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Examiners' Report

June 2017

GCE English Literature 8ET0 02

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This is a level 2 answer.

The answer does not really focus on the question or discuss points of view. There is a lot of narration of plot points and very little focus on the writers' techniques or crafting. The candidate does however, make some simple connections between the texts, and considers the context of divorce, if not in great detail.

Introduction

Overall, candidates taking this examination had produced some very impressive work, clearly showing that they had been well prepared for the exam. They were able to write cogent and thoughtful arguments, to analyse writers' craft effectively, using appropriate literary terminology and considering the ways meanings had been consciously shaped, to explore how contexts had affected the texts, and to make detailed and considered comparisons between the two novels studied.

AO1, 2 and 3 are awarded one holistic mark out of 36 on this paper, and centres had made every effort to ensure candidates covered each. AO4 is marked separately and awarded a mark out of 8.

The paper consists of six themes, of which the most popular in this series was Science and Society (and in particular question 8), which attracted over half of all entries. Women and Society and The Supernatural were also popular themes. Crime and Detection and Colonisation and its Aftermath were the least popular of the themes.

Successful candidates:

In A01, carefully defined what they understood the key idea in the question to be and then spent the essay illustrating and exploring the nuances of this idea.

In A02, showed a sound understanding of how meanings are shaped in texts.

In A03, integrated relevant contextual information effectively, with the best candidates using aspects of context as a way of developing their arguments and exploring their chosen question. The best answers showed a clear awareness of the ways in which contexts enhanced the meanings of a text.

In A04, moved between texts with skill, drawing thoughtful connections, comparisons and contrasts. The very best answers connected texts on different levels, including language, structure, contexts and plot points.

Less successful candidates:

In A01, did not always integrate subject specific terminology into their answers and struggled to consider the intentions of the writers or construct an argument beyond identification and explanation of the presence/absence of the question focus in the novels.

In A02, either did not discuss the writer's craft or did so only in general terms, without exemplification. Sometimes the writer's craft was discussed in isolation from the rest of the text- for example, analysing a metaphor or simile but not considering why the writer had used the image at this point of the novel, or how it enhanced the meanings of the text as a whole.

In A03, did not securely integrate contextual information into their answers. Some included chunks of contextual information at the beginning or end of the essay while others ignored it completely.

In A04, focused on one text and then the other with only cursory connectives to link them.

Question 1

Hard Times and *Atonement* was the most popular combination of texts for this question.

Candidates focused on the question well and AO1 was a real strength. Strong candidates effectively applied the idea of self-discovery and growing up not only to the child characters but to adults, commenting for example in *Hard Times* and *The Color Purple* on Mr Gradgrind's and Mr ___'s journeys of self-discovery as well as Louisa's and Celie's. Strong candidates often moved beyond the presentation of childhood to explore the ways in which growing up was itself an issue in the texts.

While candidates tended to be able to identify turning points in characters' development, they sometimes struggled to explicitly link this to self-discovery or self-knowledge or to go beyond surface readings of the texts which focused primarily on character with little recognition of the texts as constructs of the author.

A number of candidates struggled to write about context in both *What Maisie Knew* and *Atonement*. There seemed to be some lack of understanding of *Atonement* in particular, with confusion between the time of writing and the time setting of the novel, and some confusion over terminology. Many candidates could identify the novel as postmodern in form, but few could comment meaningfully on the significance of this, or to make contextual comments relevant to the question.

In both Charles Dickens' novel 'Hard Times' and Alice Walker's novel 'The Color Purple' the theme of self-discovery is presented as part of growing up. However, both authors explore the theme differently with Alice Walker presenting self-discovery primarily through the character of Celie who ~~hasn't been exposed much/abuse~~ finds herself through topics of female solidarity and sexuality. Whereas Dickens warns of the dangers of a lack of self-discovery through the character of Louisa Gradgrind and how a strict utilitarian upbringing has left her with little personal identity.

Both Dickens and Walker incorporate their own personal beliefs into their writing by using characters and themes that reflect their thoughts. For Walker this character is Celie who overcomes her past abuse to live a happier life, ~~her~~

and in the process discovers herself. Walker uses themes of Womanism ^{and female empowerment} to display how Celie becomes stronger and more of her true self as the novel progresses. The strong message of female solidarity becomes evident when Celie states that she no longer writes to 'God' but 'Nettie' instead. The change of who the letters are being composed to demonstrates how Celie in fact does not find comfort in 'God' but ~~Nettie~~ 'Nettie', which can be interpreted as how Celie finds comfort in females in general. By changing who the intended recipient of the letters is it also presents Celie's growth and self discovery as she was initially writing to God as she was told by Fonso that she 'better not never tell nobody but God'. By writing to God she was meeting Fonso's demands and enabling him to have patriarchal control over her. However, by writing to Nettie it shows her growth as she does not feel the need to submit to his demands any more and instead makes mature, judged decisions based on what she wants. Celie being able to make her own decisions confidently contrasts with how in 'Hard Times' the character of Louisa Gradgrind fails to make her own choices in life and how this affects her happiness. Dickens negatively portrays utilitarianism, and the Victorian teaching standards which followed its principles, and alludes to it being the cause of Louisa's inability to make clear judgement based on what she

