Jazz Age, class differences and prohibition. The most successful candidates integrated the relevance of these issues into their analysis of the extract whereas less successful answers tended to 'bolt' this on to either the beginning or the end of their response.

This is an extract from a response that achieved Level 5 for Question 1.

It is a fluent response that integrates analysis, the wider novel and evidence well. It addresses the bullet points in the mark scheme as well as in the question.

Application of terms is accurate, despite the fact that a fuller range could have been utilised. The candidate demonstrates confidence in applying lang/lit frameworks and is able to integrate them into effective analysis.

A more subtle device that Fitzgerald uses to capture the class divide between East & West Egg's is the use of colour 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 colour white is repeatedly affiliated with ideas of purity and innocence, and Fitzgerald selects this colour 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 tainted with a natural admiration for those with wealth. The verb

"glittered" conveys the sense of unattainable 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 unattainable amount of wealth they have. The description of windows "glowing (like) gold" also reinforces the elite value that Nick thinks the Buchanans have, connoting 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 admiration of their lifestyle. These devices explore the idea that the West Egg juxtaposes fast money, not only aesthetically but morally.



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Examiner Comments

This candidate has selected material well and has enhanced their discussion by integrating comments on how the impressions the reader receives are effected by Fitzgerald's method of narration. Another successful technique employed here is the gathering of evidence to make a strong and clear point which demonstrates an ability to consider overall impact of the extract and how it links to the wider novel.



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Examiner Tip

Integration of AO1 and AO2 is particularly strong in this response. Always ensure that quotes have a term attached to them and that the relevance of each quote is explored.

Question 2

The majority of candidates analysed the extract to some degree and were able to comment on the description of the physical items and signifiers of wealth that surrounded Miss Havisham, although this was mainly at word/lexical field level. Most candidates also developed comments on the level of decay in Dickens' description and how Pip responds to it. More successful answers ranged across the whole extract and discussed how Dickens utilised dialogue to develop characterisation. Candidates were also mainly able to discuss the relative status of Pip and Miss Havisham and the influence this had on the encounter. Quotation was used to greater effect in these responses with the use on the whole of shorter, more embedded quotation.

There were some very interesting discussion on the wider novel and context that focused on Dickens' social commentary in higher level responses. However, when discussing the wider novel, many candidates' responses became descriptive and focused on encounters involving Miss Havisham/her general character rather than the significance of her character to the novel as a whole. The majority of candidates were able to make relevant reference to context even if they weren't integrated into the answer/directly responding to the question. Some candidates spent time discussing 'have-a-sham' which often prevents them from developing more relevant comments. Although some candidates focused their answer on Estella and Pip, the majority understood how important Miss Havisham was to establishing the gothic genre of the novel and showing attitude to women and the poor. Some of the stronger candidates spoke about Miss Havisham's links with Pip, Estella and Magwitch and how the author keeps the theory of Miss Havisham giving Pip his 'great expectations'.

This response to Great Expectations achieved a mark at the lower level of band 5. This candidate demonstrated a very strong understanding of the extract, wider novel and contextual factors. The response crept into band 5 for its analysis and range of terms from across the framework. It was limited in places by deviating from a focus on the question at times, although this was slight, and a tendency to focus on contextual factors rather than the extract. These two extracts show strengths and areas for development.

Stiffully, Dickens incorporates the exercise of a triadic structure in "satin, and lace, and silks" to exemplify Havisham's wealth and unobjectionable materialism, showing Havisham's strict adherence to the allusion that the rich were incorporated into the higher social circles of Victorian society. This is further accentuated by Dickens' exercise of quadratic structure "her handkerchief, and gloves, and some flowers, and a prayer-book". These material possessions demonstrate Miss Havisham as a caricature of wealth. With Dickens' distinctive literary style, his characters throughout Great Expectations, and even Hard Times and David Copperfield are depicted as hilariously comic or heartbreakingly sentimental, showing Miss Havisham as the representation of the theme of wealth, though tinged with sadness.

Dickens has also touched upon the struggle and seemingly unyielding class divide between the rich and the poor in the dialogue

between Pip and Miss Havisham. "Yes, ma'am" / "What do I touch?" / "Your heart" / "Broken!" This dramatic exchange and discourse structure reveals how the characters are uncomfortable with each other. They simply do not know how to act around those of a differing social class. Though, Pip exhibits strict adherence to politeness principles with the pleasurable "ma'am", there is a sense of broken harmony beneath the surface of this example of stichomythia. Briefly, it seems as though Dickens is highlighting the corruption, scandal and total injustice of the privileges the rich have.

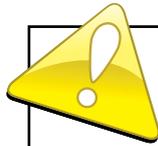
Contextually, the rich could not be arrested for debt, they received education and their fortune was often hereditary.



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Examiner Comments

Both of these extracts demonstrate a good understanding of all aspects of the question and the extract/wider novel. There is a strong attempt to use a range of terms and this is done effectively to achieve strongly for AO1. Context is integrated into both elements of this response which discriminates this from lower level responses. However, AO2 is the area where this response could be enhanced. There is some discussion on the use of the features highlighted but this could be developed to look in greater depth and the lexical choices and how this is used to develop characters.



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Examiner Tip

Clip 1: Always explain the effect of a term/language use on the reader. Clearly establish why the author has chosen to employ this technique in their writing.

Clip 2: Use context to support a point you are making about the extract/wider novel. Integrating context into your analysis demonstrates an understanding of the impact of external factors on language use.

Question 3

Generally, candidates responded well to this question and were able to extract a variety of interesting points from the extract. There was a high level of understanding about how George's persona was constructed and the issues Isherwood intended to discuss. Many candidates were able to successfully discuss the use of imagery to present George as a monster and more able candidates went on to consider how this was influenced through George's projection of attitudes onto those around him. Most candidates were also able to contrast on the list of monstrous terms used and the contrast with 'little me'. Zoomorphism was often commented on in relation to 'growls' which was handled well in the majority of cases. There was also a range of interesting and developed points on 'queer' as this allowed an opportunity to explore contextual issues.

Candidates generally went on to select a range of relevant material from the wider novel and linked it to the creation of George's fragmented persona and the irony in the novel's title. George's interactions with Charlie dominated this aspect of the question with other responses bringing in George's encounter with Doris and the developing relationship with Kenny. On the whole, attempts were made to analyse the language in these links rather than becoming a plot summary.

Context was largely handled well as there were clear areas to explore in terms of attitudes to homosexuality at the time the text was published, alongside political issues and George's status as an alien. Interesting discussions arose through the consideration of Mrs Strunk, tolerance and psychology. Other interesting responses utilised George's lecture on minorities to explore issues highlighted in the extract. Candidates were less successful when they focused on Isherwood's personal life and his relationship with Don Bachardy. Biographical details of Isherwood's life clearly have some bearing on the text as there are many parallels with his own life however, making these the focus of a contextual exploration of the text often limited candidates' responses.

