



Examiners' Report

June 2023

GCE English Language & Literature 9EL0 02

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.



Giving you insight to inform next steps

ResultsPlus is Pearson's free online service giving instant and detailed analysis of your students' exam results.

- See students' scores for every exam question.
- Understand how your students' performance compares with class and national averages.
- Identify potential topics, skills and types of question where students may need to develop their learning further.

For more information on ResultsPlus, or to log in, visit www.edexcel.com/resultsplus. Your exams officer will be able to set up your ResultsPlus account in minutes via Edexcel Online.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk.

June 2023

Publications Code 9EL0_02_2306_ER

All the material in this publication is copyright

© Pearson Education Ltd 2023

Introduction

In Unit 2 of GCE English Language and Literature (9EL0), titled 'Varieties in Language and Literature', candidates are expected to apply the skills of close, contextualised, comparative reading, showcasing knowledge of both literary and linguistic terms and concepts. They need to synthesise their learning, integrating language and literature together, in order to analyse a short unseen prose text and two studied literary works. Their work in both areas is organised thematically: candidates pursue one of four topics ('Society and the Individual'; 'Love and Loss'; 'Encounters'; 'Crossing Boundaries'). In their examination responses, candidates are expected to demonstrate evidence of wider reading in, and thinking about, the topic they have studied.

Section A involves the analysis of one unseen extract. Candidates are expected to present an organised, fluent commentary on the writer's choice of structure, form and language, making inferences on how these authorial choices are shaped by the attitudes, values and ideas detectable in the text, and from their wider knowledge of any contextual forces exerting influence upon the writing or the reception of the text. They should show evidence of broad understanding of their chosen theme in their analysis, using it to enrich the specific discussion of the passage presented for analysis.

Section B assesses candidates' knowledge of the creative methods used in the crafting of, and the readers' reception of, two studied literary texts. The texts must be aptly contextualised, using contextual materials relevant to the question focus. The texts must also be compared and contrasted on points of significant relevance. Many aspects of the works are suitable for comparison, including the manifest content (plot, character, theme, setting); the literary and linguistic techniques used by the writers; the contextual factors shaping the texts' production and/or reception. All such contextualisations and comparisons must however strive to be relevant to the specific question asked.

It is vital that centres are aware that Sections A and B do not correspond to Language and Literature exclusively. There are still a small number of candidates who do not deploy terms and concepts drawn from linguistic analysis to aid their analysis of the literary texts studied. The Specification and the Section B Mark Scheme make it very clear that literary texts should be subjected to an integrated language and literature approach.

(i) Summary of SECTION A

Stronger answers looked at the unseen text as a whole and were able to discuss it as a complete piece of writing, rather than as a series of techniques to be identified.

While many lower and lower-middle band candidates are able to detect a fair range of linguistic and literary features and offer mostly accurate definitions of terminology (AO1), there was not always evidence of an ability to articulate the effect of such techniques, or to account for the author's purposes in crafting them (AO2)

There was, as always, some evidence of candidates using the rather limiting approach of working chronologically through the extract, sometimes paragraphing their own work in accordance with those of the passage. The danger of this approach is that, if the candidate is pressed for time, the final paragraphs of the extract are neglected.

The most successful answers discussed the implications of specific lexical and syntactical choices in the context of the entire passage. They were able to move beyond feature-spotting and to explore shifts in register, as well as generic conventions and deviations. The illuminating deployment of supporting relevant contextual material (AO3) also had a significant effect on achievement.

(ii) Summary of SECTION B

Markers are very aware that Section B makes many demands of candidates in an exam setting. Ensuring all four Assessment Objectives are met while analysing two complex literary texts using both language and literature frameworks requires a good deal of practice and strong time-management skills. Many excellent responses were produced, more so than in the previous two, Covid-disrupted, series. There were fewer brief and/or unfinished answers than seen recently, which suggests candidates' time management skills are improving post-pandemic. There are many ways of structuring an answer, but the most popular structure features a brief introduction, followed by three sections, each discussing some aspect of the question focus. This tends to work well, especially when relevant AO3 context is used to further the discussion in each of the three sections. (This is generally preferable to front loaded contextual introductions.) Two examples of such a structure can be seen in the sample answers for Question 8, where it is used successfully, and, with slightly less success, in Question 7.

AOs 1 & 2: There is increasing evidence that centres are preparing students well on the technical aspects of poetry, drama, and prose narrative. Successful answers tend to discuss in detail specific aspects of poetic structure and metre, and can relate individual poems to the wider concerns of the collection in which they appear; drama candidates tend to do well when considering theatrical techniques such as stage directions; awareness of narratology can really help students in determining the attitudes and values that underpin the story being told in the fiction texts. While the labelling of parts of speech or sentence types does garner some AO1 achievement, it tends to ring hollow unless it is tied to AO2 analysis of authorial crafting for effect.

AO3: From 2016 to 2019, AO3 performance improved year-on-year, as centres and candidates found ways of tying contextual information to the specifics of the question asked. AO3 achievement dipped significantly in 2021 and 2022, but there was ample evidence of a return to pre-pandemic levels of achievement this series. As ever, the best answers ensured that contextual materials were thoughtfully selected to assist the analysis of language and literary features in the texts. Answers providing fewer contextual factors of relevance tended to outscore answers which included huge amounts of impressively remembered but ultimately irrelevant detail. Contexts for textual production (socio-historical details, intertextual relationships, staging/publishing history, and authorial biography) were more often deployed than contexts of reception (reviews, criticism, cultural influence, personal response). A blend of both tends to produce the richest answers.

AO4: After two years in which AO4 achievement suffered as many centres, understandably, found it challenging to provide full coverage of both set texts, 2023 saw a return to pre-pandemic levels of achievement. There was little evidence of unbalanced work, and the use of spurious comparative terms declined also (but are still seen far too often). Candidates need to know that markers are alert to unearned uses of terms such as 'similarly', when no genuine comparison is being made. The best comparisons are those that compare/contrast the deployment of a specific literary or linguistic feature in two texts, shared or contrasting aspects of context, and subtle aspects of theme.

Question 1

In Section A, Question 1 was by far the most popular option. Approximately 70% of the entire cohort opted for “Society and the Individual”. Candidates appear to have enjoyed grappling with Matilda Marcus’ polemical article on the absence of colonial history in the national curriculum. Candidates were highly alert to the author’s attitudes and values, and many were able to situate the discussion in the light of recent social movements such as Black Lives Matter. Quite a number detected, in Marcus’ “dream” of a more balanced curriculum, an echo of Martin Luther King’s famous speech. There was much certainty expressed on the readership of the *Guardian*, though comparatively few candidates grappled with the article form itself. Several noted the action movie tropes deployed by Marcus; the best of these noted their use as a cohesive device, holding together the start and end of the article. The texts offered access to candidates working at all levels, and references to the use of statistics, emotive language, anaphora, tripling abounded, though as always the best were able to marry form and function effectively. A small number of candidates engaged with the argument – both for and against it – to the exclusion of sustained analysis of linguistic and literary features. (An example of such a case can be seen in the sample answer for Question 2, scored at 11, elsewhere in this report.)

Plan:

1. (thesis) Marcus urges for students to learn about British
2. (antithesis) Though, she does this by looking at the political ^{history}
3. (synthesis) Overall, she uses a critical voice to ^{effects of} ~~the~~ ^{events} comment on the lack of education ^{on} of British history and its effects on peoples' politics as they grow up.

In her article, Matilda Marcus stresses the importance of learning British history in schools. As someone who is part of the Advocacy Academy, she critically uses tentative language alongside logic, due to her role in encouraging young people to improve the society they live in, to present her points as significant ~~and of~~ and urgent. Ultimately, it can be assumed that because this article is published in the Guardian, she would likely gain attention from those interested in sociopolitical issues as the audience would be left-leaning.

Firstly, it is crucial to consider the way she addresses ~~students' need~~ the importance of learning about British

history. Across the entirety of the article, there is a balance between emotive language and logic, potentially to both prove herself as a reliable source of information, but also to convince her audience into supporting these ideas as this is a campaign. In some cases, she cleverly combines pathos and logos, with the early sections of the article including anecdotes. For instance, she states that 'For more than 10 years, I've learned close to nothing about British colonial history (...); nothing about how millions were murdered, how children were packed into concentration camps, how nations were arbitrarily divided', where the structure immediately crafts a voice of frustration through the use of asyndeton which effectively speeds up the pace of the sentence alongside the repetition of 'how' to reinforce the need for future generations to learn about the topic. Moreover, alongside the previous methods, Marcus adds to the emotivity by using lexis associated with brutality, with the abrasiveness of 'murdered', 'packed' and 'divided' adding to the shock factor of the article. Though, setting itself apart from the emotive language, the anecdote 'For more than 10 years, I've learned close to nothing...' subverts itself from the direct abrasiveness of the fast pace and turbulent imagery later in the sentence by setting up a personal tone. The judicious choice to include 'I've learned close to nothing' seemingly creates ^{some} a level of relatability, as her readers ~~may not~~ may also have not

been taught the events of British colonialism. Again contrasting the directness ⁱⁿ of the latter half of the sentence, the ^{subtle use of} hedging in 'close to' suggests that even though colonialism had been referenced, it hadn't been taught to a point that gets students to consider its effects on modern Britain, ~~such as~~ hence why it is 'close to' being nothing. Therefore, she adheres to the convention of logic and emotion in article by combining these methods in order to convey the significance of British history.