wants in life. The reason as to why Dickens does this is his role as a social commentator thus leading us to believe that 'Hard Times' is a commentary on utilitarianism. Louisa's lack of judgement is due to the strict utilitarian upbringing that her father subjected her to. Due to not having the capacity ^{to make decisions} it leads to Louisa having a lack of self discovery as she just does what everyone wants her to do and what is for 'the greater good'. ^{This is} evidenced by her marriage to Bounderby as she responds to his proposal by ^{asking} ~~saying~~ 'does Mr Bounderby ask me to love him?' By asking this question it demonstrates Louisa's lack of making her own decisions and how she needs guidance on whether to 'love' Bounderby or not. By both authors integrating their own views, through humanism and opposition to utilitarianism respectively, it allows for the characters to explore self discovery in different ways, with Celia becoming more independent whilst Louisa shows little self discovery and aims to please others instead.



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Examiner Comments

This is a level 3 answer.

This candidate offers a clear argument in answer to the question and links the texts in their introduction. However, there is a lack of textual detail after the first page. Some links are drawn between the texts, and in places there are clear comments on the writers' craft and a sense of the writer at work (e.g. Dickens as a social commentator). There is an awareness of contexts but these comments lack detail or exemplification, especially for *The Color Purple*.

Question 2

Many candidates demonstrated the ability to engage with the authors' use of point of view, exploring the ways in which different narrative perspectives and narratives are employed within the texts.

There was some sophisticated comparison, particularly of *What Maisie Knew* and *Atonement*, comparing across a diverse range of ideas such as the use of narrators, the structure of the narratives and the intrusion of external voices into the main narrative perspective.

Weaker candidates tended to read 'points of view' as 'what the characters believe' and thus had little to say about the writer's craft or use of narrative perspectives. In many cases students simply described individual characters and their involvement on the text. This seemed to be a particular issue with *Hard Times* and *Atonement*, where essays about characters' utilitarianism or misunderstandings of the world were relatively common and did not usually manage to address all of the assessment objectives fully, particularly struggling to compare the texts and find common ground between them.

Similarly, in 'What Maisie Knew', Maisie also experiences formative experiences, although less extreme than Celie's, which contribute to the corruption of her innocence as a child. Maisie is surrounded by people who treat her badly in the novel, including her dysfunctional mother and father. The neglect shown towards Maisie from her parents shows the lack of ~~cons~~ consideration they have for her which would, similarly to Celie in 'The Color Purple', stimulate the prematurity to her coming of age. When Maisie's father lights a cigarette and "smokes it in her face" this shows the lack of consideration for Maisie and portrays they are not treating her like a child, but more like an adult, to demonstrate the corruption of her innocence. This is an effective point ~~pose~~ from James as it makes the reader sympathise with Maisie and sympathise with the

fact she is the only child in the novel. The idea of corruption of childhood innocence ~~and~~ in the novel could link to the contextual point that divorce was uncommon in the 1890s so the idea of ~~was~~ 'dysfunctional' families through divorce would be less common in contributing towards the corruption of children's

~~no~~ childhoods, yet Maisie^{does} experience the formative experience of her mother and father being divorced.



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Examiner Comments

This is a level 2 answer.

The answer does not really focus on the question or discuss points of view. There is a lot of narration of plot points and very little focus on the writers' techniques or crafting. The candidate does however, make some simple connections between the texts, and considers the context of divorce, if not in great detail.

Question 3

Although only a small number of candidates wrote about this theme, there were some very impressive responses. It was good to see candidates exploring a variety of ways in which division is present in the texts, not simply exploring division according to race or ethnicity.

Although *Huckleberry Finn* was not a popular text, there were some very good ideas explored about Huck as a character outside society who is therefore able to see problems and divisions more clearly and develop his own moral code.