Question 4

Due to the nature of the extract, responses to this question attempted to use both linguistic and literary terms in their responses and used an integrated approach in their analysis. Candidates were quite successful in establishing wider links across the novel that focused on the symbolism of the 'dying dance' and often drew on Tess and Angel's first encounter to discuss fate and foreshadowing. There were some interesting discussions of Hardy's use of musical tropes in higher level responses.

Key contextual factors were commented on in the majority of cases and a lot was made of Tess being a 'pure woman' and Victorian ideals. In the main, context was mainly discussed in relation to the wider novel and where the extract is placed within it. This approach tended to be self limiting as it often meant the second bullet point became a summation of Tess' encounters with Angel, and often Alec, in the rest of the novel rather than analysing the impact of this encounter.

This response achieved mid level 4 and is representative of answers at that level. It explores the extract in some level of detail and applied a literary and linguistic framework as part of the response. It acknowledges typical traits of Hardy's style and how the central characters are used to highlight key issues.

One way the Hardy captures Angel Clare's growing awareness of Tess is through the use of dramatic irony. Angel remarks: "what a fresh and ~~virginal~~ ^{virginal} daughter of Nature that milkmaid is". The noun phrase "daughter of nature" shows that Clare thinks that Tess is ~~so~~ so beautiful she could not be the progeny of man. The noun phrase is pre-modified with the adjectives "fresh" and "virginal". There was a necessity for any woman in the time in which the novel was written as purity - ~~whether~~ whether a woman was a virgin - was extremely important, being an impure woman was extremely damaging to the individual. This is ironic because Angel thinks that somebody with the angelic qualities that Tess presents ~~could~~ ^{must} be a virgin. This notion has a profound impact on Tess because ^{she} she obsessively worries about Angel not knowing that ~~she~~ ^{she} is as "fresh" and "virginal" as he initially thinks.

In addition to this, there are lots of religious allusions. Whilst

Angel is observing Tess, he ~~notifies~~ ^{hears} her say: "Souls can be made to go outside our bodies when we are alive". This ~~has~~ makes Angel think and he is very intrigued by Tess' point. However, he is quite sceptical as he thinks that: "[he has] never had the least woman or that till now." This can be seen as somewhat foreboding because the abstract noun "soul" is something which is quite close to Angel and Tess throughout the rest of the novel (especially at the end when Tess dies at ~~Strong~~ Stonehenge), the ~~reoccurring~~ ^{reoccurrences of} the "soul" throughout the novel reflect the religious society that existed at the time when Hardy wrote the novel.

There is also a juxtaposition in the Omniscient narrative at the start of the extract and ~~exposition~~ ^{exposition} of Clare's characters. The narrator comments that Angel: "was ever in the habit of neglecting the particulars of an outward scene for the general impression". At the beginning of the extract Clare is very indifferent to the milkmaids: "The ~~noise~~ ^{babble} did not strike him as possessing a new note". The word "babble" suggests mindless, phatic talk. However, this juxtaposed with Angel's thoughts about Tess' comments on the soul highlights how Angel's awareness and perception of Tess changes.



ResultsPlus Examiner Comments

This answer begins very strongly and uses a range of terms and approaches when analysing the extract. There is a strong understanding of the way characters and relationships are presented within the novel and how this is done both in the extract and the wider novel. This answer becomes more literary as it progresses and although it extracts relevant material for discussion the use of relevant terms diminishes. A greater level of consistency across this answer could have elevated it to level 5.



ResultsPlus Examiner Tip

Avoid being descriptive. Plan your answers so that you know exactly what points you want to make and what aspects of quotations you want to analyse.

Question 5

Contextual knowledge was a real strength in the responses to this question. Many candidates had really engaged with the idea of the early 20th Century as a time of social change and were able to comment on the contrasts between the conventional "Victorian" characters and the modern "Edwardian" characters. There was also some insightful exploration in stronger responses of the role of women and the changing types of relationship between men and women at that time.

The extract inspired close textual analysis that often drew on both literary and linguistic concepts. There were some confident explorations of symbolism, imagery, dialogue and narrative voice in particular.

Stronger responses made some effective links between this chapter and scenes from other parts of the novel: the comparisons between Lucy and Cecil's kiss with those between Lucy and George were often very well done, with detailed discussion of the nature imagery of water and flowers. Other "intimate episodes" between Lucy and George in Florence at the beginning and the end of the novel also provided useful comparisons.

This answer was judged as being on the border between levels 4 and 5 and is typical of responses on the borderline of these two levels. It begins confidently and consistently demonstrates an excellent understanding of the novel and the extract that is the focus of the question. AO2 is the area that needs the most development in order to firmly place it into level 5 as points are often well selected but not fully developed.

⊕2

The passage opens with a lexical field of small: 'little', 'tiny', 'shallow'; this presents irony as, even though they are outside, Cecil - being an inside character - brings restrictions. This is reinforced by Lucy ~~Lucy~~ ~~Lucy~~ having the majority of speech when discussing the lake, speaking 'dreamily' which could highlight her ~~desire~~ ~~desire~~ be Forster presenting Lucy's want for a life without restrictions and where she could dream and not be forced to follow strict rules.

The omniscient narrator highlights Cecil's character of delicacy: 'he had depths of prudishness' which creates an anaphoric reference to Lucy describing the lake as 'beautiful' as she is becoming a character of beauty.

~~The omniscient~~ ~~There is an~~ ^{The} involved voice: 'he was delighted by at her admirable simplicity'. ~~The~~ Cecil saw Lucy as a possession to look at and be fond of rather than a symbol of love and passion.

Later in the novel, Mrs Honeychurch criticises Cecil for only be

enjoying things such as arts and literature, but here Cecil ~~is~~ admires Lucy's 'simplicity' which is not usual of his character. The pre-modifier 'admirable' ~~suggests~~ highlights the lack of passion portrayed by Cecil as he is not very emotional about how he feels. (*)

The omniscient narrator displays Cecil as a ~~the~~ character ~~the~~ of delicacy: 'He became self-conscious and kept glancing around to see if they were being observed'. A Cecil believed in upholding virtues which he religiously kept to and to be 'observed' would be outside of his values.

This also portrays a dynamic contrast between the characters of George and Cecil. Cecil is a head character and is therefore uncomfortable about this encounter with Lucy. However, previously in the novel Lucy experiences a kiss with George, a heart character, that is spontaneous and without an awkward warning. This ~~is~~ displays the contrast between George and Cecil and also ~~shows~~ helps ~~to~~ towards Lucy's enlightenment where she finds she prefers the spontaneity.

The involved voice: 'His courage had gone' could be Forster portraying Cecil in a different light to the reader, where one to feel sorry for him. Throughout the novel Cecil is shown to be confident and knowledgeable which is given to him through his vast education, but here he is shown as timid. This could also be Forster highlighting his view that ~~education~~ holding Victorian virtues was not as desirable as becoming more liberated, into Edwardian values.