Still considering modern Britain, Matilda Marcus also pinpoints the effects of learning about colonialism within wider society. In the midst of the article, she name drops different figures in order to put across the ~~consequences~~ consequences of not learning about these issues. For example, she mentions that 'our celebrities such as Blac Chyna no longer endorse her ~~tight~~ skin-lightening products which reinforce the inherently colonial practice of "colourism" - the discrimination against individuals with a dark skin tone' where, like her prior anecdote, she is being logical, using axioms to justify her point. This is exemplified in the direct 'reinforce the inherently colonial practice' where the premodifier 'inherently' suggests that the discrimination not only comes from the lack of education around colonialism, but also the 'domino effect' it had going forward. Moreover, the

addition of the parentheses around 'the discrimination against individuals with a dark skin tone' exercises the reader's knowledge on the concept of colourism by being added as additional information, which reinforces the concept of the audience being interested in current ~~affairs~~ social issues associated with the lack of education. In some cases, these methods and name-dropping 'Blac Chyna' act as subtle microcosms for tensions rising in January 2020 with the emergence of the Black Lives Matter movement in the media as it, like the article, stressed the importance of learning about race and the repercussions of institutional racism. This is because of the use of publicity and documentation of the ~~piece~~ piece being a campaign, with the collective pronoun 'our' urging ~~people~~ society to teach colonialism within schools in order to prevent any more divisiveness in young people as they grow up.

Ultimately, she remains critical over the lack of education both in schools and in society itself. This is accomplished at the end of the article by the isolated pithy statements ~~that~~ that are utilised. For instance, she states that 'we should not have to find out about colonialism and slavery for ourselves' which continues the inclusion of her audience by using 'we' and 'our' to finalize and enforce students' reliance on the education system to learn how critical British history is within society in

order to improve their communities with the imperative
'should not' also linking to this idea.



This is a delightful response. Most answers that are awarded a score in Level 5 contain a wealth of AO1 technical terms, but this response shows that it's what is done with that terminology that really matters. There is a subtle and nuanced understanding of how and why Marcus has deployed a select range of rhetorical devices, and the answer is equally impressive in its awareness that this article was not written merely for the sake of informing Guardian readers about colonialism and the curriculum, but as part of a wider media strategy by the organisation to which the author belongs. Such perceptive awareness of the media context was quite rare, and the candidate well deserves their high Level 5 score.

Question 2

Candidates clearly enjoyed exploring Cave's motivations for writing, with rather a lot of psychological speculation being offered. Some however found themselves lured into debating the rights and wrong of the described break-up at length, and several took a strong position in apportioning blame on Harvey or, more often, Cave. While it is pleasing to see candidates engaging with the passage, one or two candidates did so to the exclusion of linguistic and literary analysis, suppressing their overall achievement in Section A. Surprisingly, there was little analysis of the blog form and the promotional subtext to the piece. Many candidates took the "Dear Ramon and Tanya" as a sign that this was best approached as a personal letter, without considering its placing on a public digital platform.

Text B follows a blog post from the singer-songwriter for the bands Nick Cave and the Bad Seeds. The audience, due to it being a blog may be familiar with previous posts but also ~~the~~ his fans and fans of his once lover PJ Harvey, due to it being about their relationship it may be a way for Cave to gain new fans but also interact with his long term fanbase.

The blog shows typical conventions for its genre such as an interactive feature for those who want to ask questions and Caves own direct address to the authors of these questions, ~~perhaps~~ perhaps diverging with its conventions through 'Dear Ramon and Tanya' which is more of a convention of a letter. Yet despite this Cave converges with typical conventions with taking on more of a reflective and ~~serious~~ tone.

Cave displays ~~his~~ the ending of the

relationship to be quick and almost heartbreaking. This is seen through the short questions and answers. The shocking aspect is reinforced through this dialogue with 'Why?!' The use of exclamation and question shows Cave's emotions to be almost distraught, further enforced by 'I was so surprised I almost dropped my syringe' This takes on a ~~serious~~ ^{comedic} tone - ~~showing~~ ^{as this is (typical for a blog post)} - The use of 'almost' conveys this as it shows the seriousness of his addiction, ~~as~~ although he is shocked it does not stop him from taking drugs ^{because} ~~as~~ it is seemingly more important to him. Although this is showing that he has a serious addiction, he takes on a more lighthearted tone when mentioning ^{its} ~~the~~ effect of the breakup.

Nick Cave then takes on a very reflective tone ^{talking about the past} with the statement 'Deep down I suspected drugs might have been a problem between us....' The use of dental alliteration ~~per~~ perhaps shows his regret for the way his relationship ended showing, through ^{the} terms of

address 'Polly' this compared to 'PJ Harvey' shows his attitudes, that despite the breakup he is still fond ^{and perhaps grateful} ~~of her~~ of her.

The response for the question raised by Ramon is reflective of their relationship as a whole mentioning 'menogamy' being a problem shows he did not commit to Polly but also the drugs and mainly their work. Cave writes 'songwriting completely consumed me' the hyperbolic ^{verb} 'consumed' shows the strain his work had on the relationship, this is further enforced by the parallelism of 'It was not what I did, but what I was' further reflecting on how he became too ~~emerged~~ ^{involved} in songwriting to do anything else; he even states the breakup changed him and his music forever. He states 'never one to waste a good crisis' the juxtaposition of 'good' and 'crisis' reflects on how he thought this breakup was great material for his own songwriting, creating a 'broken heart' album.

Cave reflects on the entire relationship with PJ Harvey with fondness and accept

ance ^{as he believed} that it was not going to work out for them. Throughout the blog post Cave raises new problems that arose from their relationship. Cave uses the ~~simile~~ idiomatic simile 'we were like two lost matching suitcases, on a carousel going nowhere.' The ^{modifier} ~~modifiers~~ 'lost' shows that they did not know what they were going to do, perhaps in the music industry but also in the relationship the modifier 'matching' shows that Cave is accepting of how they would never work as they were too similar to love one another, to add to this 'carousel' has connotations linking to the circus perhaps indirectly calling himself a clown for believing it would work out, in the end. Cave further states 'The Boatman's Call cured me of Polly Harvey'. The verb 'cured' links to having a disease or an illness, by referring to Polly like this it may still show some resentment for what she did to him.

Cave shows acceptance

Cave states in his post 'to which I owe a great debt' this idiom reflects on how although the experience 'hurt' he accepted it and is ~~happy for~~ used it to create new music. Stating it gave him 'lunatic energy' the pre modifier 'lunatic' has connotations that link to insanity and ~~also~~ showing once again he used the experience and Polly herself ~~to~~ as a muse to create more meaningful music, which is why despite it hurting him he still looks back on the memories 'with great fondness' as it enabled him to create something new, ^{seen through} ~~which he~~ ^{the metaphor} ~~observes~~ 'steered clear of.'

Cave ~~uses~~ creates a tone that seems glad for the new experience using ^{the} triadic 'poignant, raw, stripped back way of performance.' The use of positives perhaps reflect ~~obviously~~ ~~although~~ once again his gratefulness for 'Polly' for ending the relationship. The use of musician jargon within the blog with the 'raw' 'stripped back' 'performance' again reflect on how Cave loves to create and even though it got in the way of his relationship he ~~looks~~ does not despise

'Polly' nor music itself.

Cave diverges with typical conventions of a blog, directly addressing the questioner, Tanya and Ramon, even stating 'love, nick'

This is more a convention of a letter ~~yet~~ as it is more personal yet despite this shows his love for his fans, something he may feel had grown due to his change after the breakup with Polly.

Overall Cave takes a reflective tone for his blog, answering questions ~~for~~ from his fans where he shows that although his relationship ended it started something new and 'raw'



ResultsPlus
Examiner Comments

This answer never seeks to impress with arcane terminology or outlandish detections of unlikely deeper meanings: it just gets on with the job of contextualising the linguistic and literary features used by Cave to produce a thorough and substantial response. Especially impressive was the understanding of how the blog form functions, and why Cave chooses to deploy some features of letter writing to achieve his self-exculpating and promotional purposes.

Nick Cave uses a series of needlessly outstretched points, using a standard vocabulary, to mask the inherent bitterness of his relationship with Polly in an attempt to bring the audience to his side. He contrivedly ~~skirts~~ ^{skirts} around giving meaningful dialogue to his problems by presenting them in a joking fashion, 'I was so surprised I almost dropped my syringe', 'my understanding of the concept of Menegem'. What Cave really means to say is he had a drug problem and he wasn't faithful ^{during the} ~~the~~ relationship, possibly more than once as it can be implied from the phrase 'a certain amount of work to do'. Instead of acknowledging ^{that} these glaring issues with him at during the relationship may have led to its end, Cave instead blames the

possible fact that they were 'each too self-absorbed', attempting to share blame between himself and Polly.

