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# Examiners' Report

## June 2017

GCE English Language and Literature  
8EL0 02

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## Introduction

This paper is part of a suite of AS and A level qualifications. 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.

Overall, candidates engaged with both sections of the exam paper more successfully this year. Answers were more balanced and there was a vast improvement in the time management of the candidates. Centres should be commended on responding positively to issues highlighted from last year's series.

Achievement ranged across all levels with many candidates developing insightful and interesting answers to the questions set. It is clear that considerable effort has been putting into the consideration of texts from an integrated approach.

One of the main reasons why responses did not reach the higher levels was due to a lack of focus on the question set. Candidates should be encouraged to spend time engaging fully with the question and to plan their responses before they begin writing their answer. Too frequently candidates are shaping their responses to fit the question they would like to see rather than the one that has been set.

Candidates would also benefit from engaging with all of the bullet points in each section. There were numerous instances in Section A where candidates focused solely on the extract or the wider novel and therefore did not satisfy the full demands of the question. Similarly, in Section B, there is a tendency for candidates to adopt a literary approach and not consider aspects of language and crafting.

The range of texts studied in Section B has narrowed this series. In relation to themes, Society and the Individual continues to be the most popular option. There has been a notable increase in the amount of candidates who are studying both of the anchor texts as their chosen texts in order to provide themselves with a range of options in the exam. It needs to be reinforced by centres that candidates must ensure they write on different texts in each section of the exam to avoid rubric infringements. It also needs to be stressed within centres that candidates must answer the question that relates to their chosen text/theme, they do not have free choice across the questions in Section B.

## Question 1

*The Great Gatsby* was by far the most popular selection in Section A. On the whole, candidates were able to structure their response in a way that successfully navigated the extract and the wider novel.

The most sophisticated answers were usually characterised by a sharp focus on the question, specifically how identity had a complex relationship with place. Candidates who were most successful not only focused on the question but were very discriminating in their analysis of how characters' relationships with environments shifted over the course of the novel, or, equally, how they were in a slight tension with their environment.

The most successful answers were able to articulate the subtleties and nuances in the way that the 'valley of ashes' is presented by Fitzgerald, and to exemplify this thoroughly through integrated linguistic and literary analysis. These responses understood the relevance of the extract, and of its place within the narrative structure of the novel as a whole and produced genuinely interesting work. Some of the more successful responses probed deeply into the comparisons drawn between ash and farming and the social commentary extrapolated from such comparisons.

In terms of the wider novel, there were many successful and insightful discussions on the contrasts provided between Gatsby's parties and his bedroom, Myrtle in New York and Nick's levels of unease in a variety of environments. Achievement in the lower levels was typified by a lack of consideration of the second bullet in the question or by failing to link their discussions of the extract to the concept of identity. Colour imagery was also prevalent in the lower achieving responses as candidates often struggled to demonstrate a link to identity and environment. Those who consistently focused on ensuring their comments were linked to the question were the most successful.

On the whole, the range of terminology employed was quite narrow and mainly at word level. Often the use of integrated terms was not always in conjunction with analysis of the extract and the wider novel. Many candidates were able to comment to some degree on the imagery employed by Fitzgerald, in particular the eyes of Eckleburg. The use of alliteration was also frequently commented on although the purpose of its use was not always clear. There were several candidates who were confused by the concept of the 'fantastic farm' and used this to formulate an argument that the Valley of Ashes was presented positively.

Some candidates were self limiting through including a range of information about the text that had little relevance to the question. This was often noted in the use of contextual information, whilst there were perceptive comments made about a range of contextual factors there was also a significant amount of respondents who chose to include material that had little relevance to their arguments. Most productive were discussions on the American Dream and post WWI society, conversely discussions on the Jazz age were less productive

This response achieve a mark within level 5. This was achieved by being a fully sustained response to the question set. The candidate also demonstrated a secure understanding of social contexts that influence the text.

In 'The Great Gatsby', by Fitzgerald, we ~~can~~ learn that the environment in which someone lives or is from strongly affects who they are as a person. Ostentatious, environment reflects class, for example, the Valley of Ashes is inhabited by people left behind by the American Dream, while New York epitomises this dream.

In this extract, Fitzgerald uses <sup>pre and post</sup> pre-modified, negative noun phrases to show how desolate the valley of ashes is. We learn of 'ash-grey men' who move dimly; ~~or~~ 'grey cars', and 'grey land'. With the semantic field of grey and dismal colouring Fitzgerald rather obviously demonstrates the effect environment has on identity; as a result of the impenetrable cloud of

ashes, the people, cars, land and houses in the valley town are all grey and dirty. The use of the pre-modifying adjective 'impenetrable' suggests the links to more than just a cloud of ash; ~~as~~ Fitzgerald has here described a working class area that is 'impenetrable', suggesting that not only is 'social class hard to become a part of, but it is hard to escape. This idea is further shown with the geographical placement of the town; ~~town~~ (which Fitzgerald doesn't even name) it is in a valley; 'underneath' everything else and hard to get out of.

This idea of the construct of social class in the 1920s is prominent throughout the novel, shown through the character of Myrtle Wilson, who hails from the Valley of Ashes and can't ever really shake her working class background. She tries to use Tom as a ladder to climb out of the valley valley; he even rents her a <sup>flat</sup> house in New York, with a 'small living-room, a small dining-room, a small bedroom, and a bath'. Despite the apartment being 'small' in comparison with the ~~the~~ ~~apartment~~ of the Valley of Ashes, Myrtle is a completely different person in this new environment; 'her intense vitality'... 'was converted into unimpressive hauteur'. In the end and despite her best efforts, Myrtle, who is no more than a 'bit of rough' for Tom never escapes the

Valley and is rather ironically killed in it. Fitzgerald is commenting on the idea of hierarchy held by many at the time, that despite the American Dream being so strong, social mobility is impossible and working class people can't escape the 'solemn dumping ground' they were born into.

This extract also employs the central motif of the Eyes of Eckleberg to discuss environment and identity. Using the lexical fields of ~~color~~<sup>size, colour</sup> and vision, Fitzgerald creates a sense that the Valley of Ashes is being watched over by Doctor Eckleberg, whose 'eyes' are 'blue and gigantic' 'their retinas one yard high'. ~~Not only~~ In the Great Gatsby, Eckleberg represents a number of key ideas. Firstly, the boom in advertising that came to America in the 1920s, as an oculist set (the eyes) there to 'fatten his practice' but eventually 'forgot them' and left behind the Valley in doing so. The use of the adjective 'fatter' hints at the greed of advertising, but the fact that the oculist 'moved away' tells us that there is no money to be made from this valley. ~~The idea of <sup>the</sup> size of the eyes~~ also has an effect on the people of the valley, for example, by the end of the play, Wilson has been ~~divided and~~ ~~imposed~~. The idea of the eyes of Eckleberg and their size also links to ~~an idea~~ of an image of some sort of divine being watching over the Valley with a 'persistent stare', however as the oculist

had 'rank himself down to eternal blindness', these eyes were blind - Fitzgerald is using the metaphor of a pair of blind eyes to show the lack of Godliness in the Valley of Ashes, or the idea that, like advertising, God has left behind the working class people of the Valley. This is mirrored through the three characters in the novel who share lower class backgrounds; Wilson, Myrtle and Gatsby. All three characters, although they lead different lives have the same fate; death. Myrtle's life is 'silently extinguished' in a car accident, Gatsby is shot, and Wilson commits suicide. It is also important that each of their deaths is linked to the 'Seven Deadly Sins' from the Bible - Myrtle an adulteress, Wilson a jealous husband and Gatsby too an adulteress - this further develops the theme of the lack of Godliness found in working class environments and people, and that despite all attempts to 'find God', you never will.

In the novel as a whole, the environment's effects on identity can also be seen through the character of Daisy, who craves money and upper-class ideals. Daisy is a very superficial character who only really cares about herself and is 'pretty cynical about everything'. Through Daisy White through using Myrtle and the Valley of Ashes to demonstrate the downfalls and challenges of the working classes, through the characters of Daisy and Tom, Fitzgerald



highlights the downfalls of the upper, wealthy classes. Fitzgerald uses the semantic field of colour and size to describe Daisy and Tom's 'red-and-white Georgian Colonial mansion'. ~~In comparison with to his description of the Valley of Ashes, this.~~

In conclusion, Fitzgerald uses themes of environment and identity to mirror class hierarchy of the 1920s and the feelings of an ~~not~~ unattainable American dream, or a dream that will do more harm than good (as shown through the Characters of Gatsby).