~~The~~ Lucy's direct speech: 'I can't run at you, you know', portrays the gender relationships at the time. Men were supposed to be chivalrous but also take control of women, whereas women were supposed to be submissive to their partners.

The internal voice: 'at that... moment he was conscious of nothing but absurdities', again highlights Cecil as a head character, ~~as~~ because rather than using his heart to ~~feel~~ show his ~~love~~ love for Lucy, he had to use his head to think about it logically.

The pre-modifier '~~but~~ business-like' suggests that the relationship between Cecil and Lucy was very formal and not spontaneous like the one she had with George.

The detached voice of the omniscient narrator gives the audience an expectation of what would happen to their relationship in the future: 'his gold pince-nez became dislodged — and was flattered between them.' The past modifier 'flattered' also provides connotations towards the ~~flatter~~ flatness of their relationship and how it ~~has~~ consisted of no passion.

'The medieval values were part of ~~the~~ the Victorian culture, where men were ~~active~~ chivalrous toward women and the women obeyed. 'she... revered him for his manliness'. For he believed... women revered men for their manliness'. Here Forster uses ^{indirect free thought} ~~the involved voice~~ to portray Cecil's thoughts. Cecil's beliefs on a relationship between men and women. His medieval values are shown ~~with~~ but some ambiguity is also presented with the repetition of the word: 'manliness'. This would mean different

things to different characters, 'manliness' for Cecil is being chivalrous but for Lucy it would mean more to do with spontaneous passion.

After the encounter and when they walk about Lucy mentions 'Emerson', this could be Forster showing the reader that, although her encounter had been with Cecil, she ~~could~~ wished it would have been with George.

⊗¹ The ~~was~~ ^{admirable} 'Admirable' ~~is~~ fits with the title of this chapter 'Lucy as a work of art'. Due to Cecil's high education he believed people should only be concerned with ~~important~~ ^{things} he saw as important ~~the~~ such as art and literature. The ~~word~~ pre-modifier 'admirable' suggests that Cecil saw Lucy as a possession to look at ^{with} ~~at~~ physical beauty.

⊗² Just before this extract in the novel, Lucy and Cecil had gone out for a walk alone in a wood where Lucy had found memories.



ResultsPlus Examiner Comments

The candidate integrates context throughout the response demonstrating a strong awareness of Forster's technique of aligning characters with particular contemporary schools of thought. The candidate also is keen to offer interpretations rather than stating each point as fact. There is a wide range of pertinent points put forward in this response however one thing that restricts it from entering level 5 is that not all of these points are fully developed. A more technical approach would have benefitted this candidate.



ResultsPlus Examiner Tip

Think about why the author has chosen to present features of character/plot in particular ways. You need to show an awareness of the writer's craft.

Question 6

This question elicited a good range of responses and candidates demonstrated an integrated literary and linguistic approach. This ranged from imagery concerning the supernatural and religion to discussions on sentence moods. Stronger responses were able to discuss the novel's place as a Gothic text.

Candidates should be commended on their knowledge of the text as this clearly came through in their responses; there was a great sense of understanding concerning Cathy's conflict. However, candidates often discussed the wider novel in general terms rather than exploring specific instances in detail. Many candidates compared Linton to Heathcliff which often overstretched candidates in the time they were given and took them away from being focused on the question.

Discussion of contextual factors had varying degrees of success. Those candidates who focused primarily on Bronte's life struggled to find the relevancy to the question and the extract, whereas comments about class and social hierarchy were discussed with some insight. Other candidates chose to focus on Heathcliff as the 'other' and the contrasts Bronte created. Many candidates did not reference Victorian society explicitly and this could have enhanced their contextual discussions.

This response to Wuthering Heights was viewed to just fall into level 5. Particular strengths are the ways it is able to draw upon a wide range of elements from the extract and link them to the novel as a whole. The analysis of Nelly as narrator demonstrates an awareness of how well a reader can trust what they are being told and indicates a critical reader.

Within the extract, Catherine presents her feelings towards Edgar Linton and Heathcliff in a variety of ways, by comparing the two. Within the novel as a whole, her relationship with the two characters becomes apparent to be for very different reasons, in order to meet the expectations of Victorian England at the time, as well as meet her own desires and please her fantasies.

The extract is narrated by Ellen Dean, who ^{works} ~~serves~~ as a servant within Wuthering Heights and has done for a number of years. This would have been accepted due to the social hierarchy system of the time, with the lower classes being last and the gentry (that the Earnshaws fall into) at further up the scale. To begin, the immediate mention of 'superstitious' links to the Gothic genre that Wuthering Heights itself falls into, with the added inclusion of 'dreams' which also became an aspect of the genre, being mainly focused on the unreal and the uncanny, as this

was a factor never fully explored at the time. Ellen goes on to explain that Catherine's mood is that of a negative one which may 'shape a prophecy' and she may see a 'fearful catastrophe' occurring. The use of this language is an example of foreshadowing, whereby future events are hinted at, such as Cath^{erine}'s later death due to 'brain fever' and Heathcliff's torment with Catherine's ghost in chapter 3 in the presence of Lockwood. Moreover, a mention of 'heaven' ~~the~~ ^{presents} the use of biblical lexis in order to compare her contrasting relationships with both men to that of a religious kind, which would have been heavily supported at the time within Victorian England and influenced by Brontë's upbringing due to her father being a curate. Another biblical allusion presents in the form of 'sinners' which poses a binary opposition to what Catherine initially mentioned concerning heaven. The heavy relation to religion would have been exceptionally common in notes of the time, with Christianity being at its prime during this time of industrial and scientific innovation, as people still believed in a higher presence.

Furthermore, the use of archaic lexis in 'harken'

adds age and context to the piece, as viewing from a contemporary point of view, this language is now un-used, however in the 1800's, this would have been commonly heard. When Catherine begins to explain of her different love for Edgar and Heathcliff, she uses the term 'this is nothing', the emptiness presented within the quote may symbolise her passion towards Edgar, as unexistent, unlike her love and lust for Heathcliff. The 'nothingness' and abyss would also be symbolic of the surroundings of the novel, with Wuthering Heights being set in the North Yorkshire Moors, in seclusion and desolation, alike the area that Emily Bronte created the novel in Hawarth. Also, the further use of a hyperbole in 'I broke my heart' defines the tragedy that Catherine would face if seperated from Heathcliff, however then proving that her love for Edgar is rather like a mask worn in order to be accepted within the society. Moreover, the use of the description 'the wicked man in the sky' could portray a polysemic meaning as Catherine may be referencing the religious figure of Jesus, whom it would be unheard of to label as 'wicked' in the Victorian Era ~~and~~ but also her late father, Mr Earnshaw.

an who initially brought Heathcliff from Liverpool to the house. The true reasoning behind Catherine's inability to marry Heathcliff comes to light when she exclaims 'it would degrade me to marry Heathcliff'. Due to Heathcliff's position then in the social hierarchy as a servant and lower class due to being a 'dark-skinned gypsy' and 'dirty, ragged' ~~be~~ male, this would have made it unacceptable for Catherine (who was part of the gentry) to marry into lower class, as although the gentry was not structured, it was public perception that classed a man as a gentleman, however with lack of education and unstable upbringing, this would not have been so for Heathcliff. The further use of a simile as Catherine explains her opposites to Linton in the form of 'a moonbeam from lightning' and 'frost from fire' indicates the boundary between the fulfilment of her love to Linton, as she has to Heathcliff, which is present further within the novel as she explains 'Nelly, I am Heathcliff' labelling them as one being only.