Cave has deluded himself with the idea that it wasn't just a problem with his own habits by directly placing blame on Polly; ~~but~~ doing so using an advanced vocabulary to inspire his delusion of grandeur.

It wasn't some powerful, metaphorical issue of their souls that ended the relationship, it was his problem of taking drugs and sleeping around and this blatant denial of responsibility on his end not only proves that he is to blame, but also proves that

Cave is an unreliable source; something that was alluded to in the first paragraph, 'Sun streaming through the window, (maybe)'.

This phrase, with the hindsight of knowing Cave's tendency to heavily embellish the truth of a matter, clearly demonstrates a need to appear more spectacular

than he is. He sets a scene in this paragraph as if he's about to tell a story, rather than account. No one asked for this, or his witty remarks or his grandiose explanations of events; he could have just said that she broke up with him and left it at that and come out far more clean than this but, being the 'fiercely creative' and 'self absorbed' person he is, he had to make it a spectacle and by the end, ~~he~~ made himself look much worse for it.

Another place Cave ~~alienates~~ alienates himself from his audience is in the final paragraph where Cave, ever the authority on the feelings of women, states, 'Perhaps there is a feminine energy, within The Bastard's Call which you respond to.'

Here, Cave attempts to connect with a female fan and it goes about as well as you would expect from a man who doesn't believe

Cheating on his girlfriend was the prime reason for her to want to break up. The idea that Cave understands the existence of a 'feminine energy' within his album is baffling given the context of his previous relationship and it feels almost irrelevant to the point. He already explained that it was a 'growth spurt that pushed' him to a new 'style of songwriting'. It is far more likely that this is the reason for Taylor's new found interest rather than an innate 'feminine energy' of an album ~~written~~ completed in the wake of a relationship ruined by his unfaithfulness and it's ridiculous for him to imply that.

In conclusion, what should have been two simple answers to some very simple questions turned into a deluded attempt to relieve himself of blame that most people, as evidenced by Bowie's asking, probably didn't know he had and has inadvertently caused him

to become the only person to blame,
all this being because he needed to
make his story a spectacle because
he is just that 'self absorbed'.



ResultsPlus
Examiner Comments

This answer was rather difficult for the marker to score, because it takes such a highly unusual approach to the task. In some respects, it neglects the task altogether, forgetting, in its eagerness to apportion blame to Cave, to get on with the work of fulfilling AO1 in particular. Eventually, a score of 11 was awarded, to reward the thorough engagement with the author's purposes and the way his language is manipulated for effect. There is an energy and insightfulness about the answer that is impressive at times, but it did not meet the Level 4 descriptors of "Controlled" and "Discriminating" often enough to be scored in that level. With more attention paid to specific analysis of linguistic technique, this response would certainly have been placed well into Level 4, or higher.

Question 3

A number of candidates were apparently somewhat thrown by the question's demand to consider the multiple encounters recorded in Vivian Yee's article. Perhaps the trend, in recent papers, for single, momentous encounters left them underprepared to discuss a passage without a crux moment of epiphany. But the majority relished the opportunity to investigate how the hectic pace and energy of the article was generated by the rapidly succeeding encounters, first with the blast itself, and later with the individuals who aided the author. The best answers were able to consider its possible reception by readers in New York and others worldwide with access to its digital editions – some thoughtful reflections on American stereotypes of the Middle East were seen, and some less subtle ones also. But more than for any other question in Section A, the "Encounters" passage saw the highest number of candidates who simply neglected context entirely. Inevitably, in such cases, scores were suppressed, since AO3 achievement was minimal.

Yee, writing only hours after the ^{bombs} ~~explosion~~ which destroyed her home, uses the article genre to bring attention ~~to~~ to the people of Beirut and Lebanon to audiences back home in the ~~USA~~ US and around the world production wise whenever receptively. She perhaps also appears to other survivors of similar ~~natural~~ disasters. She writes journalistically in a tone which conveys the shock she is still experiencing whenever her focus on the Lebanese people outlines her purpose of entertaining, recounting but primarily thanking and admiring the people of Beirut.

Yee is particularly effective ⁱⁿ ~~through~~ her purpose of gratitude and appraisal of the Lebanese people, supported greatly in its position within the article genre which is expansive and widely read, particularly in a well-known paper such as 'The New York Times'. She begins using 1st person

pronouns "I was just about", "I'd ever heard",
"My yellow front door" using the passive voice
to begin to convey the fact this is happening to her,
it is out of her control the premodifying adjective
"yellow" perhaps connoting her attention to
irrelevant details in these terrifying moments
as though it is a way to stabilize herself while
also providing an image to audiences of the
exact state her once normal house is in. In
~~contrast~~ Structurally beginning in this way,
Yee subtly shifts to collective 1st person pronouns
in the form of "our way blocked" conveying the
generosity of Complete Strangers and the extreme
circumstances in the noun blocked, 2nd person
pronouns "someone I had met only a few times
before and he bandaged the rest of my wounds"
by placing emphasis on the through the ~~emphatic~~
qualifier "only" on her lack of relationship to this
man now helping to heal her, Yee carefully crafts
the words so that end focus is placed on his
willingness to help and unchallenging generosity.
The tone of awe she has throughout the text
would conventionally be directed at the disaster
itself, especially in an article which given was the
main purpose of informing and entertaining,
however Yee uniquely through her use of

prominently subverts this expectation by directing the tone of awe at the people of Beirut instead, ~~and~~ perhaps more suiting of perhaps an interview style where awareness is being drawn to particular communities - this perhaps makes her response to this encounter with explosions even more impactful, particularly to an audience of American's who often have a limited world view stereotypically. Yee brings attention to the generosity of other communities around the globe and is ~~also~~ impactful in this purpose.

Additionally, Yee also works hard to paint an accurate picture of the tragedy which has occurred in the aftermath of the ^{bombs} quake in order to fit the purposes of both informing and entertaining as well as appealing to classic article readers who are just casually reading 'The New York Times'. This is ~~all~~ evidenced when she uses ^{positive} alliteration and onomatopoeia "bigger boom" further emphasising the previous superlative premodifying adjective use of "deepest boom" highlighting to readers the enormity of the situation and just how unusual the circumstances are through her descriptive voice, appealing to casual readers because of her attention to

detail. She later goes on to use simile "like a picture from the news I had seen from afar - a mouth missing all its teeth" by comparing ~~the~~ the quake ^{emphasised} through the ~~the~~ syntactic parallelism of this statement, Yee creates a jarring image of once regular buildings turned almost nightmarish - the effects of the ~~quake~~ ^{bomb} are so devastating people "instinctively" reacted in the same way they would have in 'Lebanon's 15-year civil war'. This is important because in historically referencing ~~the~~ Lebanon's past she appeals to the educated audience which would read the New York Times and draws interesting parallels within a formal modal structure implying her mastery of the genre through her building of pathos in detailed, vivid imagery. Yee is particularly successful in the use of a descriptive voice as she manages to portray the explosion from an outside perspective yet purposefully provide the context for the developed understanding of the perspective of experienced Lebanese people, making the piece even more interesting to audiences back home.

Powerfully, by the end of the extract Yee again focuses on the kindness of Beirut's people and

expertly crafts the sense of community she experienced amidst there. She puts particular emphasis on this by using epiphora in her final two paragraphs amplified in it's usage through distinct end joins on the direct speech "Thank God for your safety" she perhaps outlines ~~of~~ plainly here her overall ~~point~~ purpose throughout the article; to convey the kindness of humanity even against the worst of danger. This message resounds within audiences and ~~gives~~ ^{grants} an overall image of Lebanese people which if an audience of the same country were to read would likely find quite flattering where audiences around the world would perhaps be enchanted by and grateful for in their unquestioning acceptance of a stranger. In this, Yee is perhaps incrementally impactful. Structurally, the entire article builds up to this message therefore achieving the purpose of spreading awareness most powerfully at this point.

Overall, Yee evidences artistic control of language and writes the article like a story, the moral message found at the end. The effect of this is powerful and unexpected, particularly on an

American audience with perhaps a warped worldview.



ResultsPlus
Examiner Comments

This answer begins a little slowly, with some apparently routine observations on purpose and audience. But it develops into a serious and thorough analysis, using a wealth of AO1 terminology. It doesn't get to the top of Level 5 – one or two expression glitches hold it away from the top. Nonetheless, it deserves its placing in that band, not least for the impressive way it deals with Yee's crafting of language to achieve specific effects, and on the structure deployed by Yee to generate maximum impact for her article.

Question 4

The extract, drawn from the Introduction to Stuart Maconie's *Pies and Prejudice*, was evidently enjoyed by the candidates, who responded enthusiastically to its humour, and some clearly relished the opportunity to test out their own theories on the nature of northern and/or southern identities and diets. The passage for analysis was replete with rhetorical crafting and linguistic quirks, and evaluations of Maconie's use of tripling, rhetorical questions, quotations and listing were widely seen in the answers. A pleasing number of candidates detected the *Pride and Prejudice* spoof in the title, and a few – clearly Austen fans – even noted how, like Maconie, Elizabeth Bennett also goes on a journey of self-discovery when she travels north in the novel, to Derbyshire. Some employed discourse analysis techniques of the brief dialogue included in the passage, which was generally impressively done. In terms of context and genre, many candidates tried, quite thoughtfully, to connect Maconie's work as a broadcaster to his conversational tone, though some seemed to think the passage was a transcript of a broadcast. This did little for their chances of success in answering the question, which asked specifically about the passage's qualities as a book introduction.