### ResultsPlus Examiner Comments

Alongside being focused on the question throughout, this candidate impressed with their ability to use multiple aspects of language to make considered and developed arguments that addressed the question. All comments were purposeful and showed an appreciation of how Fitzgerald employed multiple techniques to create an effect.

The candidate also demonstrated confidence in selecting relevant material from the wider novel and was able to adeptly use other episodes to enhance their arguments.



### ResultsPlus Examiner Tip

Show the examiner you are fully engaged with the question from the start by summarising your arguments in your introduction.

## **Question 2**

Candidates tended to achieve in the lower levels for this question due to them often taking a narrative approach to their responses. Candidates often dedicated the majority of their answer to summarising passages of the novel rather than engaging successfully with the extract and the language used by Dickens. Candidates would benefit from a stronger integrated literary and linguistic approach as comments were often descriptive rather than being analytical. Stronger responses engaged with the patterning in the dialogue and the development of Pip's discomfort as the extract develops.

With such a broad text to manage in a short time, centres should encourage candidates to be judicious with their selection of material from the wider novel to ensure discussions are purposeful and focused on the question set. A few responses were able to fully explore the routes taken by Dickens to explore concealment in the novel and consider the view that truth was frequently linked to stigma in society.

While centres have clearly spent a considerable amount of time looking at the contextual factors surrounding the novel, candidates' comments have a tendency to be bolted on to responses or remain at a superficial level. Candidates frequently drew upon Dickens' own background but did not always use this to engage directly with issues raised by the extract. Candidates would benefit from being to integrate their discussion of the extract, wider novel and context rather than treat them separately.

This candidate achieved high within level 4 for this response. The candidate provides an interesting interpretation of the extract and wider novel but does not manage to be discriminating in their analysis. There is a very good awareness of Dickens' craft which is explored through an integrated literary and linguistic response.

Throughout *Great Expectations*, the hidden truths and motives of key characters such as Magwitch, Estella, Jaggers and Miss Havisham all intertwine to produce an elaborate and complex storyline that only seems to fit in part three of the novel where the secrets start to come out. This notion of Dickens to utilize cliffhangers and secrecy was critical when writing a novel in installments to be read weekly within a magazine - Dickens had to leave the reader wanting to know more. This could also be true for a 21st century reader, with Dickens prolonging a fairly unexciting part two of the novel in order to highlight the drama of a climactic part three. The extract of Magwitch's revelation to Pip of his true influence and dominance over the proceedings of his life is particularly poignant and reflective of a typical Dickens build-up scene novel, where Magwitch constructively serves the point in *Great Expectations* where Pip

life terms and ~~the~~ begins to decline in splendour and wealth.

~~When~~ Dickens use of the interjection in Magwitch's speech is important in showing a side that Magwitch has carefully thought about this moment for years and the best possible method for producing optimum sympathy for Pip: "As to the first figure, now, five?" is a key example of this. The use of the adverbial "now" does two things; firstly, the "now" acts as a filler that prolongs the tension, both for Pip and the audience. Secondly, "now" as an adverbial, gives a long sense of time within the novel as if finally, Pip has been brought into being in the present rather than solely into the future - as he has done for his entire life up until this point, firstly as a young boy working to become a blacksmith, and then as the developing gentleman working for his father. Having said this, Pip is also subtly haunted by his ~~past~~ 'instinct' just that he thought he had left but the "now" ultimately shows his life.

The central message describing Pip in his discovery of his benefactor is particularly

kept in showing the impact this secret has had upon him. The admirable use of nouns utilising the alliteration of the heavy plassic "s" ~~that~~ phrase of "Disappointments, dangers, dangers, consequences of all kinds" shows an almost unending sense ~~that~~ of Pip's emotions growing out in light of the realization of a committed ownership. The use of your description of a lost cyprus tree further, as if Dickens had ~~deliberately~~ deliberately broken the ~~the~~ Grace's measure of quantity in order to highlight ~~the~~ the overwhelming wave of emotion Pip is feeling. The use of dramatic and almost hyperbolic adjectives such as "wildly" that are repeated within the text give Pip an animalistic quality that urges you anthropomorphism. This creates the image of Magwitch's ownership over Pip all within a single turning point of the novel. Anthropomorphic qualities also connote tones of vulnerability or fear - particularly the words "wildly" - that may highlight Pip's true persona that has been hidden beneath the 'civilized' life within the gentry.

Throughout Great Expectations, the ~~many~~ ~~other~~ secretive and elusive nature of Estella and Miss Havisham are instrumental

upon Pip the end the direction in which  
the novel travels in. Throughout the novel - up  
until the point of the extract of Magwitch's  
revelation - Mrs Havisham has influenced Pip  
in such a way to force a belief that  
she is Pip's benefactor. This would be  
the way Pip strived for, working his way  
to a lucky break and obtaining his chance;  
however, the news that Magwitch is Pip's  
benefactor provides a threat to Pip's budding romance,  
as if it is undervalued or provided for the  
wrong reason - which eventually act as the depletion  
of Pip, pushing back into the life he  
will be delivered through sudden and unforeseen  
events such as Magwitch's death.

Estella is a critical character  
in shaping Pip's life with beauty and insecurity  
about the truth from her meeting with  
Pip in the early stages of the novel up  
until the very last words of the novel  
which still provide an uncomfortable amount of  
bathos for the audience that highlights  
that any other form of relationship Pip  
and Estella may have is based upon  
concealed truth and staged of uncomfortable  
awkwardness - not what is typical in the 21<sup>st</sup> c

century, but may be reflective of a 19<sup>th</sup> century relationship (notably Dickens affair and movement to a much younger companion in the later stage of his life).

Ultimately, *Great Expectations* is a novel that gets its name and premise from the development narrated of Pip's being revealed, with the classic feature of literary tone hidden features for the audience to unpack - such as Pip and Estella's love relationship outcome of Pip's movement into Herbert Pocket. Magwitch is the prime example of letting assumptions and hypotheses develop throughout part two of the novel before delivering the central blow of the truth - shown in this extract - that leads Pip's life spiralling into another stage that may well say to what should have come from Pip from early childhood.



### ResultsPlus Examiner Comments

Avoid summarising when discussing the wider text. When dealing with an extensive text, it can seem difficult to explain a point without contextualising it or precisising a relationship or situation. It is important instead to use material from the text to support a line of argument.



### ResultsPlus Examiner Tip

Always be specific when referencing examples from the text. A short and purposeful quotation that supports your use of terminology will show the examiner you have recognised a specific technique being used.

### **Question 3**

On the whole, candidates responded well to this question. There was a consistent focus on responding to all aspects of the question and employing an integrated analytical approach. A range of linguistic and literary terms were utilised and, in the main, these were used productively. Responses tended to demonstrate a strong understanding of the text and Isherwood's craft and were able to discuss the extract with some confidence. A more balanced approach would have benefitted some candidates as many were either strong at discussing the extract or the wider novel but often not in conjunction.

Candidates varied in the material they discussed from the extract but generally focused on George's physicality and his change in attitude. An interesting range of features from the passage were discussed with many candidates discussing the imagery, clothing and visitors to the gym in insightful ways.

Candidates were often strong in placing the extract in the context of the wider novel and discussing how George's change in attitude related to his demeanour elsewhere in the text. Many candidates chose to discuss the early description of George, his emerging relationship with Kenny and the impact of visiting Doris in hospital. Pertinent material was drawn upon by the majority of candidates which demonstrated a secure engagement with the text. Candidates also embedded wider contextual points, in the majority of cases, that was relevant to the question. Candidates avoided relying on Isherwood's personal life to provide contextual points.



This response was securely in level 5 and was discriminating and confident throughout. Contextual points were interwoven throughout the response and were deployed when they supported the points being made. This demonstrated an insightful understanding of the text, Isherwood's craft and the context in which it was written.

In 'A Single Man' by Christopher Isherwood, Isherwood ~~presents~~ initially presents George as a disassociated old man "annihilated thumbs" who has a very negative outlook on life "cold reminder", the adjective cold which describes how he feels about time progressing at the beginning of the novel ~~and~~ references George's loneliness and loss of the warmth in his life (Jim) is dead. Although the reader ~~is~~ is unaware, Isherwood clearly presents George as suffering from depression, which is also shown through his perception of himself that change throughout the novel as events in the day affect his mood, perception and outlook on life. <sup>NEW PARAGRAPH</sup> Despite his "annihilated thumbs" and "sickly thinking" from within (the imbalance of which results in it being hermit and almost onomatopoeic), in the extract, following moments in the day where George is able to indulge in fantasy fantasies as escapism (the "meeway", for example, where he is able to be isolated amongst chaos) and a visit to Boris who is dying, ~~is~~ Isherwood presents to the reader a series of

turning points; the most significant to George personally being ~~the gym~~ when he goes to the gym.  
~~Earlier in the novel~~

Earlier in the novel, George feels dissociated from society because his homosexuality ~~and~~ is considered illegal and immoral, and often ~~for~~ homosexuals were placed in a psychiatric facility to be treated. In the earlier sections of the novel, Inerwood weights George's feelings and emotions "nearly being overcome by death. Jim, his partner, had died leaving George an isolated "creature". Throughout the novel, Inerwood uses metaphor and zoomorphism.