Moreover, the use of hedging when Nelly explains 'slight movement' proves her inability to fully

reiterate factual information to Lockwood, therefore the reader questions her ability as a reliable narrator. The further use of speech within the extract emphasises the conversational tone between Catherine and Nelly in 'why?' and the continued back-channel behaviour, as Nelly delves to gain as much information from Catherine as possible in accordance with her love for both men. The further use of the exclamation 'I want to cheat my uncomfortable conscience' indicates the decisions made by Catherine are not reflective of her true feelings and adding pejoration in the form of 'uncomfortable' proves that her love for Edgar is purely due to the social criteria of the time and the strive for social aspirations as she later explains that she wishes to be 'the greatest woman in the neighbourhood' this is indicative that although she wishes for Edgar financial superiority, her transcendental and passionate love falls merely for Heathcliff, who cannot give her the fortune she desires.

To conclude, the love tie between Edgar and Catherine forms only on the expectations of the Era, when men would provide for their women

and own properties, until the Married Women's Property Act of 1870-1908. However, in comparison to this, it is evident that the love for Heathcliff is in fact what she internally desires.



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Examiner Comments

One area that this answer could be developed is by exploring why techniques have been used in greater detail. There is a good consideration of what has been used and the impact on the reader but there is room for development to ensure the points are fully explored.



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Examiner Tip

Use a range of language and literary terms across your response. When you are annotating the extract, check that you have got a range of relevant points and that you are not reliant on a limited range of terms.

Question 7

On the whole, candidates engaged strongly with this question and were able to extract relevant points for discussion. Successful answers ranged across the extract and there was a clear sense of how Rhys had created a sense of unease. The most successful responses explored the language in great depth and how the symbolism within it resonated across the novel. Most candidates successfully explored the symbolism of the flowers being crushed and Rochester's influence over Antoinette and the significance of changing her name. Higher level responses considered Rochester's response to Mr Mason's room where he feels safer and included interesting analysis of the mirroring between the two male characters. Responses ranged across different levels, lower level responses mainly looked at how Rochester was uncomfortable in the physical environment.

The majority of candidates were able to discuss how the extract foreshadows the difficulties in Rochester and Antoinette's marriage and linked Antoinette's unease in England to Rochester's here. Many candidates discussed Rochester's infidelity as a difficulty within the marriage. Successful answers referenced the patriarchal/colonialist aspect of the novel as well as the concept of 'otherness' and how this was presented by Rhys. Other interesting points referred to the tripartite nature of the novel and the shift in narrative perspective. In some cases, more development of wider links/contexts would have been a benefit to the candidate.

This is a short extract from a response on Wide Sargasso Sea that achieved level 5.

Another way in which Rhys presents alienation is through the idea of safety. In the quote, "But the feeling of security had left me", the fronted conjunction of 'But' coupled with the noun 'security' presents Rochester as vulnerable and in a state of discomfort toward the area. This is illustrated by the idea that in the 1840's, the younger son was sold off ~~for money~~ ^{for money} an arranged marriage, perhaps allowing Rhys to depict Rochester feeling alienated, both from crossing the physical boundary from England to Dominica, but also from his family, ^{crossing} from freedom to entrapment through a relationship. This is also seen when Antoinette is in England, leaving her with a sense of madness ^{and alienation} from

being entrapped on an island where she does not know the nature. Perhaps Rhys chose to demonstrate this idea to show the role reversed in places the characters feel safe, allowing a sense of alienation to dominate the character and leave them feeling vulnerable, allowing the other to take advantage.



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Examiner Comments

This extract demonstrates how the candidate successfully highlighted short quotations to show how language features work in conjunction to create an impression on the reader. The point then progresses to a consideration of context and how the financial and social circumstances of the character are explored by Rhys to demonstrate discomfort.



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Examiner Tip

Combine points/quotes together to make your argument stronger. This will demonstrate a strong understanding of the overall impact of the extract you are being asked to consider.

This response also scored in level 5 and has achieved this through addressing the three bullet points in the question. There is a lack of consistency at times with this response, as it occasionally slips into being a literary consideration/ attempts to discuss several points at once, but there is a strong appreciation of the writer's craft in the extract and how this resonates throughout the text as a whole.

Rhys shows Rochester and Antoinette falling to bond and create a happy marriage ~~at~~ towards the beginning of the extract. We see Rochester going "with her unwillingly" describing where they were going as "neglected" and "deserted". The negative connotations of the post modifier "unwillingly" and the adjectives "neglected and deserted" show Rochester being unenthusiastic and unimpressed with his home. Earlier in part 2 of the novel we see Rochester have the same struggle with his surroundings describing them as "too much blue, too much purple, too much green" (page 42). The repetition of the adverb "too" shows how he finds the island excessive in colour. To cope with his surroundings Rochester tries to compare to England, a place he knows well, saying¹⁹ the earth is "red in parts of England too" and describing the evening meal being "served much later than in England" (page

56) the ~~the~~ comparative lexis "than" shows Rochester failing to relate to his surroundings leaving him as an outsider and alienating him from ~~from~~ his peers. His talk of England also foreshadows his later move back to England towards the end of the novel.

Rhys shows Rochester's discomfort through the past tense verb "left" when he describes "the feeling of security had left me". This shows Rochester's fear of being isolated in a new place with his wife. Rochester's discomfort is also shown by his new environment as he "felt sweat on my head and sat down" and found "a refuge" in his dressing-room". By describing the room as "a refuge" this shows how Rochester finds peace away from his new wife and the Black servants. To cope with this change Rochester is later seen stripping Antionette of her identity by ~~causes~~ calling her "Bertha" leading Antionette to slowly cross the boundary

from sanity to madness, shown by Rochester describing her laugh as "a crazy laugh", the pre-modifying adjective "crazy" ~~see~~ shows how Rochester begins to see his wife's madness. Antoinette's decreasing mental state leads to Rochester locking her away when they return to England, showing the power of patriarchy at the time and thus alienating and isolating her like he felt on the honeymoon island. As *Wide Sargasso Sea* is based on the novel *Jane Eyre* we know Antoinette's eventual madness leads to her setting the house on fire and jumping off the roof, effectively ~~seems~~ ^{killing} herself. The start of this is seen in a dream at the end of part 3 of *Wide Sargasso Sea* when in a dream Antoinette "knocked them all down" referring to candles and "laughed when I saw the lovely colour spreading so fast". The verb "knocked" and pre-modifier "lovely" show Antoinette's carelessness and how she enjoys the destruction she is

causing as now she can be free from Rochester who trapped her due to his own alienation and discomfort towards her culture.