Stuart Macdonie uses humour and cultural references to establish the conversational and witty nature of his book, as well as address some potential preconceived stereotypes about 'the north'. As he crosses the geographical boundary between the North and the South, it could be argued Macdonie also tackles the class boundaries associated with it. Whilst those reading this extract will likely have already purchased the book, the audience could extend to those in bookstores who were intrigued by the blurb perhaps and have opened the book to decide whether to purchase. Therefore the purpose extends to persuading people to buy the book as well as establishing key themes and

tone for the book.

Maconie opens with the colloquial term, 'rustling up' establishing the informality of the book. The repetitive phrasing, 'very hungover, very Northern' creates a witty conversational nature to the text, as well as subtly reaffirming the stereotype that Northerners like to drink.

Maconie uses stereotypes through the extract to both create recognisable cultural references for the audience as well as subvert preconceived ideas about the North and South divide in the UK. This is reaffirmed through the quotation marks around the preposition 'down'. Audiences and readers may infer this to be an addressal of the constructed nature of the North/South divide. Furthermore, Maconie establishes the theme of food in

the book through the comedic use of 'sun-dried tomatoes' - which are typically a fairly expensive produce associated with the middle-class. Again through the opening, Macdonald establishes the boundary between the stereotypically working-class North and middle-class South, and addresses the humiliating nature of crossing that boundary through the hyperbolic 'ghastly pregnant' and adverb 'slowly' which both connote the slow moving reactions of a horror text. Whilst this aids in the establishment of his novel's comedic nature, it also addresses the near sense of pride Northerners have to be Northern, a theme which is considered throughout. The juxtapositional boundary between the North and South ~~is~~ continues through the use

of humorous stereotypes, further revealing the lighthearted nature of the novel.

Macconie pokes fun at both the North and the South in this extract, keeping the tone lighthearted and making it accessible to ~~the~~ a national audience. He connotes Northerners as 'picts' in 'animal felt, fall blue with wood' connoting an arenaic imagery and subtly using the outdated Northern stereotypes. Whilst this reduces a massive area to just a stereotype, it could also reflect the stereotyped strength and tough nature of Northerners. Macconie continues to use this food motif to juxtapose the North and the South, referencing the unappealing 'plate of tripe and pound of lard'. This imagery references Macconie's later 'grim' imagery of the North, and directly

uses working-class Northern stereotypes with no truth to them, as no one would eat a pound of lard (a butter substitute) which could be argued to be criticising 'the South's' degrading stereotypes towards the North, which hold little relevance today. The phrase 'hard day digging coal' once again relates to these stereotypes whilst reflecting the brutal nature of historic Northern mine work with the brutality of the sounds. This introduces the potential industrial theme to Maconie's book, which was pivotal in the economy in the North and led to a massive recession when large amounts of Northern industry were closed in the 1980's. However a lot of modern Northern stereotypes rely on outdated ideas of a Northern industrial landscape which simply largely does not exist anymore. Maconie continues to reference

outdated ideas about the North which create a nostalgic tone which also referencing the outdated conceptions of the North, revealing the theme of the modern North in his book. The exophoric ^{pop-culture} reference "Oasis" creates a nostalgic tone and uses reader's preconceived ideas about the North to create a moving imagery. Maconie then uses ~~an~~ iterative acronyms to address some of the more degrading stereotypes about the North, establishing a potentially more serious nature to the book. The reference to "ASBO's" reiterates the criminal stereotypes of the North, which are both dehumanising and oppressive and relate to the wider issues surrounding stereotyping.

Through his conclusion, Maconie uses a syndetic list to build a multi-faceted portrayal of the North, revealing the nuanced

portrayal he reflects on in his book and informing readers of the reality of the North which is found much deeper than stereotypes. The varied imagery portrayed in the text both affirms and subverts reader's stereotyped ideas of the North by featuring a blend of high and low brow cultures. By doing so, Macaulay reveals to readers the detailed and widespread nature of ^{the themes in} his book, revealing the nuanced portrayal he aims to build of the North.

To conclude, through his use of humour, stereotypes and intertextual references, Macaulay establishes the conversational nature of his book and the nuanced portrayal he aims to provide through it.



This response has been included in the 2306 Report to show that an answer does not have to be flawless in order to achieve a Level 5 score. This one makes mistakes: it states, at one point, that Maconie's book is a novel, and there are some minor expression errors too. But it earns its score of 18 for what it does well – a slightly slow-paced but nonetheless effective discussion of the audience at the outset, before working, somewhat chronologically but highly effectively through the passage, marrying AO1 terms to AO2 effects and functions with precision and insight. It's better than most answers this series in its AO3 work also, providing a detached critique of the contexts surrounding issues of social class and post-industrial nostalgia.

Question 5

The Great Gatsby was again the most popular anchor text, with *Great Expectations* a distant second. There were very few answers on *The Wife of Bath* or *The Bone People*. As ever, the most popular combinations of texts were *Gatsby/Othello* and *Gatsby/Larkin*. *Raisin in the Sun* continues to attract new centres, almost always in combination with *Gatsby*.

Individuals who deceive themselves or others was well suited to all text combinations. Particularly fruitful work was done on *Gatsby* on the role of Nick as narrator, with a wealth of evidence of his unreliability produced. More predictable perhaps were the deceptions of marriage partners and the delusional dreams that afflict *Gatsby* and Myrtle, who is a favourite character with many candidates, whatever the question focus. Dickens candidates made much of Havisham, with Pip and Estella often cast as her dupes, but fascinating work on Wemmick's switching between personal and private personas was seen by some markers. Iago as deceiver and the deluded Othello were central to most *Othello* answers, but Roderigo, Emilia and Cassio appeared in minor roles in several answers also. Larkin students had a field day, with 'Mr Bleaney', 'The Large Cool Store' and, as always, 'Sunny Prestatyn' looming large in such responses. Interesting work was seen in *Raisin in the Sun* answers where, aside from Walter, Beneatha and Lindner both featured heavily in answers, though on the former, the argument that Beneatha was deceiving herself did not fully convince, since exploring her identity, rather than deceiving herself, seems a better explanation for her attitudes before Asagai's intervention. One of the features of stronger responses was the ability to range through their texts with confidence, making judicious selections of material over and above the more familiar set-piece moments.

With so many such moments to select from, there were very few brief answers, though some did resort more to storytelling or 'analysis-lite', which inevitably limits AO achievement. To get into Level 4, a purposeful discussion of linguistic and literary features and their effects is essential. There are still candidates who write fluently and show distinct signs of being able to understand the texts in a sure-footed way who cannot get out of Level 3 due to a complete lack of specifically linguistic or literary analysis. A welcome improvement was the trend towards more thorough analysis of poetic form, in those discussing Larkin. Drama-specific terminology was not so commonplace, however.

Text 1: The Great Gatsby, F. Scott Fitzgerald

Text 2: Othello, William Shakespeare

Both writers effectively present individuals who deceive others and for themselves. In 'Othello', characters deceive themselves by giving into societal stereotypes which eventually alter them as individuals. Shakespeare also has his characters deceive each other by playing with individual ~~weak~~ desires to exploit individual weaknesses. In 'The Great Gatsby (TGG)', Fitzgerald has his characters deceive themselves and each other also to highlight how, when probed and pressures, desires of individuals cause characters to crack ~~and~~.

Both Fitzgerald and Shakespeare interestingly present individuals who deceive others by being unreliable and questionable by nature, to varying degrees of evil.