George refers to himself as playing a "role" and initially that role is of a "story-book monster" the noun "story-book" links to youth as children are read stories prior to sleeping, however, "monsters" disrupt sleep, but are fragments of imagination. This links to George's withdrawn state - he doesn't feel real. The way the neighbour's children are presented, namely "Benny", shows that George has little hope for future generations which means his delusions for a simpler, more ideal life are simply that, delusions.

Benny is presented as violent and animalistic "remarking it... uttering cries... screaming with pain". The personification of the ~~weight~~ weighing

machine" shows how strongly George (and Inermood) feel about the power of youth and their influence; in the 1960s, when 'Angie Man' was written, the inauguration of a new, youthful president, JFK brought optimism and a rise in youth as a social demographic. Through George's obsession with making observations about others, especially youth, Inermood highlights to both a contemporary and modern audience that young people are the future. As a result of how he has been treated by his peers and older generations, and his recognition of "Mrs Shunks" blissful ignorance method of parenting as having a strong influence on her Benny (who George doesn't have hope for as future generation) leads George into recognizing his own power and purpose. His desire to form connections then turns into a desire to form connections with youth and then he can use his influence to change the world. George's obsession with youth throughout the novel is reflective of his desire to form connections with others, ~~and~~ find a purpose and will to keep writing and ~~test~~ be able to lead a simpler life where he is no longer considered a 'criminal'.

In the extract, George perceives himself (physically) in a different light to at the ~~very~~ beginning of the novel. Underwood has crafted George as a character that focuses heavily on the world around him. One review stated that Underwood presents his own views of society through George. As Underwood was homosexual himself, you can infer that ~~the~~ elements of George's character can also be found in Underwood, and although ~~to~~ 'A Single Man' ~~is~~ fiction, the ideas Underwood presents (in terms of social observations) are Underwood's voice. As the novel is written in third person "George takes off" this means the reader hears Underwood's voice strongly.

Juxtaposing the ~~the~~ "and reminder" that life is continuing on despite George's willingness to give in, in the extract George states "I am alive" ~~the~~ the personal pronoun "I" in comparison to the ~~the~~ heavy use of definite article and personification of George's body parts "the legs", the use of the definite article "the" while not personification in a metaphorical sense, it subtly makes them very separate to George and gives them their own identity. As in earlier sections of the novel, George recognizes his age in the

extract 'old beat up carcass', the self-deprecating lexical choices are typical of George's depression, but the contrast that a reader can observe is how George perceives it. The negative-toned observations are juxtaposed by a hint of positive observation that now George is willing to live. This newfound motivation follows his connection with Kenny, who is a student who ~~is~~ George believes "understands". Kenny gives George hope. The connection that they form is perceived by George to be close and of high value. George is "blushing" during interaction with Kenny and "gnaws at it as if he had been offered a rose" the romantic connotations of "rose" and its strong connection to life shows how youth influences George. The verb "blushing" is linked with youth. Being in the presence of ~~that~~ youth (in particular Kenny) changes George's manner and invites him. This interaction is followed by a close link to death through Poirot. The inhuman way in which he describes her "manikin" juxtaposes George's description of himself in the extract "worm... rich... wholesome". George recognises (due to his intelligence and experience observing others) the stark contrast between youth and age and his obsession with youth is a result of

the fact that it allows him to feel connected to others (Kenny), ~~also~~ allows him to compete, his age ~~means~~ means he is regarded as obsolete by many in 1960, America. In the gym, George competes with "Webster" which makes him feel stronger.

Although a younger audience may perceive George's obsession with youth as unsettling, Shenwood is trying to say that people need to be more open minded and ~~that~~ age doesn't matter when it comes to personal connections. The 107 word structure of the extract when George is making observations of himself, contrasts with the long metaphors of his observations ~~that~~ of others and reflect excitement, enthusiasm and youth. George's obsession with youth inspires him to keep on living.



### ResultsPlus Examiner Comments

This answer was successful as it was able to draw on subtleties within the text and use them to support the answer. Having confidence to draw upon less obvious material demonstrate a clear engagement with the question and the text. Although the mark scheme will always include indicative content, the caveat that all relevant points will be rewarded is there to encourage independent thought within the candidates.



### ResultsPlus Examiner Tip

Don't be afraid to move your answer between the extract and the wider novel. Each bullet point does not need to be addressed separately.

#### Question 4

Candidates often took a generalised approach to the question and did not fully engage with the extract given, instead choosing to summarise instances of truth and deception from the novel. There were some interesting interpretations of the setting through the symbolism of the valley and the journeys taken by both Tess and Angel. Candidates demonstrated knowledge of the text and were able to draw on a range of relevant points from the novel but need to develop their analytical skills in order to maximise this knowledge.

In terms of context, candidates displayed broad knowledge of Victorian and contemporary attitudes towards Tess's actions and the repercussions presented by Hardy. Candidates were able to draw on inferences of Tess being presented as a 'pure' woman and many tied this in to their discussions on the use of white in the extract.

Candidates would benefit from greater confidence in applying an integrated literary and linguistic approach when analysing the extract. Many candidates tended to use a literary slant to their work with some selecting aspects to analyse that did not support their discussion of the extract and the wider question.

These responses achieved level 4. There are several positive aspects to each response but they lack the overall consistency in all areas to achieve level 5.

Similarly, Tess overcoming the deception which can be suggested to have been incarnated in the form of Alec D'Urberville allows Tess to feel the sense of freedom. This sense of freedom can be suggested as the form of physical freedom from Alec allowing her to reunite with Angel. This is highlighted in the modal verb 'should' where she 'should get you [Angel] back' which can be inferred to be the idea the option that she could act in a way that she deems correct is now within her rights. Alternatively, the freedom she experiences may

also be ~~convinced~~ freed from her guilt.  
In the part such as her ~~letter~~  
letter to Angel where Tess throughout  
cries out 'O' - the repetition of 'O' illustrates  
the deep sense of guilt and distress Tess  
harbours as a result of the belief that  
she was at fault due to society's views  
on the truth of her ~~fallen~~ issue deceiving  
and dishonouring Tess. Yet in the extract though  
she truly is now guilty of sin she does not  
feel the guilt or distress. This is illustrated  
by the triplets ~~What a wicked cruel coupled~~  
with the declarative 'I have killed him'.  
The fact Tess is able to acknowledge these  
facts shows that the revelation of the  
truth and overcoming the deception of the  
world/Alec, Tess' ~~conscious~~ conscience is  
free from the tribulation. Hardy however  
uses these happy outcomes as fuel  
for tragedy as Tess is already fated to  
be executed: ~~this~~ Hardy reinforces the sorrow.



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Examiner Comments

The response shows successfully how you can range across the text whilst using quotation and terminology to support analysis. The candidate shows an awareness of Hardy's craft but linking key points to other aspects of the novel.



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Examiner Tip

Use quotation and terminology to support your arguments rather than letting 'feature spotting' dominate your answer.



## **Question 5**

There were some very successful responses to this question and it was clear that candidates had a secure knowledge of the text, contextual factors and Forster's views. Those who forged arguments in relation to the question presented a range of interesting points whilst using an integrated literary and linguistic approach. A more consistent focus on the question would help to elevate the level of responses.

Candidates were less successful when they steered their response towards a discussion of Cecil and Lucy's relationship or profiling the presentation of Cecil rather than engaging with awkward encounters across the novel. Those who focused on the lake, Miss Bartlett as a 'stain' and the swim in the pond tended to be more successful as they drew out how different characters were insecure or confident in each of the settings. Many candidates were able to make interesting comments on the use of Italian phrasing in the extract to establish contrast and therefore incite awkwardness. The character of Freddy was also discussed in relation to Forster using characterisation to establish contrasts and present conflicting view points.

The majority of candidates were able to engage with relevant contextual factors and primarily focused on the significance of Edwardian values. Analysis of Cecil's presentation as a 'medieval' character frequently featured in these discussions. However, some candidates reiterated generalised contextual points and failed to link these specifically to the question and therefore did not demonstrate their relevance.