Rhys shows Rochester's struggle and discomfort with Antoinette's culture through his use of interrogative as he questions her saying "Am I expected to wear one of these? And when?". ~~John~~ Rochester's failure to adapt is ironic for such an educated man who has travelled quite a lot in his lifetime as he describes "Paris" to Antoinette one evening as he has travelled Europe. This failure to grasp her culture further alienates Rochester as he is surrounded by people who grew up with it much like Rhys did as she grew up in Dominica with Black servants much like Antoinette, she also moved to Europe.



ResultsPlus
Examiner Comments

There is a range of well selected points here but the response would have benefited from them being fully teased out and elaborated on.



ResultsPlus
Examiner Tip

Don't try to do too much at once. Make sure you have said all you want to about a point before moving on to the next one - even if the points clearly link.

Question 8

Candidates engaged well with the extract and were able to discuss the language used by Stoker. At times this deviated from a focus on the supernatural and as such limited some candidates' responses. Imagery and phonology dominated the responses for this question. The majority of responses gave an extended consideration of the wolf and the associated dynamic verbs with some discussing this as a manifestation of Dracula. A lot of responses focused on gender and vulnerability which lead to them being successful; some expanded upon this to extend their discussion and consider how Stoker utilised Mina to contrast with Lucy and her mother. The most successful scripts began to evaluate characters and their vulnerabilities to outside forces that drew in points about wider contexts and Victorian sensibilities and anxieties.

This question provided some insightful responses when discussing social and historical context. Many candidates were able to make relevant links to issues of immigration, industrialisation, social change, science and the role of religion in the late Victorian age, as well as discussing the novel as a Gothic text.

This response is an example of a strong level 5 response to the question on Dracula. It is a detailed and comprehensive response and clearly selects quotations to make well articulated points. The candidate employs a literary and linguistic framework throughout the response which is one of the reasons why it scores so highly.

Stoker uses many literary and linguistic techniques in this passage, and in the novel as a whole, to present characters as being vulnerable to the supernatural forces embodied within Dracula. He does this by creating a strong sense of the gothic genre, and also by playing on the vulnerabilities of Victorian society at that time.

Firstly, Stoker establishes the sense of the gothic genre through the use of animals. He says 'a sort of howl like a dog's, but more fierce and deeper.' The use of the unspecified 'sort of' evokes the sense that Lucy is unaware of what is happening around her, and of the true powers that Dracula has. This is further strengthened through the simile 'like a dog's', working to prove that Lucy does not know whether it is a dog or any other creature, and consequently is susceptible to Dracula's powers. The post-modifying adjectives 'fierce' and 'deeper' both begin with a plosive sound, which almost vocalises the power Lucy can sense in her surroundings. If the post-modifying adjective 'fierce' has connotations of deathly and menacing, conveying to the reader that this is what Dracula's powers are like. Similarly, 'deeper' has connotations of entering being low and powerful; able to reach deep places. It also may connect well; therefore creating

the image of Dracula having impud and hellish powers. Both ~~sort~~ adjectives are emotive and reinforce the fact that these women have little power compared to the supernatural forces which oppress them. This could be representative of women's oppression in Victorian Society; women had little power compared to their male counterparts, and may lived in a male dominated society. Here, Stoker may be reinforcing that power to show the consequences that can arise if women are to become more free-thinking, ~~and~~ like the 'New Women', as Lucy was.

Another technique Stoker uses is the simile 'as if struck by lightning'. ~~This simile~~ The verb 'struck' has connotations of force and power, while lightning is often associated with storms, and as being a powerful, natural element. This may be a simile of Dracula; as if he ~~was~~ is the lightning. In this case, this would evoke the image that Dracula can create ~~and~~ a vast amount of destruction, but that is produced naturally by the earth and is inescapable, foregrounding just how vulnerable Lucy and her women are.

Furthermore, Lucy says 'a whole array of little specks seemed to come blowing in through the broken windows'. This imagery evokes a sense of mystery ~~and~~ as to what the specks are, however from earlier in the novel we learn that these specks are in fact the vampires, such as when Harker says 'They simply seemed to fade into the rays of the moonlight and pass all through the window.' This creates a sense of dramatic irony as the reader is aware of this supernatural power which Dracula possesses, however Lucy does not, making her more vulnerable. The simile of 'specks seemed...' creates a sense of mystery, as it sounds soft and almost dream-like, as if Lucy is unaware that these 'specks' are dangerous, and so is naive to simply catch them. ~~Includes of the~~ The pre-modifying adjective ~~is~~ 'broken'

could be symbolic for the British empire, which had indeed 'broken', leading many Victorians into questioning the future role of Britain. The idea that these 'specks' seemed to move in while Lucy was oblivious to their danger could also represent the xenophobia among Victorian society; many were afraid of his 'foreignness' entering their country and destroying their national identity, and to steer away. Be alluding to this in the way that the species enter against Lucy's will and immediately cause damage, playing on the anxieties of the Victorian reader and thus making the novel more fearful and foreground how helpless they see Lucy in this situation.

Lucy also says 'there was some spell upon me'. The noun 'spell' has connotations of witches and witchcraft, and so connotes a sort of supernatural power which other humans do not have. This is similar to how later on in the novel Mend says 'the leader Lemargy seemed to chain my limbs and even my will', challenging Dracula's dominance over men and thus making men vulnerable. There we can see them crossing the boundary between the natural and the supernatural, and in crossing this is able to illustrate the loss of power Dracula has to his readers whilst also proving how powerless the human race is in comparison, - make who cannot, ~~also~~ or have not, crossed this boundary.

Finally, Lucy crosses the boundary between illusion and reality. Towards the end of the section, Lucy says, 'I was dazed and stupid with pain and terror and weakness', which shows her coming to the realisation of what has happened to her instead of her being in a sort of trance, as she seemed to be earlier on in the section. The ~~use~~ synecdochic list hyperbolises how much pain Lucy is in, and how much pain Dracula has caused her. The repetition of ~~the~~ 'and' creates an ongoing sense, as if there is no end to the damage which Dracula has caused. There is

also a semantic field of harm, such as 'pain' and 'weakness', connecting that she has been ~~was~~ damaged by Dracula's power due to her vulnerability, and as a result she is weaker. This, again, can relate to how many Victorian's believed powerless women should be protected and brought back under male dominance, which is clearly what Dracula has achieved here.

In conclusion, Stoker uses many literary and linguistic techniques in order to foreground Dracula's power, and juxtaposes his non-human and her woman's 'weakness' in order to create an antithesis which works to emphasise further the effect Dracula's supernatural powers can have on those around him. In doing this, Stoker crosses the boundary between illusion and reality, as Dracula's supernatural powers are hard to comprehend at first, but then once one becomes a victim to them, it is all too clear the devastation he can cause.