In TGG, Fitzgerald presents the character of Nick Carraway ~~the~~ ~~characters~~ as unreliable and deceptive, and overall a hypocritical character. In chapter 3 upon discovering the scene of the minor car accident outside of Gatsby's mansion, Carraway wrote of ^{one of} the vehicle's occupants: saying "... explained the criminal. 'I wasn't driving...' the ~~at~~ proper noun 'criminal' implies a conviction, that the person is without question guilty and that they were the cause, further supported by the definite article

'he' - suggesting responsibility is attached to this figure. However, this presumption of Nick's is immediately cancelled out by the man's declarative of 'I wasn't driving', highlighting Nick's inability to separate fact from his own judgements. This continues Fitzgerald's earlier portrayals of Nick as hypocritical, as in chapter 1 ~~where~~ Fitzgerald has Carraway label himself as 'inclined to reserve all judgements' yet ^{has Nick} describes Gatsby as 'gorgeous' and 'an extraordinary gift for hope' within the same chapter. As an individual, Fitzgerald has Nick deceive his ^{readership} ~~audience~~ from the very beginning, always leaving readers to remain dubious over his every description and judgement of others. Perhaps Fitzgerald constructed a hypocritical, plastic character to reflect his views on 1920s American society. In 1922 (when TGS was set), people were beginning to reap the benefits of post-war economic boom, and with that came the concept of conspicuous consumption, or the idea of flexing one's wealth materially. Fitzgerald may be criticising the idea that people, whilst they may appear to be happy on the outside with extravagant shows of wealth, ~~they~~ remained as miserable, pessimistic and judgemental as they always had before. What was presented on the outside acted as a mask to hide inner thoughts of jealousy and judgement. ~~That~~ Fitzgerald

Similarly, Shakespeare presents the character of Iago as deceptive, but ~~is~~ in order to probe character's flaws to fulfill his own ^{individual} ~~personal~~ desires. In Act 1 Scene 1, Iago ~~tells~~ conveys to Roderigo how he is not faithful to Othello: "I am not what I am". Shakespeare includes the use of biblical allusion to convey ~~his~~ how evil Iago's true intentions really are. When God spoke to Moses through the burning bush as recorded in the Bible, God said "I am what I am". In that regard, Iago's words are ^{also} somewhat

chiasmic. To play with God's words would likely have been not with shock and disgust from a contemporary audience. In 1604 (when the play was first performed), England was a highly religious Christian country, with the ^{then} reader ~~the~~ King James I, being given the role of monarch as a God-given right. Religion was central in daily life. Thus, to ~~use~~ ^{manipulate} God's words to have ill-intent already casts Iago as a wicked villain. This is supported by connotations of God being good, righteous and just. By reversing the words, Iago embodies the reversal of these traits. Shakespeare constructs Iago to be deceptive in order to highlight how he is and will continue to exploit his position of being Othello's right-hand man to his advantage, and will continue to deceive Othello in order to fulfill his individual desires of promotion as well as Othello's downfall.

In all, both Fitzgerald and Shakespeare present characters who deceive others effectively, in that their individual thoughts and feelings both tailor to advantage how others view them as well as their view of others, making them hypocritical. Both motivations ~~are~~ ^{mean} ~~are~~ that they are viewed negatively but to varying degrees. On the one hand, readers may disdain and express confusion as to why Nick is hypocritical, but on the other, audiences may be disgusted by Iago's deception as he seeks to tear down Othello from within.

Both writers powerfully present characters who deceive themselves, in that their individual desires crumble when pressured by societal stereotypes and expectations.

In TGB, Fitzgerald presents the character of Jay Gatsby as someone who fights societal stereotypes to keep his individual dreams alive, resulting

in his character's destruction when he fails to satisfy the dream. In chapter 5, upon Gatsby and Daisy reuniting after years apart, Gatsby knocks over a clock: "... the clock took three moments to tilt dangerously... where upon Gatsby then "... caught it with trembling fingers and set it back in place". Fitzgerald employs the use of personification, in implying the clock itself decided to fall. The clock is Fitzgerald's metaphor for Gatsby's individual dream of marrying and loving Daisy. The clock choosing to ~~fall~~ 'tilt dangerously' suggests that, in killing itself, Gatsby's dream would shatter. ~~The fact~~ In addition, 'trembling' as an adverb highlights how precious this individual dream is to Gatsby, yet also highlights its fragility, perhaps foreshadowing that inevitably it will break. Also, the fact that Gatsby put it back in its original spot conveys his desperation for everything to remain intact - With Daisy there with him, his dream that is built on the past remains alive. Perhaps Fitzgerald is suggesting that true love that transcends class barriers is futile. Gatsby grew up poor whereas Daisy has always lived a comfortable life of luxury. She married Tom Buchanan to preserve this security ~~from~~^{both} in terms of finance and status. She did not marry Gatsby years before as he could not financially support her, yet now that he has made money, he continues to cling onto the belief that love will prevail. Yet, societal expectations to remain financially safe as well as new, meritocratic money of the post-war staying separate from old, aristocratic money means that Gatsby will never realise this dream, hence Fitzgerald setting him up for destruction.

Similarly, Shakespeare presents Othello as crumbling to societal stereotypes, destroying his individual desires. In Act 3 Scene 3, when Iago tells Othello that he saw Cassio with the handkerchief he

gifted Desdemona, Othello cries: "Arise, black vengeance, from thy hollow cell!" and "Yield up, O love... To tyrannous hate!" Shakespeare includes the use of caesural pauses around the clause 'black vengeance' to emphasise the evil he wishes to summon, and how it is intertwined with the colour black. In addition, the noun phrase 'hollow cell' suggests not only that this dark evil has long been sheltered and locked away, but it implies that Othello always knew he had a beastial rage within him. Yet, Shakespeare alludes that this evil is more familiar with Othello than first thought - the rhetorical apostrophe and term of endearment 'O love' suggesting this comfort and familiarity. Othello is seen here to ^{give in} ~~fall~~ to societal stereotypes of the time. In 1601, Queen Elizabeth I wrote a declaration on black people, comparing them to devils and other evil. Thus, within contemporary society, black people were already seen as inferior and disgusting, as well as projections of the devil. By summoning evil that connotes these stereotypes, Othello allows societal stereotypes of individuals such as himself to destroy his own individual dream of being married happily to Desdemona, thus foreshadowing his eventual downfall.

In all, both writers strongly present characters who deceive themselves to highlight that societal expectations and stereotypes can cause the destruction of individuals whose characteristics or desires don't align with society's.

In conclusion, both writers powerfully presents characters who deceive themselves or other characters. They do this to either benefit or gain an advantage on an individual level by deceiving others, or deceive themselves by letting societal pressures get the better

of them, leading to an inevitable, catastrophic destruction of the individual.



ResultsPlus
Examiner Comments

Most Level 5 answers are quite long, and some get to Level 5 through sheer quantity of relevant arguments. At just over six pages, this is no more than average in length. But the brisk, efficient prose style here, combined with its meticulousness in explaining how AO1 features are linked to AO2 crafting for effect, is at the core of the success of this answer. It does not exhibit a vast array of technical terms, but those that are deployed really serve to answer the specific question asked. Similarly, there are no extended, pre-rehearsed paragraphs of contextual information, rather occasional snippets of contextual support that assist in getting the question answered, rather than being produced showily for the sake of demonstrating AO3 achievement. The two texts are skilfully integrated too. In short, an excellent answer.

Question 6

'Love and Loss' again attracted fewer candidates than the other three thematic strands. *A Single Man* is marginally the more popular of the two anchor texts available. Both novels were most commonly paired with either *Enduring Love* or *Much Ado About Nothing*. There were, again, few takers in this series for *Betrayal*, or the poetry (Plath or the Metaphysical poets).

The question focus on the influence of time did test candidates' understanding of this complex theme, which is at the core of all the texts in 'Love and Loss', though foregrounded more obviously perhaps in *Betrayal*, with its reverse chronology, the metaphysical poetry, and, as its title suggests, *Enduring Love*. Many candidates writing on *Tess of the D'Urbervilles* preferred to work chronologically through the novel's extended time frame, but the best scripts avoided the 'and then x happened to Tess' approach and were able to see her life story in the light of her ancestral inheritance, and in the broader historical sweep of time from Stonehenge to the industrial revolutions of Hardy's own moment. *A Single Man* answers made much of the single day time frame and George's memories of Jim, and his former life. Candidates who were able to select carefully from the novels rather than rely on pre-determined set piece key moments tended to be more successful.

Contextual support for Question 6 answers saw some improvement on the 2022 cohort. It's vital that candidates can move beyond palpably pre-prepared facts about gay rights in 1960s America or McEwan's use of de Clérambault's Syndrome, should the question focus demand it, as it did here.

Text 1: A Single Man

Text 2: Tess of the D'Urbervilles

Both Hardy and Isherwood have crafted novels for different periods of time in which people in those societies would have completely different experiences of love and loss. However, both authors, in their respective novels, use time as a motif which shapes how the ~~story~~ narrative develops and moulds their character until their end.

of love and loss

Throughout time, it is inevitable that circumstances[^] change and both writers present a change in circumstance which negatively affects their character. Hardy, from page one, has a focus on the decline of the aristocracy and this change in time causes many of the hardships in Tess's life. Her father is addressed as 'Sir John' ~~with~~ with the pre-modifying title 'sir' alluding to entitlement and authority. However, at this time, the ~~working class~~ ^{aristocracy} was in decline and many noble families were falling from their ranks. However, Hardy grew up with stories of

charisma and working-class resistance and rebellion. So understood, ~~the~~ even slightly, the difficulties faced by people like Tess and how they were desperate to climb into a higher status, Tess's mother states, 'she'd be sure to win the lady - Tess would; and likely enough 'twould lead to some noble-gentlemen marrying her' and it is the verb 'win' which alludes to the idea of climbing into a higher status as a game, but the previous adjective 'sure' offers a slight uncertainty of whether this game is an easy one. The compound noun 'noble-gentleman' offers Tess the ~~prize~~ prize which is not simply marriage but a way out of poverty and hardship. In fact, Hardy ~~at~~ offers this idea in the very title of his novel 'Tess of the d'Urbervilles' in which, before a reader begins the story itself, they already know that Tess ~~is~~ 'is' or is destined to be of the high names and ~~is~~ potentially ~~is~~ confirms that she will escape her working-class rank. ^{* Still,} yet, if it was not for the fall of ~~the~~ the aristocracy, then her father would not have been told that they once had nobility. Tess would never have been sent to 'claim him' and receive 'mastery' from Alec. The aristocracy declining was a sign of times changing and the working people rebelling, yet for Tess this change offered detrimental effects.