This candidate was awarded a mark in level 5. The response is confident and assured and discriminates in its choice of points. All arguments are relevant and clearly elucidated using an integrated approach and apt exemplification from the text.

In *A Room with a View*, awkward encounters are frequently engineered by Forster in order to exploit the awkwardness for comedy, befitting the genre of the novel as a ~~social~~ <sup>romantic</sup> and social comedy, as well as to expose the different perspectives of characters.

Cecil's introduction is marked by a simple sentence, 'Cecil entered', which evokes stage directions, continuing the theatrical motifs of the novel. This also ~~also~~ contributes to the self-conscious narrative voice, which Forster draws attention to by acknowledging how Cecil is 'appearing thus late in the story'. Cecil's <sup>is described</sup> ~~description~~ as a 'Gothic statue', the allusion to a popular Victorian aesthetic and the rigidity <sup>the metaphor of the</sup> implied by a stone statue implying Cecil's narrow perspective and conservative Victorian values. Furthermore, his pretentious declaration of 'I promessi sposi', in Italian, when he knows that the Honeychurches will not understand him, expresses his feelings of superiority over the Honeychurches because they are middle class and he is upper class, ~~to~~ and creates awkwardness. Awkwardness arises from social class differences at the opening of the novel, in Mr Emerson and Charlotte's argument

over the 'Vain' 'room with a view'. Awkwardness is created through the different attitudes to social interaction and convention of Mr Emerson and Charlotte, expressed through their <sup>and conduct</sup> voices. Mr Emerson's voice is direct and plain, utilising simple sentences and interrogatives such as 'But why?'. By contrast, Charlotte is evasive, expressing herself through the phatic, back-handed verbal cue 'ah' to indicate her displeasure, relying on a shared knowledge of social respectability to encourage Mr Emerson to stop speaking, which he does not adhere to. Furthermore, Charlotte expresses class snobbery, regarding the witness as 'ill-bred', but <sup>too</sup> feels restrained by convention to <sup>and snobbery</sup> outright acknowledge her displeasure. Mr Emerson, free from that convention, both as a member of a lower class and an uninhibited free thinker, ~~feels~~ chooses to express his displeasure explicitly and physically, as shown through a simile where he 'thumps his fists like a naughty child'.

Cecil is described as 'medieval' in his introduction, and the narrator draws attention to the conflict of the 'medieval' and the 'modern world' by introducing Cecil, which is a recurring motif throughout the novel, <sup>and referring to</sup> ~~Cecil is likened to~~ the medieval as having 'dimmer vision', alluding to Cecil's restrictive world view. Further more, Cecil is likened to a 'fastidious saint', <sup>the modifier</sup> ~~with~~ <sup>Baron</sup> ~~for~~ inverting the religious <sup>noun</sup> ~~term~~.

'saint' to become a critic, highlighting Forster's distaste for conventional Christian religion and its ~~rest~~ <sup>oppressive</sup> and narrow perspective and persecution of minorities, such as homosexuals like Forster. Awkwardness arises from the conflict between religious viewpoints in Chapter 2, where Mr Eager and Mr Emerson meet at Santa Croce. Mr Eager, lecturing about Giotto's frescoes, condemns the 'taint of the Renaissance', ~~condemning~~ <sup>condemning</sup> the period of change and ~~modernisation~~ <sup>modernisation</sup> to being strained or shameful through the connotations of the verb choice. Mr Eager, who champions the 'full fervour of medievalism' <sup>he</sup> is bigoted, ~~and~~ ~~so~~ oppresses those who believe are below him, and adheres strictly to repressive Victorian era values, and this is shown both through his religious ~~such as deliberately splitting up Phaedra and Persephone~~ beliefs and his aestheticism of the medieval. Mr Emerson tactlessly challenges Mr Eager's ideas in 'much too loud a ~~choice~~ <sup>voice</sup> for church', both showing his irreverence and creating an awkward encounter. Mr Emerson's ~~declarative~~ <sup>assertation</sup> 'Built by faith indeed! That simply means the workmen weren't paid properly.' expresses ~~his~~ ~~passion~~ his passion and denision for Mr Eager's views through the ~~declarative~~ <sup>exclamative</sup>, and expresses his own socialism through the reference to the 'workmen' and their wages, a view that reflected Forster's own, as well as the liberal views of his friends and fellow writers in the Bloomsbury Group, by whom he was influenced.

~~In the extract~~, Forster foregrounds the extract with a description of 'the view beyond'. Cecil's 'twitch' and 'irritation', ~~is contrasted~~ <sup>in their</sup> ~~is contrasted~~ The ~~scene~~ of description of the view as a 'green magic carpet which hovered in the air above a tremulous world' is elevated through the semantic field of wonder, such as 'magic carpet' and 'hovered', which is reduced bathetically by Cecil's entrance. Bathos is significant in the awkward encounter between Cecil and Lucy as they share their first kiss. The natural surroundings of 'The Sacred Lake', ~~which is elevated~~ <sup>are</sup> ~~to~~ by the capitalisation and misnomer of the religious noun 'Sacred', ~~at least~~ <sup>which is</sup> used to apply to the outdoors and natural beauty and symbolism of water, which express Forster's humanistic beliefs ~~that~~, where he adopted the worship of nature and human connection as an alternative religion. This setting of Lucy's kiss is reduced bathetically by the kiss itself. Lucy's 'business like' lift of her veil conveys how Lucy feels that her marriage and intimacy with Cecil is an obligation, not a passion, and the image of the 'gold piece - neg. flattened between them' creates masterful awkward humour.

Overall, awkward encounters permeate ~~on~~ the novel to consistently create humour and conflict between the characters that drives the novel's plot.

However, by the novel's close the interactions between the newly married George and Lucy are without awkwardness, reflecting their achievement of emotional freedom and intimacy.



## ResultsPlus

### Examiner Comments

The candidate achieves highly by being sharply focused on the question set while interweaving the three strands of the question contained in the bullet points. Contextual information is used to support and develop points rather than being an addition to the response. Confidence with the text has been demonstrated and there is a strong appreciation of Forster's craft throughout. Comments relating to the construction of speech to indicate manners demonstrate how the subtleties of class are fully appreciated.



## ResultsPlus

### Examiner Tip

Check your annotations of the extract to ensure you have a range of linguistic and literary terminology before you begin writing your answer. Try to go beyond word level analysis.

## Question 6

This question was interpreted in a variety of ways with many candidates being able to successfully grasp the significance of the extract in relation to the wider novel. The most successful looked at narrative theory and considered how Heathcliff and his absences/ reappearances are symbolic of narrative disruption and disturbance and are used as a catalyst for conflict between characters and general plot development. Other successful responses integrated the concept of Heathcliff's marginalisation to the disruption of the plot when he returns. Some of the most interesting answers ranged comfortably across the novel, generally focusing on Heathcliff and Catherine's relationship.

Responses at the lower levels tended to focus on Nelly or made generic comments about Catherine's death scene without fully linking it to the question. Candidates who interpreted the question as asking for a commentary on Heathcliff's looks often struggled to fully develop their response. Other candidates who achieved in the lower levels focused their response on the concept of Heathcliff as an outsider and his introduction to the novel rather than Brontë's use of Heathcliff as a narrative agent.

Candidates should be commended on the range of literary and linguistic devices discussed, however it must be stressed that these should always be utilised in relation to the question. In a wide range of responses, there was a tendency for candidates to 'feature spot' without linking their points to the question. Discussions on liminality in relation to the extract and the symbolism of windows were often interesting, however there was a tendency by candidates to lose focus on the question. Pathetic fallacy featured strongly and was successfully done in the majority of instances. The change in tone of Heathcliff's speech, designating his change in status, was also explored productively.

In terms of context, many students presented a solid biographical understanding of Brontë and how the novel can be viewed from a feminist perspective however this knowledge often failed to be used to develop an argument based on the question set. More successful candidates drew upon notions of the Gothic and the perceived threat of the 'other'. There were also interesting comments made about slavery and the patriarchal nature of society and the law and how Brontë presents these through the characterisation of Heathcliff.

This extract is from a response that achieved a mark within level 4. It demonstrates consistency and engagement with the question but could convey their arguments in a more efficient and effective manner at times.