ResultsPlus Examiner Comments

This candidate shows a clear engagement with the question and is able to integrate aspects of the wider novel as well as context into their response. There is a strong sense of how Stoker uses language to create an atmosphere in the extract and the significance of the references he makes. Material is selected from across the extract with terms used in conjunction to strengthen the points that are being made.



ResultsPlus Examiner Tip

Use quotations to support your argument rather than the other way around - this way you should remain focused on answering the question.

Question 9

This question had the largest amount of responses with over 50% of candidates answering this question. Answers ranged across all levels available, with the most successful candidates clearly engaging with the question. Other indicators of high level responses were those that integrated all elements of the question in their responses, consistently analysed language and had a clear structure.

Candidates writing on Othello incorporated an interesting range of contextual points on race and gender in the period. Some of the strongest responses considered how important reputation was and then looked at how this made men vulnerable to influence as a result of trying to guard their reputation. Women being influenced by their dominant husbands was also a common focus, particularly with regards to Desdemona and Emilia's influence. Some of the best answers considered the change that takes place in Desdemona and Emilia as they also draw influence from one another and form a sisterhood of sorts. A lot of candidates systematically worked through Othello, Brabantio, Desdemona and Emilia. At lower levels, answers tended to be descriptive with confusion about when the play was written.

Quotations were frequently used to support points, although the level of analysis varied considerably and was frequently inconsistent. A greater understanding of how to write an analytical essay in the time frame would have enhanced a range of responses. Stronger responses referred to dramatic techniques employed in the play and the characters as constructs. Some candidates included a lot of critics' opinions which, although demonstrated research, did not tend to be used well. Animal imagery and dramatic irony were features that recurred but they often were not used to link directly to the question.

The Whitsun Weddings was another popular choice. As with other collections of poetry, there was a tendency for candidates to answer on the poems as though they were short texts rather than viewing them as poems. This resonated in a general lack of literary terms being utilised in responses. A sense of the poems being a collection was often missing with candidates tending to write three mini responses rather than present an integrated response to the question. Contextual points tended to focus on Larkin's life, which was used to varying degrees of success. Poems which elicited the more successful responses were 'Love Songs in Age', 'The Whitsun Weddings' and 'Faith Healing'. 'Mr Bleaney' and 'Dockery and Son' were also popular choices, however, candidates often struggled to demonstrate the relevance of these poems to the question. The more stronger responses discussed the poems as social commentary and the subtleties of influence.

There were a small amount of responses on The Wife of Bath. At times these candidates struggled to apply the question to the text, although there were some interesting responses from candidates who had clearly engaged with the text. With this text there was a tendency to paraphrase quotations rather than be consistently analytical. Contextual points focused in the main on the role of women.

Responses to The Bone People were small in number but candidates clearly knew the text well. Responses tended to be quite strong, although at times candidates struggled to harness the wealth of material in the text into a structured answer. Contextual discussions were strong as was the selection of relevant material from the text.

There were some interesting responses on Great Expectations with the relationships between Havisham/Pip or Pip/Estella being the most common points for discussion. Stronger responses included the minor characters in their discussions. Context was generally handled quite well for this text.

Responses to A Raisin in the Sun ranged across the different levels of achievement. In the main, candidates were able to draw upon relevant contextual factors to enhance their answer. Candidates were able to draw upon a range of incidents from the play in their discussions, most frequent were Beneatha's quest for education and the ideals represented by her suitors and Walter's dream of becoming independent. The more successful candidates analysed language in their responses and focused on selected points of the play.

Less successful candidates tended towards a summary of how each character is influenced which meant their responses often lacked depth. Many candidates had a very strong knowledge of AAVE, however this was not always well utilised as points tended to have tenuous links to the question.

The response on Othello achieved level 5 and presented an argument that demonstrated a thorough knowledge of the play and the contextual issues that are central to the question. The candidate was able to draw on material from across the play to discuss the influence of a range of characters and for differing motivations. Although the response was very strong it could have been enhanced further by tying their comments more consistently to the question.

Moreover, arguably, Desdemona's life has been influenced by her husband Othello. In the beginning of the play, we see this woman who is able to stand up to her own father and tell him she now has a "divided duty" - the use of alliteration here reinforces how much of a big deal it was to stand up to your father in the 16th century where you were seen as his possession. Although, by the end of the play when Othello kills her, she speaks out and says it was "a 'guiltless' death". She is ~~not~~ subservient ^{here} and highlights how a female was seen as inferior to a male. In Act five scene 1, she is not the woman she perceived to be earlier on - with "freedom of speech". This shows how a female's life was influenced by her father and then her husband in the 16th century. The use of the adjective "guiltless" shows how a female ~~is~~ from Venice ~~was~~ already "condemned" for her fate as her husband or ~~later~~ sees her as promiscuous - all of the wives of Othello die. There ^{it} was believed, during Venetian ^{Venetian} times, that ^{European} women were promiscuous and for a man to be a cuckold made him lose his masculinity and in consequence, an ~~honourable~~ honourable killing of his wife has to be taken.



ResultsPlus
Examiner Comments

Points are developed to include terminology and relevant contextual factors.



ResultsPlus
Examiner Tip

Use evidence from across the text you have studied to support your points.

Ensure that you are consistently using literary and linguistic terms throughout your answer.

This is a response on The Whitsun Weddings that achieved a high level 4. This response is mainly literary and it is the lack of an integrated approach which prevented it from moving into level 5. The answer engages strongly with the question and demonstrates a strong understanding of the collection and Larkin's intentions.

Text: *The Whitsun Weddings, Philip Larkin*

Philip Larkin was a new-voiced poet who aided the ~~emergence~~ emergence of the middle class in a post-war British society. It would seem that majority of his work is centred around the reality of life for this population; this was known as the movement. Larkin explores how people are influenced in many of his poems especially in 'Faith Healing', 'An Arundel Tomb' and 'Home Is So Sad'. He also suggests the consequences when the influence is removed in 'Home Is So Sad'.

Firstly, in 'Faith Healing', Larkin describes how people desire the influence of a healer, who claims to have the powers of God. Larkin

~~utilises~~ utilises a semantic field of words associated with manipulation, for example "persuade", "demands" and "clasped". These suggest that the faith healer does not obtain the ability to influence, creating the idea that it is an illusion. The cliché, "within whose warm sunny rain of loving care" implies that he injects mock the superficiality of the gathering, and ~~his~~ in addition, the faith healer allows his followers to "sheepishly stray", which demonstrates, with a zoomorphism, how ~~then~~ he allows them to blindly follow him and ~~for~~ be fooled by his manipulative influence. However, those who seek his power do believe him. ~~To~~ He is able to "lift and lighten" them and "re-awake" them. This lexical choice of "jay" demonstrates the implicit the faith healer has on them, despite him being a fraud.