Contrastingly, Isherwood can present less time ~~at~~ in his novella as it is circadian, meaning that it takes place in one day. However, a change which was inevitable for George was a change in his mindset, which would come after some time ~~of~~ grieving the loss of Jim. This loss eventually becomes a love and a hope for the future. George says: 'It is now that he must find another Jim. Now that he must love. Now that he must live - ' right before his death. The time adverbial 'Now' is capitalised in the similar way George has previously referenced the ~~past~~ determiner and the noun, 'The Past'. Before, George rendered that 'The Past is just something that is over' where the hedging of 'just' makes the past seem unimportant and the ~~a~~ noun 'over' buries the past in its grave. This is ironic in that George continually remembers his past with Jim: 'here that he stops short and uncous, with a ~~no~~-sich newness, almost as if it were for the first time: Jim is dead, is dead.' With the epizuxis of 'is dead' acting as an echo, continually repeating the loss of Jim back to George, intensifying his ~~grief~~ grief. Yet, throughout the time in the novella, George's sadness of his loss transforms into a new found love of the future, and what time he still has left in life. This offers the opportunity for a happy ending to this novella, much unlike Hardy in Tess. Isherwood

gives the potential for a happy ending to ~~prove~~ disprove the common thought that gay men could not be happy. In 1962, when the novella is set, homosexuality was not only illegal but treated as a mental illness. ~~When it was~~ It was published in the same year as the Civil Rights Movement (1964) which aimed to encourage equality but it could not change the opinion of the ~~people who~~ readers completely. Isherwood was so passionate about a happy ending for gay men that he even wrote a letter of refusal to a novel written by Gore Vidal. He is a gay writer ~~to whom~~ 'A Single Man' is dedicated. Upon completing a novel, Vidal sent it to a number of established writers, including Isherwood who refused. He ended as it was violent and unnecessarily cruel to the gay character. Despite this, Isherwood subverts the readers' expectations, especially the reader at the time, by having George pass away before he could live his new future and ~~spend~~ spend his remaining time happily: 'George is now cousin to the garbage in the container on the back porch.' The use of the noun 'garbage' is hard-hitting and it acts to critique society in the same way Hardy does: the writers blame the reader, even partially, for being part of the society which caused so many losses for the character. Isherwood makes clear that the prejudice George endured

Stopped him from living his time freely and ^{before} before he had this change in mindset to hope for the future implemented into his life, it was too late.

The writers both implement a subtle change in the character's setting or society ^{from time} which drastically alters their ability to love for or hide from loss. Hardy ~~to~~ incorporates the immigration to Brazil into his narrative which forces Tess into decline and ~~miss~~ minimises her chances of love with Angel. Angel is captured by a billboard which reads: 'the great advantages of the Empire of Brazil'. The pre-modifying adjective 'great' heightens the opportunity for Angel and the use of the formal capitalisation for the country encourages people to think ~~to~~ quite how wonderful it must be. Brazil, after the abolishment of slavery in 1850, became an independent nation~~s~~ but underwent an economic crisis where there was a need for agricultural workers. At the same time, Britain was experiencing a demographic crisis in that the population was rapidly increasing, so, immigration to Brazil from European countries intensified with 71,000 people ~~to~~ travelling there each ~~ear~~ year between 1873 and 1907. Hardy utilises this to make clear that the times ~~was~~ were changing and ~~at~~ the world was

becoming more interconnected and globalised, a clear contrast to the isolated setting of Wessex. This offers a verisimilitude to the narrative as the reader recognises the true reflection of reality within the novel. While the fact of immigration is small, almost minor, the effect on Tess is great because if Alec and Angel did not have the opportunity to leave the country, he may have been back in time to win Tess back before Alec did. Critic, Kristen Brady said that 'In a romance, the character must choose between good and evil. But Tess's choices are less clear-cut' and this clearly supports the view that Tess could not make a decision between Alec and Angel. She was utterly powerless because she lived in a time of great change so she ~~was~~ could only accept who was available to her. This change in society exemplifies the changes in time for Victorian society, but it unfortunately opens Tess up to love ~~to~~ she never wanted with Alec and the loss of the love she felt towards Angel.

In a similar way, Sherwood offers a subtle change for George, but instead within the setting. George lives on a 'street... called Camphor Tree Lane. Maybe Camphor trees grew here once; there are none now!'

The noun 'camphor tree' is extremely important because they ~~or~~ have a large canopy and thus, shade and can potentially conceal people. The time adverbial 'once' emphasises that these trees no longer grow there, potentially due to the increase in population and need for housing constraints increasing. This change in time negatively affects George. Isherwood describes him as an actor playing the part of George: 'It's voice's mimicry of their George is nearly perfect'. The impersonal pronoun 'it' separates George from his body, which has links to dualism in that ~~his~~ George's body is described as a physical thing but his mind is non-physical, instead a character created to please society. ~~Descart~~ This reflects the separation of mind and body at the beginning of the novel that embodies what Descartes said about 'I think therefore I am' as the mind is creating the character of George so that it can be reversed throughout the day. This is emphasised with the noun 'mimicry' which highlights that while George is a long-rehearsed character, George's body is hired and so cannot enthusiastically become the George, the pronoun 'they' require from him. So, considering this, it would be important, even vital, for George to have privacy so that he could remove his 'psychological make-up' and be himself.

and the once large 'Cumnifer trees' would have provided this. But time has removed the trees and this has ~~to~~ worn George out, ~~for~~ forcing him to decline. In the same way Hardy also forces Tess into decline. With this decline, both writers limit the experiences of love and loss their characters can experience as they march them both to an early death.

* (Inserted to page 16) The critic Mark Asquith said 'Hardy's insistence on her lineage forces Tess to transform into a puppet which her ancestors continue their barbarous lives'. I agree partially in that Tess becomes his 'puppet' where her future of loss is mapped out for her. ~~Yet~~ ~~But~~ my point regarding her desperation to escape poverty is ~~not~~ supported by this. It may be deemed unfair that Hardy is blamed for Tess's downfall through his insistence on the aristocracy ~~to~~ when he simply implements and utilises the genre of Victorian Realism to prove that through these changing times, there will be tribulations and hardships which will limit the love experienced for a woman like Tess. In short, he is ~~critiquing~~ critiquing society.

Hardy and Isherwood wrote for different societies and critiqued them in their own right. It may be the case that many critiques Hardy proposes ~~are~~ fall short a hundred years later yet his honesty in the character of Tess is timeless as she reacts to love and loss in a similar way to you and I. Isherwood's audience is closer to our own ~~and~~ and many of his criticisms of the way society treats gay people are still very prevalent today. For Hardy and Isherwood combined, time is almost irrelevant, yet separately the motif is embedded into their works in order to push characters on words to new experiences of love, but more commonly, ~~of~~ ~~loss~~ and unfortunately, of loss.

* 2 (Page 22)

Many of the events within the novels are likely to have occurred with time. Yet both Hardy and Isherwood implement a catalyst that ~~tradition~~ traditionally speeds up events but also ~~seem~~ appears to speed up time. The death of Prince, the horse, can be described as the catalyst for Tess's eventual downfall. It is the first loss in a series of events that culminates with the loss of her life: 'She becomes plashed from face to skirt with crimson drops' the passive verb 'become' shows that Tess had no control.

The verb 'splashed' proved that it was sudden and 'from face to skirt' proves the enormity of the event. The adjective 'crimson' firstly describes the blood of prince but it also heavily symbolises ~~the~~ menstruation - Tess, after this event, is no longer a child and this happened ~~to~~ before her time. Hardy uses this initial misfortune to symbolise and foreshadow the tragedy that often befall women who could not or would not conform to ~~of~~ society.

Similarly, Isherwood uses a catalyst. The time George spent with Kenny impermanently can be described as speeding up the recovery from his grief. However Isherwood does use his grief as the catalyst for the novel's events.

Kenny is a different generation to George that that, to George, symbolises hope for the future. While this hope could be argued to eventually come naturally to George, spending time with Kenny acts as a catalyst to increase the hope sooner.



There is a great deal of impressive work done here. It does not get off to smoothest of starts, with some confusions in labelling of nouns, adjectives and adverbs, and the introduction of the Gore Vidal anecdote doesn't seem especially illuminating. But it soon settles thereafter, developing rapidly into a substantial and focused answer. The integration of the quote from a critic, Kristen Brady, on heroines choosing between good and evil, did not initially seem like a wise choice of contextual resource for an answer on the passage of time, but the quote is deftly integrated into this answer's unwavering focus on the task. Just as impressive is the candidate's confidence in actively disputing the argument proposed by another critic, Asquith. Some belated, footnoted AO1 work sees this comfortably over the line into Level 5.