Weaker answers remained general, without identifying specific instances of divisions in society. These answers were unable to develop beyond general understanding overall. Better responses chose particular examples in their texts where divisions were evident, and stayed focused on the ways in which the writers presented these divisions.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: Question 1 Question 2 Question 3
 Question 4 Question 5 Question 6
 Question 7 Question 8 Question 9
 Question 10 Question 11 Question 12

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

Text 1: Heart of Darkness

Text 2: The Lonely Londoners

Heart of Darkness by Joseph Conrad and The Lonely Londoners by Sam Selvon were only written sixty years apart, yet due to massive changes in the world between each novel & text it can be noted that both texts show the aftermath and effects of colonisation in very different ways, with the effects in Heart of Darkness being far more physical and ~~social~~ explicitly horrific while the effects shown in The Lonely Londoners are far more psychological. Yet both texts do provide a presentation on division as in society with one major division occurring in

each text, between the natives of the setting and the migrants or imperialists in that setting.

Division in society in Heart of Darkness is focused mainly through the text on the differences between the native Congolese and the imperialists such as Marlow and Kurtz. This division is shown via the alienation ~~Kurtz~~ and Marlow feels towards the Congolese, who in the Grove of death section of the novella are called "More hideous shapes" and "the black shadows of disease and starvation" by Marlow, showing that Marlow does not view the Congolese as an equal society as he dehumanizing dehumanizes them, taking away any description they could have of being human. This view of the Congolese might actually reflect Conrad's own view of the Congolese, as in recent times he has been viewed as quite a racist novelist by other academics such as Achebe, although at the time Heart of Darkness was written he was viewed as a revolutionary writer as he was writing a novella that was anti-imperialism. This major division is highlighted further by how Marlow seems to view the Congolese as completely separate entity that turns out to be far more of a community than the imperialists as they are said to be "a swarm of "human links in movement", while the imperialists seem to be made up of multiple individuals.

Selvon also creates a major division in society between native Londoners and the migrants. The native Londoners are viewed as the unknown and segregate from the migrants completely, with

no white native character in London ever being described in great detail and generally being viewed in a comic way, such as the "one of them old geegers who does always wear a gurcoat." This discrimination is further shown by in dialogue by how a white character calls Galahad a "cruel, cruel beast" when he kills a pigeon due to suffering from starvation, showing that white characters do not understand the plight of the migrants and are therefore divided from them. The fact that the novel is written in Creole dialect and holds a strong focus on the migrants, generalising a different migrant in each episode reveals that all migrants feel divided from the white natives of London.



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Examiner Comments

This is a level 4 answer which very successfully contextualises the two novels in the introduction before exploring the detail of the texts. Analysis of language remains focused clearly on the question.

Question 4

This was not a popular question, but elicited some very strong responses, considering different forms of morality and often fruitfully focusing on the treatment of natives/ colonised groups. On the whole this question was answered extremely well.

Weaker candidates struggled to write about The Lonely Londoners as they had to deal with the impact of colonisation at one remove. There were often errors in which candidates misunderstood the time period in which the novel is set, or struggled to link colonialism explicitly to the text. Some mistakes ensued such as writing about the West Indian characters as colonisers. Although many candidates were familiar with the 'Windrush generation' as a term, fewer were able to give a clear account of what this meant and how the experiences of this group were being explored in the novel, particularly with reference to morality.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 1** **Question 2** **Question 3**
 Question 4 **Question 5** **Question 6**
 Question 7 **Question 8** **Question 9**
 Question 10 **Question 11** **Question 12**

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

Text 1: Heart of Darkness

Text 2: The Lonely Londoners

Both 'Heart of Darkness' and 'The Lonely Londoners' use differing themes, symbolism and juxtaposition on a large scale to present the effects of colonisation on morality. 'Heart of Darkness', published in 1899 was written much closer to the colonial period than 'The Lonely Londoners' which was published in 1956. Although 'Heart of Darkness' gives a more contemporary view of how colonisation affects morality, 'The Lonely Londoners' presents the after-effects in society, and how certain divisions still remain among different groups.

'Heart of Darkness', written by Joseph Conrad opens on the Nellie, a "cruising yawl" floating on the Thames. It is here where Marlow tells the story of how he once sailed up the Congo River, through the heart of a colonised country, to meet Kurtz, a prime example of the effects of colonialism on morality. The first example of juxtaposition being used to present the effects of colonialism is when, after gazing upon the "lights of ships" at dusk, Marlow tells his men that this place, England, "has been one of the dark places of the Earth". Throughout the novel, the theme of darkness is present - here, Conrad juxtaposes the light and dark in order to perhaps present ~~a~~ contrast between how many see the British Empire, and the truth behind how it gained so much power.