McCrecher, 'An Anundel Tomb' portrays the influence of love on the characters depicted in the statue. The ~~two~~ lovers are "side by side"; this major image is echoed throughout the poem and the sibilance ~~made~~ emphasises its importance as it is an emblem for ~~them~~^{their} eternal love. Similarly, ~~the persona~~^{the persona} describes the ~~image~~^{man} as "holding her hand", the alliteration emphasises the romanticism of the image as well as indicating its powerful ~~affect~~^{influence} on the observer, which is the desire to be loved. In the final last stanza, the lasting image shows ~~that~~ their final "blaze" & ~~this phrase~~ The possessive pronoun, "their", implies ~~that~~ their influence on each other which is union. It also ~~states~~ alludes back to the chivalry age. Despite this, like in 'Faith Healing', Larkin uses a cynical

here. Her ~~say~~ The sculpture remains in a 'stationary voyage';
At this paradox of time ~~it~~ suggests that time is in actual fact ~~the greatest~~ has the greatest influence as death is always inevitable.

Lastly, Larkin's "Home is so sad" hints of what could happen if we lack ~~a~~ influences. The three registers of loss, "lefts... kept... theft"; ~~an~~ increase in violation implying that without an influence destruction occurs.

Furthermore, we ~~we~~ eventually end up "having no heart"; this metaphor describes the ~~consequence~~ ~~associate~~ miserable consequence ~~with~~ when all influences are removed. Lastly, the simple syntax, "that vase"; concludes the consequence. The use of the determiner, "that", singles out the vase, emphasizing

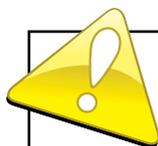
that the concrete noun, "vase", no longer has a purpose and is isolated. This phrase demonstrates the key idea, that without an influence; in this case people, the object becomes passive and generalised. The home has become a cause.

In conclusion: Larkin uses many literary and linguistic devices to show the effect on influence.



ResultsPlus
Examiner Comments

The lack of an integrated approach restricts the candidate in this response.



ResultsPlus
Examiner Tip

Make it clear that you are discussing a particular literary form: poetry, drama, short story or novel. An examiner will expect you to be able to comment on genre specific features employed by the writers in your answer.

Make sure that you separate the persona and writer in your answer - even if the texts are largely autobiographical.

Question 10

Responses ranged across different levels, however, there were a lot of candidates who did not fully engage with the question. Rather than focus on how attitudes to the past influenced love and loss, candidates often responded on love and loss as general concepts. This was self-limiting as candidates often did not tailor their response to suit the needs of the question.

Candidates responded to a variety of texts for this question with all text options being chosen.

Responses on *Tess of the D'Urbervilles* were generally strong with the text eliciting interesting discussions that responded to the question in depth and using material from across the text.

Much Ado About Nothing was a popular choice with some interesting discussions developing from a consideration of Don John and Don Pedro's relationship. The relationship between Benedick and Beatrice also elicited some interesting points. These areas allowed candidates to discuss relevant contextual points of cuckoldry and inheritance/illegitimacy however, in general, contextual discussion were not strong for this text. Less successful responses to this question had a tendency to be descriptive and stray away from the question.

The balloon accident proved to be a suitable starting point for discussion of the past in *Enduring Love*. More successful candidates discussed Clarissa's relationship with children and how this impacts upon her relationship with Joe. Other successful candidates discussed how Joe and Clarissa's previous patterns of behaviour lead to complications following the accident. Less successful answers focused on the balloon accident as an incident in the past rather than how it influences attitudes to love and loss. Generally, context could have been more successfully integrated into responses for this text.

There was a considerable range of responses on Plath's poetry. In some instances, the selection of material hindered the candidate as they struggled to link it to the question. More confidence with the selection of material would have benefitted a lot of candidates. 'Daddy' was a popular choice and featured in a lot of responses; 'Morning Song', 'Edge' and 'Little Fugue' were also frequently used. Less successful choices included 'Tulips' and 'Face Lift'. Biographical contextual information had a tendency to dominate responses with a lot of time dedicated to Plath's life. There was a tendency for the writer and the persona/speaker in the poem to be classed as one entity which led to the focus on Plath's life rather than the poetry. A greater focus on both literary and linguistic devices would benefit candidates as would an appreciation of the text as a collection of poetry.

As with Plath's poetry, there was a general lack of discussion of poetic form in relation to Metaphysical poetry. Context tended to focus on speculative biographical details and how this affected their writing.

Question 11

The majority of responses for this question responded using *The Bloody Chamber* and achieved a range of grades. Candidates tended to focus well on the question and were in the main able to draw upon relevant supporting material. At times, context dominated the responses but the link to the question was not always clear. Higher level responses were judicious in their selection of material and teased out similarities and differences across the collection and were consistently analytical with lower level responses describing elements that were strange or supernatural.

There was a small number of responses on *Hamlet* with some higher level responses. Most candidates were able to connect with the question and explore it using suitable material across the play. The majority of candidates focused on the supernatural elements, in particular the appearances of the ghost, while *Hamlet's* pretence at madness and the gravedigger scene could have been discussed in terms of elements that are strange.

With the Romantic Poetry collection, candidates also focused on supernatural rather than strange. *The Rime of the Ancient Mariner* dominated responses with many candidates just discussing this poem in their answers. There were some interesting discussions on Wordsworth's poetry but at times candidates lost sight of the question and wrote responses to the poems in general. Context was mainly focused on biographical details and laudanum/opium use. The Romantic genre itself was often not discussed in great depth.

Overall with this question, candidates seemed to struggle embedding a linguistic and literary framework in their responses.

Question 12

There was a mixed range of responses to this question. Lower level responses mainly sprang from candidates interpreting the question as being about 'crossing boundaries' rather than 'transitions' which meant analysis often had little relevance to the question. Attempts were made by candidates to analyse language although there were a significant amount of responses that were mainly descriptive.

Some candidates chose to respond to one of the anchor, more for *Dracula* than *Wide Sargasso Sea*. The most successful answers on *Wide Sargasso Sea* considered Antoinette's transition from sanity to madness and how this mirrored the characterisation of her mother. Some interesting answers also considered minor characters such as Amelie and Mr Luttrell which added depth to their arguments. Some candidates made good use of the context of the Emancipation Act, exploring how the Creole society was undergoing a major transition which then impacted Antoinette and her family. Responses on *Dracula* tended to focus on Lucy's transitions throughout the novel with a lot of responses focusing on 'crossing boundaries'.

Responses on *Oleanna* generally identified the transitions within the play and higher level responses engaged with the text as drama. Candidates who employed a chronological discussion of the play often limited themselves by slipping into a plot summary, while those who dealt with characters or specific transitions in an essay structure were more successful.

The best responses on *Twelfth Night* often considered Duke Orsino's transition from performative to real lover and looked at his language in this way. The less successful answers relied on plot narration and looked at boundaries rather than transitions. Context mainly focused on gender roles and actors at the time. Candidates did demonstrate a solid knowledge of the play but were often restricted by losing focus on the question.