Question 7

The question focus – encounters which have a decisive effect on the lives of the participants – was, unhelpfully, largely neglected by a number of students. Instead, a general answer detailing various encounters was produced, and inevitably, achievement was somewhat suppressed in such cases. Centres must counsel students to ensure that the specific aspect of encounter demanded in the question is fully addressed. Those who did answer the question had ample material to draw on, whatever text combination was selected. *The Bloody Chamber* and *Romantic Poetry* were the preferred second text; Hamlet's popularity for this question has waned over the years, as has T. S. Eliot's. No marker reported seeing a discussion of Stoppard's *Rock N Roll*. Within those second texts, Carter's title story and 'The Rime of the Ancient Mariner' proved to be the most popular selections.

Text 1: *Wuthering Heights*

Text 2: *The New Penguin Book of Romantic Poetry*

Both Emily Brontë (who wrote under the pseudonym Ellis Bell) and the Romantic poets, such as John Keats, William Blake and William Wordsworth, explore encounters that have a decisive effect on the future lives of the participants in their literature perhaps as a way to emphasise the power and influence that the setting on individual encounters can have over an individual. In ^{both} the 1847 Bildungsroman novel *Wuthering Heights* and Romantic poetry, this idea is explored through the writers' use of themes such as love, cruelty and setting. Perhaps for Brontë, these themes could have been

explored in her Gothic novel as an impact of her upbringing and setting influencing her life, such as her personal experience living by the liminal setting of the Yorkshire moors or being surrounded by strict religion with her father as a clergyman. Perhaps her exploration of themes such as love, cruelty and setting could also be a way to subtly critique the restrictiveness of Victorian Patriarchal Society which she lived in. Similarly to Brontë, it could be suggested that Poets such as Blake utilise these themes to critique society, especially religious institutions and the rise of poverty as a result of the Industrial Revolution, as Blake was a radical, anti-establishment, singular poet.

Alternatively, for Romantics such as Wordsworth, perhaps themes such as settings act as a way to appreciate the power of nature and its positive impact on the individual,

adhering to typical Romantic convention.

Both Brontë and the Romantic poets explore encounters that have a decisive effect on the future lives of the participants through the presentation of the overarching theme of love. John Keats presents an impactful encounter with love in his ballad 'La Belle Dame Sans Merci', through which he reinforces the decisive effect this encounter has on the character of the 'knight-at-arms' through its cyclical structure, as the final quatrain echoes the first and ends with the ^{repetition of the} declarative line 'And no birds sing'. This terminal measure of the final line was perhaps a choice by Keats to reflect a tone of certainty, therefore reinforcing the definitive impact on the future of the individual in the encounter. Keats additionally explores the impact of love, or what appeared to

be love uttered in 'language
'strange' through his crafting of a
semantic field of flora and fauna
This is explored through the lines
'I see a lily on thy brow', 'And
on thy cheek a fading rose'. The
concrete nouns indicating floral
imagery seemingly juxtapose one
another, as the 'lily' has preparative
connotations of funerals and death
while a 'rose' connotes beauty
and life. Although, when paired
with the attributive adjective
'fading' it is perhaps suggested by
Keats that the encounter with
the femme fatale figure has drained
the knight of life, as further
emphasised by the semantic field
of death in the poem, suggested by
the repetition of the adjective 'pale'.
Similarly to Keats, Brontë
utilises a cyclical structure in
her novel, which she crafts in two
parts: Volume one consisting of the
older generation of Earnshaws and
Linton's and the second consisting

of the newer one, perhaps to suggest rebirth and new beginnings for generations of families, which could perhaps be her way of rebuking restrictive family norms in her contemporary society. Similarly to Keats, Brontë explores encounters that have a decisive effect on the future lives of the participants through her exploration of the theme of love and its relationship with death. She presents this through a seemingly modest and unobtrusive inspired love between Cathy and Heathcliff, which seems to transcend the earthly world and mortality.

Brontë expertly scripts this romance across both volumes, such as in volume 1, chapter 9, where Cathy sighs herself with her lover 'Nelly, I am Heathcliff!', 'he's more myself than I am', 'Whatever our souls are made of, his and mine are the same'. These use of exclamative and declarative sentences reinforce

Cathy's certainty about their love. Despite Cathy's death in Chapter 16, this romance and connection of souls lives on through Heathcliff's refusal to accept the loss of Cathy and the love she has for him, dying along with her body, as depicted by his dialogue in Chapter 16, 'haunt me, then!', 'do not leave me in this abyss, where I cannot find you!', 'I cannot live without my wife!', 'I cannot live without my soul!'. This range of ~~the~~ exclamatives highlights the frantic nature of Heathcliff here, and the noun 'soul' echoes Cathy's words in Chapter 16. The encounter with Cathy's death is suggested to have a decisive impact on Heathcliff's future through his confession of actions he committed as ~~to~~ a result of her death, as he admits digging up her grave to be with her ^{in Chapter 29} the homodiegetic narrator Nelly. 'Her presence was with me', 'I felt

her day me'. This grotesque image is arguably the most Gothic part of the novel through the horror that it evokes from the reader.

Both Brontë and the Romantics explore encounters that have a decisive effect on the future of the individual involved through the themes of cruelty and religion. For Brontë, this is evident through the character of Joseph, a deeply religious 'winegar-faced' servant who has served the Earnshaws for '60 years'. In contrast, Romantic poet William Blake explores religious and cruel encounters through his poem 'The Chimney Sweepers', which depicts the suffering of innocent working children while their parents have gone to Church, yet have been taught that they must suffer to be happy when they die. The innocence of the children is echoed through the iambic

tetrameter and therefore lyrical,
 feel of the poem, perhaps evoking a
 sense of sympathy from the reader.
 The melancholy innocence of the
 sweepers is reinforced by the
 epizeuxis 'weep, weep, weep, weep' in
 Songs of Innocence, which is echoed
 in Songs of Experience. 'weep, weep'
 is suggesting a child's cry. Blake
 seemingly criticises Calvinist views
 as he explores the suggested impact
 of the child's suffering through
 the use of the rhyming couplet.
 'And the angel told Tom if he'd be a
 good boy, He'd have God for his father
 and never want joy', which subtly
 satirises the idea that you must
 suffer on Earth to be rewarded in
 Heaven, which Brontë suggests
 Joseph believes in *Wuthering Heights*.



This is a fascinating and frustrating answer. It is most remarkable for the sophistication of its contexts, which tend to be more philosophical and psychological, than social or literary. We find references to Plato's *Symposium* and Freud's concepts of *todestrieb* and *liebestod* to account for the death drive and the love-hate impulse in the Heathcliff and Cathy relationship. Another positive aspect of this answer is its alertness to poetic form, in the references to rhyme schemes and metre. In some respects, it exhibits Level 5 qualities at times. What holds it in Level 4, ultimately, is the ending. The third section of the answer falls a little flat, since the idea of future-impacting encounters disappears somewhat, and there is no meaningful comparison between Joseph in the novel and the young sweeps in Blake's poem. Three sections of approximately two to three pages each tends to make for a very good structure for answers – but not if one of them is left incomplete. Had the candidate spent less time on the long, somewhat laboured, introduction, the third and final argument may have had time to develop fully.



Compare this answer to the Question 8 response, elsewhere in this Report: that answer similarly uses the three section structure, but the third section there is a little fuller, containing more detail on both texts and a more serious attempt at comparison. It made time to achieve this by writing a more streamlined introduction than the Question 7 candidate here: introductions are generally best when done briskly.

Question 8

The question focus was on boundary crossings that provoke strong reactions, which might include reactions from readers and viewers, as well as other characters in the fictional world. Several markers noted that some candidates neglected the precise focus of the question – it was vital to attend to the reactions to the boundary crossings, not just on the literal and metaphorical crossings themselves. This series saw more welcome signs of candidates choosing to discuss Rossetti or Heaney being attentive to the specifics of poetic form. *Dracula* and *Wide Sargasso Sea* remain roughly equal in popularity as the anchor text, and the Rhys novel is almost always paired with *North*, and *Dracula* with *Twelfth Night* or Rossetti. No marker reported seeing answers on *Oleanna* or *The Lowland*.

Text 1: Wide Sargasso Sea

Text 2: North

In Wide Sargasso Sea (1966, Rhys) and North (1975, Heaney), characters are used to present ~~the~~ strong reactions to crossing different boundaries within the context of colonisation and post-colonial literature.