The idea of Heathcliff's return in this extract as fore shadowing a bad event is significant. Language from the semantic field of darkness and the gothic is used throughout by Bronte to create a sense of foreboding, as the lack of light can be seen to represent a lack of hope. As well as the dimmed setting caused by it being 'dark', Melly describes Heathcliff's appearance in a gothic way. She uses a syndetic listing to describe a 'tall man dressed in dark clothes, with a dark face and hair'. This description ~~to~~ reminds the reader of when he is denounced as a 'dark skinned gypsy' ~~on~~ upon his arrival ~~in~~ in the novel, and was cast out ~~by~~ as an 'outsider' by his fair-skinned companions. Contextually, ~~that~~ as a 'gypsy', he would have felt out of place in the Yorkshire moors, as it was dominated by wealthy white



families in the Victorian era. Moreover, in this extract his dark appearance ~~that~~ is not used to represent him as an outsider, but as an enigma. Melly uses the <sup>gothic</sup> simile 'as still as death' to convey how little disturbance he has made ~~at~~. Moreover, by hearing Heathcliff ~~before~~ before she sees him, which is conveyed through the use of the statine verb 'heard', Heathcliff is presented as mysterious.

Melly's narrative perspective is a key way in which this passage explores the importance of Heathcliff's reappearances and absences. She is able to explore Catherine's perspective of his return due to her omniscient presence ~~is~~ in the novel, and this is crucial here because of ~~how~~ ~~to~~ how much of an effect Heathcliff's absence had on Catherine. ~~She~~ Bronte uses an interrogative - 'How will she take it?' to respond to Heathcliff's question 'Is she here?', which is followed by the harsh declarative command 'Speak' which conveys his ~~anger~~ ferocity. ~~But these questions~~ ~~at~~ This dialogue about Catherine reminds the reader of her dramatic visceral reaction on the night when Heathcliff leaves, where she refused to eat or drink. Thus, Heathcliff's absences use a crucial method Bronte uses to convey the strength and intensity of the

love between Cathy and Heathcliff.

Heathcliff's desperation to be with Cathy is conveyed in this extract by a series of ~~declarative~~ imperative commands: 'Speak!' (the ~~time~~ where emotion is intensified by the use of an exclamation) and 'Go'. Moreover, Nelly as a mimetic narrator recounts him 'interrupting impatiently', with the modifier to 'impatiently' conveying his agitation, caused by intense passion. This agitation echoes the reaction of Cathy when she hears Heathcliff had returned later in this chapter; Bronte uses <sup>the</sup> dynamic verb 'flew' and the double modification 'breathless and wild' to convey her energy and excitement. ~~Moreover~~, The strength of the love that causes ~~these~~ <sup>this</sup> dynamic and exuberant ~~that~~ <sup>behaviour</sup> is conveyed through the idea of the two characters sharing a soul, ~~and~~. The syntactic parallelism 'I cannot live without my life; I cannot live without my soul!' and the poignant phrase 'I am Heathcliff!', demonstrates to the reader how their love transcends the human nature of being two separate beings. Thus, ultimately, it is only through Heathcliff's absences and dramatic and atmospheric returns that allows Bronte to convey the extremity of this love;



## ResultsPlus

### Examiner Comments

The candidate has strived to go beyond straightforward word level analysis and attempted to integrate contextual and structural concepts in their discussion of the language deployed by Bronte. There is a strong awareness that features are not effective in isolation and contribute more widely to the writer's craft.



## ResultsPlus

### Examiner Tip

If it's appropriate, combine the discussion of several literary and linguistic features if they are used in combination to create an effect.

## **Question 7**

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. Although these discussions were often at word level, there were productive discussions on the use of similes and the negative connotations of colour imagery.

Candidates frequently demonstrated a good understanding of the wider novel and were able to draw on relevant points that related to hostile environments, notably the estate at Coulibri and Rochester's house in England. There was a tendency to take a narrative approach when incorporating these into the candidates' responses. Many candidates would benefit from delving deeper into the use of language throughout the novel rather than attempting to discuss every environment they find significant.

Several candidates presented a contextual overview of the text in their introduction to the question. Whilst these often featured interesting points, relevancy to the question was often absent. Candidates should be encouraged to use contextual points only when they support points made in relation to the question set. While there is some merit in discussing Rhys's biography, it should not be assumed that the extract is autobiographical.

## **Question 8**

This question elicited many interesting and varied responses with candidates able to discuss the significance of the extract in relation to Lucy's character and the concepts Stoker was aiming to represent. Candidates were able to deploy a range of linguistic and literary terms to enhance their discussions. Notable within this range were the use of imperatives in Lucy's language, zoomorphism and the contrasting lexical fields. At times, candidates had a tendency to highlight terms without discussing their purpose and how they related to the question of boundaries.

Candidates developed their discussions on the wider novel in a variety of ways. Some candidates constructed interesting arguments about Lucy transgressing the Victorian more of motherhood through her representation as the bloofer lady, whilst others benefitted by focusing on the sexualised language used by Stoker to present Lucy and vampires in Dracula's castle and how it resonates contextually. Candidates who achieved at the lower levels used their discussion of the wider novel to present boundaries to Lucy in a narrative fashion or deviated from the question set.

The majority of students were able to discuss the representation of religion and how the depiction of Lucy transgresses Victorian expectations. Often candidates integrated this with a consideration of language and how contrasts run throughout the extract.

Candidates are reminded of the need to consider all three of the bullet points in the question when composing their response, many candidates focused solely on the extract to the detriment of context and the wider novel.

This was a very strong response that achieved a mark within level 4. The candidate did not manage to complete their response but has a range of strong material that consistently engages with the question.

The Epitohary Gothic novel, *Dracula*, by Bram Stoker is a landmark literary piece that proved to be a defining item in the resurgence of the Gothic <sup>literary</sup> movement - it's gripping climaxes, shocking characters and fearful creatures terrifying Victorian Britain and later. In this extract, Stoker uses pre-modified noun phrases, loaded terms, similes and juxtaposing lexical and semantic fields to portray the significance of Lucy's transgression through boundaries as well as links to new-wave feminism, the New Woman and patriarchy as important contextual factors at the time.

The initial description we receive of Lucy in this extract is zoomorphic and animalistic - her 'angry snarl', such as a cat gives us an idea of her concerted rage - she is described by Stoker as inhuman, her human qualities having been removed in this almost degrading description. This 'snarl' is usually an instinctive response to fear or threat from an animal, which could link to the factor of transgression (crossing boundaries) in this extract as Lucy is passing, seemingly, from human to animal form - a possible representation of the treatment of women at the time. Patriarchy was a prominent part of society in Victorian Britain and the suppression of women was extremely common. The comparison of Lucy to a mere pet (a cat) shows how the men in this extract see her as a belonging to be controlled - a being they believe they have the right to assert dominance over.

This is a juxtaposition of our original first description of Lucy by Mina Murray in Chapter 6 where Lucy is described as 'looking sweeter and <sup>lovelier</sup> ~~lovelier~~ than ever'. Her corruption by the male characters in the novel (notably Dracula) is shown in this section of the novel as we see her stark transformation from a 'lovely' girl to an 'unclean' being - this is another boundary that has been crossed as Lucy is ~~seen to~~ <sup>seen to</sup> have become corrupted and 'full of hellfire'. Her once pure self 'passed into hate and loathing'. This also bears links to patriarchy as it is the men who have ~~object control~~ <sup>utter control</sup> to corrupt women wherever they like.

After her corruption by Dracula, we see Lucy's transgression between sickness and health frequently. From her description in her diary of being 'so strong' that she can 'hardly know (her)self', she believes she has crossed a boundary from 'some long nightmare' to 'see the beautiful sunshine and feel the fresh air'. This is more of a positive crossing, but is soon reversed, as her memorandum reads 'I am dying of weakness' after her visit from the holf. As the holf is often seen as a metaphor for disease or migrants who ~~brought~~ <sup>(such as TB and Syphilis)</sup> disease into Britain, we may be able to deduce that Lucy's transgression from health to sickness (due to the night from the holf) could be a link made by Stoker to the society at the time.

We see Lucy in a liminal state in this extract, suspended in purgatory between life and death, as she becomes one of Dracula's undead victims. This extract depicts the battle between Lucy surviving ~~or~~ or returning to 'the sacred womb of the means of entry'. This suspended state is an interesting description of the unknown - a living member of the afterlife. Lucy has been corrupted

by Dracula and is between life and death. This is shown through juxtaposing semantic fields of positive and negative descriptions of Lucy - the positive being her 'pure, gentle orb' and Dr. Seward's depiction of her being his 'love' representing Lucy in life, as living, ~~and~~ juxtaposed/contrasted with her as the Bloofer Lady - no longer Lucy, as 'the thing'; with 'eyes unclear and full of hell-fire', 'passing into hate and loathing'. The particularly prominent loaded terms focused on in this opening paragraph, 'love' and 'hate' are the most important terms in venturing Lucy: passing from one boundary to the next - life to death, pure to impure, holy to unholy - love to hate.