There were some strong responses on Rossetti and these tended to be ones that selected the most relevant material from the collection. Candidates who chose to write on only one poem were typically self-limiting as there was often not enough material to sustain a full response and answers became an analysis of the poem (these were often of good quality) rather than a response to the question set. *Goblin Market*, *Maude Clare* and *Cousin Kate* were popular choices. There were some very interesting responses that incorporated the 'death' poems, such as *Remember*, which were developed into subtle explorations of the transitions between this world and the next and how that can be uncomfortable in Rossetti's poetry.

Responses on *North* typically utilised context well and were able to draw on an appropriate range of poems to support their answer. Responses ranged across the levels and there were attempts to integrate both literary and linguistic techniques. Answers could be enhanced by a consideration of the form and structure of Heaney's work.

It was on this question that comparative responses were seen - this style of response really restricted the candidates as there was an abundance of material that could not be credited and the drive to compare texts often meant that points on the relevant text were superficial.

This is an extract from a Q12 response that responds on Oleana by Mamet. It was on the border between levels 4 and 5 with a score of 20. Although this is only an extract, it demonstrates the candidate's skills in crafting and sustaining an argument whilst analysing the language used by Mamet. By establishing a line of debate, this candidate avoids becoming descriptive or summarising the key transitions in the play. A greater consideration of the play as a performance could have enhanced this response.

One of the key transitions/boundaries explored by Mamet is power. To begin with, in act one, John is characterised as being more powerful - adopting the orthodox dynamics of teacher superiority over students, represented by the imperative: "No, let's get on with it", very early into Act One. Here John is characterised as dictating the course of the conversation, directing back onto the topic which he prefers. He also dominates the early dialogue, Carol is restricted to short, interrupted interrogatives: "What is a term of art?", "... did I?", "... don't I think?". This is a key device Mamet uses to present who holds power: how much each character speaks. Towards the end of Act Two, however, a definite transition has occurred, the boundary of power and the orthodox dynamics of student-teacher relationship has receded. Carol now has the power. Mamet portrays this transition through her extended dialogue towards the end of Act Two, when John is now

questioning the "accusations" made by Carol in her complaint, she rants at John, which is littered with powerful, derogatory adjectives: "elitist", "vile", "exploitative", which she finishes with the declarative "Good day." John responds to the evident role reversal in irreverence, which characterises him as hubristic, through flouting Grace's maxims of reverence and manner, with his reply: "Nice day today". Mamet's characterisation of John being condescending, hubristic and irreverent induces further conflict - which 'peaks' in the conclusion of the play when numerous boundaries are crossed (moral, physical and professional) when John "knocks her [Carol] to the floor" (stage directions). Therefore, John's irreverence in coping with the power transition further ignites further transitions later in the play. Contradicting the notion of civility as a utopian society, as the folk song inspired title of the play implies, as an environment which inspires such violence - represented through tubo ludo used in the play's conclusion: "bitch" and cunt" - isn't utopian at all.



ResultsPlus

Examiner Comments

The candidate has used quotations from across the dialogue to show how the feature being discussed is indicative of Mamet's characterisation.



ResultsPlus

Examiner Tip

Plan your answer so that you have clear arguments with carefully chosen supporting textual evidence.

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- ensure they are responding fully to all bullet points in each question – this is most notable in Section A responses where the passage and/or the wider novel was considered but few responses managed to successfully integrate careful analysis of the extract, how this links to the wider novel and relevant contextual factors.
- ensure they are responding fully to the question set – Although the questions for Section B will always link to the overriding theme this will not be the question itself. As seen in particular on Q10 and Q12, candidates had a tendency to respond to 'Love and Loss' or 'Crossing Boundaries' rather than the question they were asked. As such this limited their responses as it did not show full engagement with the question. This was also a concern, to a lesser extent, for Section A where there was a tendency to take a narrative/descriptive approach for the second bullet point in the question rather than continue to analyse the wider text. Many candidates restricted their responses by using stock phrases that failed to link to the question and drew them away from the question they were asked to respond to. Other candidates tried to rework the question into being something they were more comfortable with but at the detriment of their mark.
- integrate contextual factors into their responses – the more successful candidates were able to discuss context as part of their analysis which demonstrated that they were aware of the influence of context on the actual content of the text. Often when candidates 'bolted on' contextual information at the start or end of a response it had little relevance to the question and as such did not enhance the quality of the response. Responses that relied heavily on biographical details of the writer limited the relevance of context in their discussions as it often obscured more pertinent points that could have been made.
- demonstrate confidence in extracting material from the wider text – this is an issue across both sections of the paper where candidates limited their responses by not being able to draw on relevant/specific aspects of the text to support their discussions. With some of the larger novels, there was a tendency to summarise the novel rather than select specific events/examples and analyse them in relation to the question. With the poetry responses, it was noted that some candidates selected quite unusual examples to support their arguments or only wrote on one poem - the stronger responses were able to confidently select material from across the whole collection to ensure relevancy to the question being set.
- used an integrated literary and linguistic analysis – this was an issue for the majority of candidates; frequently candidates were only able to look at a text from either a literary or linguistic point of view with few candidates integrating both into their response. The range of linguistic terms was quite narrow and focused mainly on word level identification, sentence moods and listing whereas the literary terms were mainly anaphora, similes, metaphors and symbols. Some candidates who went beyond this often ended up 'feature spotting' and were unable to fully develop the relevance of the features they identified. Candidates and centres are also asked to encourage responses to consider the genres of poetry and drama are part of their response; quite often a poem would be analysed with little/no reference to poetic form.

- use the time appropriately and plan their responses – the timings of the paper are significantly different from the past AS specification and often Section B responses were hindered by candidates running out of time. Centres are advised to spend more time supporting candidates in how to manage their answers in this time frame. It was also noticeable that there was a general lack of planning. Although this could have been done on the source booklet it was apparent in the structure of candidates' responses. It appears that the confines of time led to candidates launching into their response which created several issues - most noticeable were a lack of engagement with the question or responses that drifted after the initial paragraphs. Time spent planning could have improved a number of responses as it would have allowed candidates to stay focused on the task at hand and allow them to comment on appropriate material.
- adhere to the rubric of the paper/specification – in a few instances candidates responded to a question that did not correlate to their chosen theme, e.g. responded to Great Expectations on the Crossing Boundaries question in Section B. In such instances candidates were penalised due to them not following the rubric and guidance of the exam paper. Candidates must answer the questions that relate specifically to their chosen texts. Another issue, which again was quite small in scale, was that in Section B candidates responded to the question using both of their studied texts. These candidates restricted their grade as it meant a lot of the material they wrote was not relevant to the question as one of the texts had already been examined in Section A. Although this could be due to looking ahead to examination at A level, centres must ensure they are preparing candidates adequately for the paper that is being sat. Centres are also reminded that candidates cannot respond to both sections of the paper using the same text. Although it is permissible that candidates study both of the anchor texts - they must be utilised appropriately.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

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