Both writers explore strong reactions to the crossing of ~~geographical~~ ^{geographical (political)} boundaries. In Wide Sargasso Sea ("WSS" hereafter), Rhys uses the Cosways, Antoinette in particular, to explore the aftereffects of colonisation, the takeover of a place by a foreign power. The speaker, child-Antoinette, begins in a stream of consciousness, "They say when trouble comes close ranks, and so the white people did." The juxtaposition of military lexis ("ranks") ~~with~~ ^{with} the familiar collocation "they say", and

the juxtaposition of inclusive ("we were not") with exclusive ("... in their ranks") pronouns creates a sense of social violence as a result of geopolitical boundaries being crossed which seems normal to the child, thereby creating discomfort for the audience. Rhys extends this geographical political crossing to the "overgrown" garden of "Caribri", an plantation estate "abandoned" by all except the ex-slave-owners after the 1833 emancipation act. Rhys alludes to "that garden in the Bible", with a "snaky-looking" plant growing which hints at man's fall from Eden; the zoomorphism of the plants, like the "octopus orchid" alliterative noun phrase, makes the garden unnatural and prevents the natural imagery as overlooking the estate - "all ... gone wild like the garden", the slave owners no longer retain geopolitical control. Towards the end of the novel, Antoinette reenacts the fire that symbolically destroys Caribri; Rhys emphasises her intention with the alliterative, "flame flickered" and Antoinette is followed the "candle" as it metaphorically and literally "light(s) me along".

the dark passage" — with no home except the attic she's stuck in, the "light" is symbolic of her escape, as ~~the~~ Coulbris' destruction is symbolic of the freedom of emancipated ex-slaves. Heaney ~~—~~ explores geopolitical boundaries similarly through characters' connection to the land, as in Antaeus and Heracles and Antaeus; they are personifications of Ireland and England which create allegories for colonial role as Heracles plans, "my elevation, my fall" (from Antaeus' perspective). The parallel phrasing here likens the removal of Antaeus, and in turn Irish people, from the land to a killing ("fall") (of Antaeus and Irish culture). As Antaeus' relationship to mother Gaia is reflected in the lexical fields of motherhood ("weaned", "wombed") and nature ("rock", "hillock") and the simile, "glushed as a rose", and even the rhyming ~~set~~ couplets, "birth" / "earth", his removal from the land and his mother becomes a metaphor for all connection to homeland, and to the personification of Ireland as Mother Eriu. This contrasts the compounding of "shy-born"

with regards to Hercules; Heaney juxtaposes the two to reflect their fight, which he alludes to with the "Hercules and Atlas" title, as it's a Greek myth. Heaney therefore crosses geographical boundaries in terms of references, in order to examine the crossing of geopolitical boundaries and connection to land with regards to the 1606 (or 1609, officially) Ulster plantation and the taking of Irish land by British powers. The reaction is that, "Balor will die / and Bythrost and Sitting Bull"; Heaney uses a triad of cultural references to show the universality of Atlas's tale as a result of the crossing of these boundaries.

~~Alongside~~ ~~pot~~

Alongside political boundaries, both writers also explore cultural boundaries, which are often intertwined with political ones, in order to explore ideas of colonial conflict. Not only does Heaney use Hercules as an example of the violence of crossing boundaries, but he does it again in Orange Days and Bog Queen. The violent imagery of, "blood",

"pounding" and "buckles" describes the "lambeq" drum of Orange Marches, used in celebration of the battle of the Boyne on 12th July 1690, which ensured Protestant rule in (Northern) Ireland. The metaphor of, "lodging thunder" gives power to the drum through the abstract noun ("thunder"), and its violence acts on the drummer through an extended lexical field of medical terminology ("stethoscope", "tumours", "blood"); the drum is likened to "giant tumours" that "weigh(s) him back". Not only does it hurt majority-Catholic communities like "Tyrone", but it appears to damage even Protestants in this poem. Cultural boundaries are violently crossed again in the triad of verbs "robbed... barbered... stripped", connoting damage, in Bog Queen; the speaker is "between bog-gaze and demesne wall", ~~the~~ "heathery between heathery levels / and glass-toothed stone". The juxtaposition of the connotations of soft ("heathery") with sharp/hard ("glass-toothed") tactile imagery parallels the antithesis of Ireland with England, or the ~~the~~ modifiers connoting ~~the bog~~ ("wet",

"soft", "slimy") with the "demesne wall", where the personifying adjective refers to British feudal buildings. The previously 'alive', "hibernated" Bog Queen, personified or animated, becomes inanimate with the list of nouns "dark, hatched bone, skull-ware, pruned stitches" when the "birth-cord" is "cut". Though the crossing of cultural boundaries isn't immediately violent in WSS, it still leads to negative repercussions and reactions. Anoinette "couldn't always understand her patois songs" though she is partially raised by Christophine; the modal auxiliary verb, "couldn't" and personifying adverb "always" combine with the possessive "her" pronoun to create a cultural rift between Anoinette as a white Creole and Christophine as black. Christophine is at odds with Anoinette also in terms of marriage; "no husband, I thank my god. I keep my money". Whereas Rhys uses gothic tropes like the doubling of Annette and Anoinette to present their fate at the hands of British men, Christophine uses the pejorative "worthless man", and is independent.

Her speech contains frequent ~~stereotypes~~^{ellipses} ("each one a different father") and patois lexis ("bèke") to separate her sociolect from the British and colonial powers. Though Rhys uses parallel phrasing for "blood on my face, tears on hers" when Tia throws a rock at Antoinette, it is the fact that the 'fundamentally different' black and white groups both reject Antoinette's creole identity that leads her to have little self-perception or concrete identity. Rhys may have done this to explore her own crossing of cultural boundaries as a white Dominican Creole woman.

4

Both writers extend the crossing of cultural boundaries into the personal realm. They explore the crossing of personal boundaries and resulting conflict as a metaphor for the aspect of the relationship between national relations. Rhys uses Antoinette, as mentioned above, to explore a lack of identity and voice. She is symbolically cast aside as the point-of-view in Part 2 of *WJS*, where Rhys

uses multivocality to have Rochester talk over her and impose his beliefs. Whereas strong reactions to other boundary crossings have meant death, this ends in metaphorical death; "zombies". Antoinette threatens her husband's negative gaze as well as societal gender roles when she uses the imperative, "put your coat on"; their dynamic shifts in power until Antoinette can't depend herself and Christophine steps in. The result of their conversation is Antoinette's confinement in an attic, still. He takes back power by colonially renaming her with the anglicisation, "Bertha" and the vocative noun "marionette", both of which dehumanise her. This is colonial as the same thing was done by Britain to colonies, like the changing of "Derry" to "Londonderry"; this is also an example of wilful misinterpretation or rewriting, which happens in the last conflict Rochester has with Christophine. The tag question, "no more love, eh?" becomes a declarative in Rochester's mind: "No more love"; he thematically

does not understand the West Indies as he is a coloniser. Rhye inverts this by having written back on Jane Eyre, by a white British woman, as a Creole woman, with the intent of criticising the treatment of "Bertha Mason". Heaney uses similar interpersonal boundaries in the allegory "Act of Union" (which happened in 1801). He subverts the sonnet form by using half-rhymes ("legacy"/"inexorably", "column"/"wardrum") to promote doubt/insecurity that conforms to subverted subject matter.



ResultsPlus
Examiner Comments

This answer uses the increasingly common 'three-part' essay structure almost to perfection. There are three main sections to this answer, addressing, respectively, geopolitical boundaries, cultural boundaries and personal boundaries. A brief introduction is welcome here; it is always better to integrate contextual discussion into the textual analysis, rather than "front-loading" it in a long introductory paragraph. The three sections are rich in comparative analysis, using a wealth of AO1 terms but always with an eye on why the authors crafted their texts in this way. The final section's analysis and comparison isn't quite so developed as the first two, which is why the answer ends up in the middle of Level 5. (In this regard, it will be helpful to compare this answer to the Question 7 response, elsewhere in this report.) Given a few more minutes, and with a few more lines of writing, this would likely have gone to the top of the range.

Paper Summary

Advice for Future Candidates

- In Section A, you should not begin writing until you have a clear sense of the passage's purpose, audience, and genre. A holistic approach to analysis is often preferable to the paragraph-by-paragraph approach. Be sure to read the Introductory heading to the passage carefully: it contains information that is often vital to your full understanding of the text.
- Answers are enriched when you show a wider understanding of the chosen theme, and are able to apply it relevantly to analysis of the given passage. Do as much extra reading around your theme as possible.
- You must be able to apply Language and Literature frameworks to both Sections of the exam, and be able to deploy appropriate and relevant concepts and terminology from both linguistic and literary study to further the analysis of the two chosen literary texts in Section B.
- Avoid writing answers that merely 'feature spot', or merely label parts of speech or identify sentence types: analysing how individual features are crafted to create specific effects will earn a higher score.
- Ensure that you have a wide variety of contextual materials, and on the day of the exam use only those which best assist in answering the specific question asked.
- When writing on fiction, poetry and drama, you should display an understanding of the author's craft in shaping the formal qualities of their work: the specifically poetic aspects of poems; plays as texts that are written to be staged in a theatre; novels which have narrators with a voice and an agenda, and who structure their narrations accordingly.
- In Section B, comparison is rewarded most fully where a variety of comparative structures are deployed. Answers which merely compare using the terms of the question (e.g. 'Another text which includes deception is ...') will obtain some reward for AO4, but there is much higher reward for the following approaches:
 - comparing or contrasting the use of, and the effect of, specific literary, linguistic or structural devices
 - comparing or contrasting specific, relevant aspects of the contexts for the two texts
 - comparing or contrasting subtle and relevant aspects of characterisation or theme.

Grade boundaries

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

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