### ResultsPlus Examiner Comments

This answer is confident throughout and fully engages with the question. The concept of boundaries is explored in a variety of ways which demonstrates a strong contextual understanding and the significance of the extract in the context of the wider novel. It successfully deploys several literary and linguistic terms at once to display a secure understanding of Stoker's craft



### ResultsPlus Examiner Tip

Manage your time to ensure you cover all that you intend to in your response.



## Question 9

Candidates engaged well with this question and it was pleasing to see a range of interesting arguments. Candidates' achievements ranged across the levels available and demonstrated that they were well prepared for the exam. *Othello* and *The Whitsun Weddings* were the most popular text selections for this theme.

Successful candidates who wrote about *Othello* were characterised by using language to support their arguments and moving beyond a straightforward interpretation of the presentation of relationships. The most common lines of discussion were racist attitudes, women as possessions and patriarchal society. While these are all valid topics of discussion, the level of understanding and depth of discussion varied. Discussions on the minor characters were often the most thoughtful and interesting, especially interpretations of the function of Emilia. There was a tendency in some cases to simply discuss relationships rather than focusing on the influence of society on them, again candidates should be encouraged to plan their answer to ensure their arguments are relevant. There was little consideration of the play as drama and as such Shakespeare's craft was often neglected. Most candidates engaged with imagery, especially the reference to *Othello* as a 'black ram', with others moving beyond this to discuss a variety of Shakespeare's techniques. Candidates were often self limiting when they utilised practised material and tried to shape it to the question.

Many candidates who opted for the Larkin collection drew on relevant material and were able to draw on suitable poems from the collection. Poem selection was often the key to a developed argument. Candidates at the lower levels of achievement tended to offer descriptions of the poems rather than being consistently analytical. Often candidates discussed each poem as a separate entity and, therefore, tended to repeat material, taking a more holistic approach for some points could be beneficial to candidates when constructing a line of argument. Candidates would benefit from a greater engagement with the poetic structure of the poems as genre devices tended to be absent from responses. Confidence in integrating contextual points into the candidates' arguments varied, with many simply asserting Larkin's personal preferences as being reflective of society as a whole. There were some interesting explorations of society's expectations and how this was reflected within the collection, most notably through the discussions on 'Lying in Bed' and 'The Whitsun Weddings'. The most successful of these integrated context into their arguments and tied it to points on language, the least successful candidates often appended references to biographical context onto their response without showing relevance.

The responses on *A Raisin in the Sun* were varied in terms of success. Candidates who discussed assimilation and Beneatha's romantic choices tended to tease out relevant points to the question. However, in a lot of responses candidates strayed from the question by summarising a range of relationships or the question of what to do with the money. A greater consideration of the text as a play would benefit candidates as there was little discussion of the work as a piece of drama. Context tended to be biographical and applied with some success however more successful were the candidates who discussed cultural values in contemporary society. As with the other textual choices, there was some discussion of literary and linguistic features but the range was somewhat limited. Candidates frequently pointed out the use of AAVE with little or no focus on the question.

Both of these responses achieved level 4. The response on Larkin did so by highlighting significant elements from each poem and discussing them with confidence. What was also notable about this response was its attention to structure and form and how this is used to enhance tone and expression. There is a strong sense of the candidate understanding Larkin's style and how it society resonates throughout the collection. However, the analysis could be deeper in areas and is not consistently discriminating.

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

Text: The Whitsun Weddings by Philip Larkin.

Throughout the collection of poetry by Philip Larkin titled 'The Whitsun Weddings' romantic relationships and conventions of them created by society are often described with contempt. This ~~could~~ could be through the convention of marriage in 'Self's The Man', or when to marry in the title poem, or the expectation that it would be easy in 'Talking in Bed'.

One way Larkin uses his persona to discuss <sup>the influence of society on romantic relationships is through</sup> the expectation that society has that relationships are easy. This is best shown in the opening stanza of 'Talking in Bed' when the modal verb "ought" suggests that it is not as expected - "Talking in bed ought to be easiest".

The stanza ends by describing ~~societies~~ society's image of "an emblem of two people being honest." The use of the

noun emblem suggests it is a reproduced image, and that society has influenced the expectation. This use of modal verb can also be seen in 'For Sidney Bechet' when he says that "on me your voice falls as they say love should." The modal verb of should yet again suggest love does not feel as expected. Furthermore the reference to "they" is likely referring to society. The reason both poems suggest that the personae, or more likely Larkin himself struggle to feel love may be because Larkin (who had many sexual relationships) struggled to form a ~~real~~ loving relationship. Therefore, one way Larkin presents ~~the~~ the way in which society influences romantic relationships is through creating high expectations of how it should be.

Another way Larkin produces a voice which discusses the influence of society on romantic relationships is through description of conventional married life. This is best shown in 'Self's The Man' where Arnold "married a woman to stop her getting away" which suggest he did not want to but was

"just pleasing his friends". By explaining Arnold's motivations through these declaratives we can see that society may influence someone's choice to marry as it was a convention. Even the monotony of the rhyme scheme (AABB) and use of simple quatrains could slow Arnold's pacing through life and doing as expected. This ordinary marriage is also mentioned in the ~~third~~ ~~second~~ stanza of 'Afternoons' where the ~~male gender role of a provider is~~ mentioned as "husbands it skilled trades" and "the albums, lettered Our Weddings" are not described as anything special. In fact the following ~~is~~ ambiguous verb of "lying" suggest they are not only just left there but also an untruth. The reason Larkin seems to put such an emphasis on his contempt for convention is because throughout his life he disliked and directly avoided it - refusing to settle down with one of his many lovers. Despite this, one way Larkin presents the idea that society influences romantic relationships is through the concept of convention and social norms.

Lastly, a third way Larkin presents the concept of that society influences romantic relationships is by deciding when to get married. In the title poem 'The Whitsun Weddings' Larkin describes the many weddings that occurred on that day. This is simply done by making the noun 'wedding' into a plural, and using many other plurals in the poem to further the idea of many weddings happening on the weekend. The adjectival noun phrase of 'a dozen marriages' further emphasises that society would influence this day to marry. Historically Whitsun was a religious day but as ~~time~~ time went on and in Larkin's day (1950s-60s) there became a decrease in religion it became a ~~three~~ day weekend for poorer weddings. Thus, Larkin uses this weekend to show the way society influences when those in romantic relationships choose to marry.

In conclusion, throughout the collection of poetry Larkin presents the way in which society influences ~~rela~~ romantic relationships in three

main ways. Either by creating convention, influencing when to marry, or by creating high expectations. Either way this is done effectively through poems as well as linguistic and literary features.



**ResultsPlus**

**Examiner Comments**

This example was highlighted as it successfully uses different poems from the collection to support the arguments that are being made. For example, 'Afternoons' is referenced to strengthen the candidate's point about 'Self's the Man'.



**ResultsPlus**

**Examiner Tip**

Focus on your line of argument throughout. It is easy to deviate when you are writing your response so ensure you begin with a well thought out plan and stick to it.

The romantic relationships displayed in *Othello* are influenced by society because the attitudes of society are reflected in the attitudes and mindsets of the characters and so when these characters manipulate or create scenes that impose problems on relationships, they are essentially embodying society as a whole. This is why the marriage of *Othello* and *Desdemona*, the main plot, is so controversial because it doesn't conform to society's set standards.

The prejudice that is present in *Othello*'s society affects the romantic relationship of *Othello* and *Desdemona*. Upon hearing of *Desdemona*'s eloping with *Othello*, her father, *Brabantio*, is enraged due to the racial prejudice in society. *Iago* and *Roderigo* exploit him and *Iago* declares "a black ram is tupping your white ewe". The use of the contrasting "black" and "white" depicts the differences in skin color - the main reason why *Brabantio* is angry. Also the symbolism of the adjective "white" conveys ideas of *Desdemona*'s innocence and purity. Like in that period, women would have been chosen with their marriage with, most probably, an unknown man. Black men were seen as lesser beings in society - the animal imagery throughout the play, such as "Barbary horse", and also demonstrates this as animals were lower than humans in the hierarchical system of Shakespearean times - the Great Chain of Being. The use of the determinate "your" emphasises animal ~~control~~ <sup>control</sup> aspect that women were property and were to be handed from ~~husband~~ <sup>father</sup> to husband. The prejudice that is present in society influences their relationship because it causes *Brabantio* to set up a court to

by Othello for witchcraft - a reasonable offence. Brabantio is so outraged by the marriage that he accuses Othello of witchcraft. In act one, scene three, Brabantio uses a semantic field of enchantment through the nouns "chains of magic" and "foul charms". The noun "chains" emphasises, once again, the idea that Othello has stolen her from her father and kept her against her will. This prejudice makes Othello appear more evil than he actually is.

The misogynistic society of the play also influences romantic relationships, particularly seen through the relationship of Emilia and Iago. This couple were most likely married through arrangements rather than love for throughout the play, there is little evidence to suggest that they love one another in any way. Both Desdemona and Othello display, instead, Emilia understands that women are less superior than men, demonstrated in the act four when she tells Desdemona, "they are all but stomachs and we are all but food". This metaphor demonstrates the society that women lived in: women, the "food" were simply used for sex, they were vessels for children that can continue on the family name and men, the "stomachs", used them to feed their appetite for sex. This idea resonates in the contextual society that Shakespeare was writing the play in - women in Elizabethan England, the audience, were meant to be pretty objects that were there for men. In fact, when in act 3, scene 3, when Emilia gives the handkerchief to her husband, Iago calls her a "poor wench", the noun "wench" depicting a servile status to him, thus depicting how their relationship is based on his



dominance over her. Therefore, the attitudes of society, in seeing that men were superior and do owned their wives, influences the romantic relationships of the play because it causes an imbalance in the power of the relationship so that men were in control and used their wives. This contrasts to today's society, where men and women ~~are~~ <sup>are</sup> equal and share the control. However, this is expected. However, this is expected as most marriages were arranged as a way to acquire wealth or social status.

~~Othello, as a general in the army, is a~~ The position of men in the play influences their romantic relationships. Othello, as a general in the Venetian army, is well-respected and often called upon to do something out for the Duke. For example, in Act 2, scene 2, Cassio states that "the galleys have sent a dozen square messengers" to find Othello as a pressing issue has arisen. However, as a general he is expected to have high moral and when Othello decides to kill Desdemona, stating in his speech in Act 3, scene 2, that he must do so or "else she'll betray more men". This gives a comparison of an honour killing, one that Othello must do in order to protect society in the way that his status as a general tells him to do. Whilst this idea has been deemed important by society, Othello <sup>becomes a</sup> conflict with his own love for his wife. He refuses to "not see that white skin of hers" because he wants to preserve his honour. The fact this conflict between deciding to kill her or not exists demonstrates the influence of society <sup>and Iago</sup> because without it, he might not have

killed his wife. The fact that he does eventually kill her shows that society has influenced his romantic relationship because he is so overcome by the need to protect her that he smothered her. Another character whose position in society prevents him from establishing a romantic relationship is Rodrigo. He is clearly in love with Desdemona, but as a lower class man a senator, he is unable to ask her father's hand for her in marriage.

Roderigo is

Brabantio's lover. One he already asked in the utterance

"thou hast heard me say / My daughter is not for thee".

Society's class system has influenced Brabantio's decision to not allow Rodrigo to marry his daughter due to his lower class, and meaning that Brabantio will gain nothing from it.

In conclusion, romantic relationships in Othello are influenced by the attitudes, class system and hierarchical system of the society set at the time. The whole plot reflects on the relationship of Desdemona and Othello and how, through the influence of Iago, ~~making others valid points about~~ ~~society~~ whose attitudes are the personification of that contemporary society, caused their downfall. ~~These~~



## ResultsPlus

Examiner Comments

This responses consistently addresses the question and makes detailed comments on key material in the play. It moves beyond a straightforward discussion of the most popular quotations to develop a consistent argument. This response is predominantly literary and a more integrated approach would have seen it achieve a higher mark.

## Question 10

On the whole, candidates were well prepared for the demands of the question and were able to respond appropriately. Candidates achieved across a range of levels, with the majority of text options being evident. Although candidates engaged well with the question, many were over ambitious in terms of what they could achieve in the time. Often responses attempted to cover relevant factors from across the whole of a text which led to a superficial response. Candidates would benefit from being more judicious with their selection of material and spending time formulating a planned, consistently analytical, response rather than tackling the texts systematically.

There were a range of interesting responses on the Plath collection. Material was selected from across the collection, with 'Daddy' being the most frequent choice. Candidates need to be careful in how they chose to apply contextual information to their arguments in relation to Plath. There is a tendency for candidates to talk at length about Plath's own difficulties with relationships to the detriment of their analysis. Candidates were often adept at discussing imagery and features at word level, however, a greater engagement with the texts as poetry would often be beneficial. Candidates should be encouraged to consider the structure of the poems within the collection.

In relation to *Much Ado About Nothing*, there were some insightful responses that considered a range of contextual factors that were represented through Shakespeare's characterisation. Among these were points made about the tensions between Don John and Don Pedro and how often friendships were placed about romantic relationships in the text. Some candidates provided an overview of difficulties in relationships explored in the novel but these often tended to be narrative in their approach rather than analytical. Many candidates supported their points with material from Benedick and Beatrice's initial exchange but did not beyond the initial sparring to address why this was significant.

Candidates who discussed subtleties of language and staging in *Betrayal* were the most successful. Many candidates were able to discuss the reverse chronology of the play and how this revealed the status of the central relationships, with varying degrees of success.

For this theme, candidates would benefit from a greater consideration of structure and language. A developed structure to the candidates' arguments, with well selected material, would also be beneficial.

This response focuses on *Enduring Love* and was awarded a mark of 18. This extract demonstrates the candidate's ability to employ both literary and linguistic terminology to strengthen their arguments. With Section B, candidates frequently take a literary or descriptive stance when the question requires an integrated approach.

Another struggle in Joe and Clarissa's relationship is exposed by the shift of narrator. The shift of narrator is chapter nine, here we can see Joe talk from Clarissa's point of view. The use of the triadic structure 'Where's my Liss? Hug me! Take care of me!' Shows Clarissa's ~~to~~ loneliness. From this we learn that Joe is unable to fulfill the needs Clarissa wants from her partner of seven years. Clarissa feels isolated by Joe and is currently clearly lacking physical and emotion attention from Joe, who is ~~prate~~ fixated on Jed. The ~~to~~ difficulties in their relationship ~~also~~ is present when Joe states, from Clarissa's point of view 'With such anger in the air it makes her feel vulnerable to be half dressed'. The metaphor of anger being in the air is a metaphor of their current relationship and the ~~fight~~ ongoing fighting. The fact Clarissa now feels 'vulnerable' is very important. This descriptive adjective has connotations of

feeling unprotected, threatened and at risk'. This emphasises the challenges the pair are facing, compared to the start, which opens with Joe stating 'We were in Junelight' as a metaphor for their perfect relationship.



**ResultsPlus**  
Examiner Comments

This extract is used to extend the candidate's arguments and is able to utilise one episode from the novel to highlight different elements of McEwan's craft. It demonstrates how candidates do not need to discuss each relevant episode in the text in their answer and that writing in depth is more successful than breadth as it allows for more detailed analysis.



**ResultsPlus**  
Examiner Tip

Ensure you use supporting quotation from elsewhere in the novel to support your arguments. Exemplification is most successful when it is embedded into an argument rather than leading a paragraph or floating within the answer.

## Question 11

Candidates achieved across all levels for this question with the majority of responses discussing either Romantic poetry or *The Bloody Chamber*. On the whole, candidates engaged securely with the question and provided a range of interpretations about how insecurity was presented in their chosen text.

The responses on *The Bloody Chamber* scripts were varied in terms of achievement, with there being some very strong responses looking at the complexities of Carter's feminism. Several candidates used this to drive their answer away from the more common ground of discussing the representation of patriarchy in the collection. The best responses were fully involved with Carter's slightly ironic tone and refusal to conform to a single presentation of insecurity. The more successful candidates succeeded in fully developing a point from one story before moving on to the next, being judicious in their selection. However, candidates at the lower levels were limited in their focus and often slipped into a summary of the titular story. Some candidates were self-limiting through their choice of material by selecting episodes that had weak links to the question.

The Romantic poetry scripts were often of a very impressive standard. Lots of candidates had interesting points to make about the insecurities prompted by the Industrial Revolution and the best candidates distinguished between Landon, Blake, Keats, Wordsworth, Coleridge etc.'s different views on revolution and industrialisation rather than simply generalising about these writers who are quite different. The most successful analysis often came from the Keats poems, lots of candidates had some thoughtful points about 'La Belle Dame Sans Merci' and complex feelings of inadequacy and male impotence related to insecurity. Candidates should be commended for their discussion of poetic devices and how these were utilised by the poets to develop the ideas they wished to portray. There was a tendency by some candidates to construct a mini response on each poem looked at, rather than tackle the question holistically; while this is a challenging skill to master it could potentially free up time for a more in-depth discussion as by adopting this method candidates often repeat themselves. Like with the Carter, candidates need to be more judicious in their selection of material from the collection. Often the points on Blake were quite laboured as candidates attempted to forge links to the question.

This response achieved in level 4 and is a good example of responding to poetry by different writers. At times points could have clearer focus on the question but it is ambitious and demonstrates a clear awareness of the differing poetic styles and expressions of insecurity.

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

Text: The New Penguin Book of Romantic Poetry

To the South Downs, When I have fears that I may cease to be and ~~Compare and contrast~~ La Belle Dame Sans Merci all create a sense of insecurity. To the South Downs shows Smith's insecurity about how ~~her~~ her situation will be solved, Keats deals with the insecurity he feels over his oncoming death whilst Keats in La Belle Dame Sans Merci shows a feeling of insecurity because of the supernatural.

In To the South Downs Smith presents insecurity with the elegiac sonnet format. The sestet, which is meant to contain the solution to the problem in the octave, uses the repetition of "oblivion". This shows Smith feels so hopeless in her situation that the only relief she has is in death. Smith is insecure ~~in~~ because she feels there is no solution to her pain. The ~~repeated~~ repetition of the hyperbolic phrasing "Ah, hills beloved!" also shows Smith's insecurity. It ~~shows~~ portrays how desperate Smith is to return to her childhood so she can wear the bluebells "into garden's wild." The ~~poet's~~ adjective "wild" shows that

Smith desires to be free and emphasises that she feels insecure in her imprisonment. Furthermore, "sad breast" presents Smith's feeling of hopelessness again and could suggest heartbreak. However, ~~the~~ the lexical choice of "breast" could imply she is thinking of her <sup>six deceased</sup> ~~children~~ children. Smith could be feeling insecurity about her loneliness and her bereavements.

in when there's years

Moreover, Keats presents feelings of insecurity because of his terminal illness. ~~Keats~~ The Petrarchan sonnet structure again has an unsatisfying sestet linking to "nothingness." For Keats there is ~~not~~ no solution and the verb choice "sink" highlights this as it suggests he feels his potential <sup>as a writer will be lost forever</sup> ~~is being lost~~, like a sinking ship. Keats has insecurity that he will not fulfill his potential. The simile "Hold like rich garnets" and the metaphor "Huge cloudy symbols" raises the status of his poetry and shows how much he values it as the pre-modifiers "rich" and "cloudy" have an ameliorative effect. This is further done with the personification "upon the night's starred face". Keats is raising the status of the world around him and presenting his love for all the beauty in the world whilst giving an example of what he feels he will lose after death; his poetry. ~~For~~ This is portrayed with "Before my pen has gleaned my teeming brain." The pre-modifier "teeming" ~~is~~ creates an idea that it is exploring and the metaphorical effect of this is to show that Keats ~~has~~ fears he has too many ideas for



his ending life to be able to present. The verb choice "gloried" ~~shows that he wants to be~~ shows he wants his ideas to be harvested "before" his death. Keats shows insecurity within himself because he fears his death of TB. This would have been amplified having cared for his brother through the same disease. ~~and his fear is increased by death~~ Keats is insecure about death, the oncoming pain and illness and of failing to fulfill his potential.

Keats again shows a feeling of insecurity in *La Belle Dame Sans Merci* - ~~with~~ this time with the ~~supernatural~~ supernatural. The poem ~~has~~ is in the ballad stanza form and uses iambic tetrameter apart from the last line of each stanza. This creates an eerie feel to the poem and shows insecurity ~~over~~ a strange situation. This is further done with the alliteration "palely lolling". The soft ~~the~~ 'l' sound again creates an uncomfortable sinister tone and makes the reader feel insecure. The repetition of "pale" also in the 10<sup>th</sup> stanza has connotations of ghosts which amplifies the insecure feel of the poem. Also the abstract use of French "*La belle Dame sans merci*" ~~also~~ ~~is~~ ~~used~~ makes the poem feel more strange and creates insecurity with its use of fear. The cyclic structure with "And no birds sing" ~~also~~ ~~creates~~ ~~an~~ ~~insecure~~ ~~feel~~ in the first and last stanza also creates an insecure feel. It perhaps suggests a feeling of fate and that this place will always

continue as it is. This creates a sense that it is reality  
and increases the fear and insecurity for the reader.



## ResultsPlus

### Examiner Comments

This was a very strong and considered response that selected a range of appropriate poems from the collection. The response employ a variety of appropriate linguistic and literary terms that went beyond word level. The response did not reach level 5 as some of the points could have been more fully developed, although the purposeful discussion of form helped it reached securely into level 4.



## ResultsPlus

### Examiner Tip

Ensure you consider the significance the writer's choices over structure and form in your response.

## Question 12

The candidates' level of engagement with this question varied which led to a range in the levels of achievement. Candidates provided very insightful and interesting comments but they were not always linked to the question set. Candidates were most successful when they fully engaged with the concept of knowledge and how this related to a variety of boundaries. Lower level responses mainly sprang from candidates interpreting the question as being about the concept of 'crossing boundaries' itself rather than the question set, this meant analysis often had little relevance to the question.

The Rossetti collection was the most popular option for this question with the majority of candidates demonstrating confidence in selecting relevant material. Candidates who achieved well did so by being judicious in the selection of material, developing a clear link of argument and using relevant contextual information to support their points. Candidate achieved this by commenting on a wider variety of poems. 'Goblin Market' was notable in its inclusion, however the most interesting points often came from elsewhere in the collection. Candidates at the lower levels had a tendency to focus solely on 'Goblin Market' with their comments largely being narrative. Candidates often began their responses with clear links to the question but faltered as they progressed. Candidates should be encouraged to plan their answers to avoid this happening. Other candidates succeeded in selecting relevant material from across the collection without fully demonstrating a link to the question.

The responses on *Twelfth Night* ranged in terms of achievement. There were some very insightful answers that engaged with a variety of different boundaries that were affected by knowledge, demonstrating an in depth understanding of the text. Mistaken identity was a common feature that was discussed, although at the lower levels, candidates tended to describe instances of confusion rather than analysing the function of such events.

Responses on *Oleanna* tended to engage well with the question and discussed Carol's feelings of inadequacy and her later empowerment and how this contrasted with John's initial status achieved through his depth of knowledge. However, there was a tendency to become narrative as candidates often chose a chronological path for their discussions. Although this is a sensible approach to take, as it allows candidates to document the characters' changing positions, candidates need to remember to be consistently analytical rather than descriptive.

Some candidates had studied both anchor texts for this theme and were therefore able to be flexible in their question selection. Responses were seen on both *Wide Sargasso Sea* and *Dracula*.

On the whole, there was a lack of integrated analysis across this question with answers often being descriptive or literary. Candidates need to consider both bullet points when responding to the question.

## Paper Summary

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

- Candidates need to ensure they are fully engaged with the question before they begin their response. This is most notable with question 12 where there has been a tendency to discuss crossing boundaries rather than the specific boundary featured in the question. Another aspect to avoid is candidates populating their responses with practised material that might have a close link to the question but does not fully address it.
- Candidates should be commended on their time management in the exam as this improved considerably during this series. Candidates should still be encouraged to plan their responses as the most common barrier to achievement was not consistently responding to the question set. Often candidates began their responses with focus but often deviated to discuss material they were more confident with to the detriment of their achievement.
- Candidates have also greatly improved the integration of contextual material into their responses. There has been a move away from context being appended onto a response as a separate entity, although this is not yet demonstrated across the board. Candidate need to be conscious that all contextual discussions need to clearly link to the question set and enhance their response. Biographical information that has little relevance still dominates a large amount of responses.
- Ensure all bullets in a question are responded to. This has markedly improved since last year's exam but there are still candidates who provided imbalanced responses and are therefore restricting their potential mark. All AOs are examined equally in each question and candidates need to bear this in mind when constructing their answer.
- A wider range of literary and linguistic terminology applied appropriately would often enhance a candidate's response. However, 'feature spotting' should be avoided as it typically limits discussion and engagement with the question.
- A greater consideration of structure and form would be beneficial when answering the question in Section B. Candidates often did not fully engage with the form of the text they were answering on and therefore were limiting themselves in the exploration of the writer's craft.
- It is also worth centres reinforcing to candidates the differences in requirements for 8ELO 02 and 9ELO 02 as there were candidates who used both texts to answer the Section B question. This often led to candidates limiting their response through attempts to compare texts or by using material that was not relevant to the question.
- Ensure candidates are answering the Section B question that relates to their chosen theme. Answering from a different theme will be classed as a rubric infringement.
- It has been noted that candidates are increasingly becoming more informal in their responses. While it is important that candidates are able to express their points in a fluent manner, their language should be consistently appropriate for the context they are writing for.

## 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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