Sam Selvon's novel, 'The Lonely Londoners', begins during a "grim winter evening when Moses is getting the bus to meet a stranger travelling from Trinidad. Selvon himself, was born in Trinidad and travelled to London in the 1950s, and so experienced firsthand the long-lasting effects of colonialism on British morality. The ~~poor~~ native Londoners, although on a much lesser scale than in 'Heart of Darkness', are racist towards the

West Indian migrants. There is a hypocrisy in this - the British Nationality act invited these people to work in Britain after World War Two, and despite the invite, they were not well received. Selvon, using his creole dialect throughout the novel, presents the immoral British attitude towards the migrants from the West Indian point of view, displaying how colonialism has affected British attitudes and morality long after the Empire fell.



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Examiner Comments

A borderline level 4 answer.

The candidate makes strong, convincing arguments, but there is some loss of focus on the task in the middle of the essay. Contextual points are well integrated into the argument and shows clear awareness of these factors, although the points are not always particularly detailed. A02 analysis is patchy in this part of the essay and some points would benefit from further textual support (e.g. use of creole in *The Lonely Londoners*).

Question 5

Only a small number of candidates answered on this theme. Very few answers were seen on *The Murder Room*.

The idea of rebellion was often effectively applied in essays about *Lady Audley's Secret* and *In Cold Blood*. The discussion of social order tended to encourage candidates to indulge in a large quantity of 'bolt-on' and often idiosyncratic and/or inaccurate general contextual comment. The Capote text in particular, with its balance of fact and fiction posed particular challenges when writing about contexts which weaker candidates found difficult to address. Both Braddon's and Capote's personal lives underwent a lot of comment which was not always made directly relevant to the question.

The best candidates pinned down exactly how they were defining 'social order' early on, which enabled them to fully explore the methods writers used to present rebellion. There was some very good analysis of writer's methods in this question in particular.

Some candidates struggled to clearly articulate what was meant by 'social order', either ignoring this part of the question altogether, or interpreting the phrase as society more generally.

Rebellion against social order is also presented in these novels as the upheaval a detective can cause within the family unit. Sergeant Cuff is a fine example of the dislike middle class Victorians had for detectives, as these often lower-class men would peer into their private lives and the press could possibly catch wind of any investigation; a very grave possibility in an era so obsessed with status and family privacy. Cuff democratises the Verinder household, much to their distress, and his gaze is that of a detective as he views all members of the household with an equal

Suspicion - His suspicion of Rachel Verinder causes distress to her mother, who terms her as 'absolutely incapable' of withholding any information concerning the case. The numerous ~~no~~ vowel sounds in this ~~place~~^{opposed} place emphasis on the dignified yet ~~despite~~ state of Lady Verinder at having her daughter as a suspect in the theft, illuminating in a contemporary reader's mind the suspicion Mr Whicher harboured against Constance Kent in 1860. The Road Hill Murder case would be very prevalent in the minds of said readers as the suspicion of a lower-class man of a middle-class girl was seen as preposterous. Robert Audley's rebellion against social order is somewhat less intense than Cuff's as Robert Audley is a socially acceptable detective because he belongs to the Audley family. In addition to this, he has a good motive of love for his ~~late~~ uncle. However, as a detective Robert is also subversive to begin with - he reads 'French novels' and 'smokes cigars', as well as being subject to laziness in contrast the active and masculine Lady Audley. Both Robert and Cuff stop defying social order by

the end of the novel, as Cuff moves to the country, away from urban London and his ^{unreliable} occupation of Detective, and Robert Audley marries and deserts his business in detecting Lady Audley. Yet, Cuff is more memorable Detective, inspiring other fictional Detectives such as Sherlock Holmes, and Inspector Bucket from Dickens.



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Examiner Comments

This is a level 5 answer which was awarded full marks. The candidate integrates contextual points extremely well, and clearly defines the different aspects of social order to be explored. in each section of the essay



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Examiner Tip

Remember, it is not necessary to evaluate which text is most successful.

Question 6

A lot of candidates successfully compared not only the obvious victims of crime in each text but also considered the perpetrators as victims of their own crimes or of society. This was particularly well done in Lady Audley's Secret & In Cold Blood.

Weaker responses tended to list victims and focus on physical/personal descriptions of these characters without developing many links or arguments beyond the fact that they were victims.

Stronger candidates moved beyond this and engaged in a more meaningful and systematic way with the idea of the victim and how this can be understood/represented.

In 'In Cold Blood', Capote presents the victims of the crime as stereotypes from their time period - late 1950's to mid 1960's. One of the victims, Herb Clutter, is presented as a symbol of the American Dream. The American Dream was the idea that every American deserved equality of opportunity so that they're able to achieve their highest aspirations which typically included owning your own piece of land and having a wife and children. Capote describes Herb as 'the master of River Valley Farm'. The noun 'master' suggests that Herb has been successful in achieving his highest aspirations. Capote also describes Herb as the 'community's most widely known citizen' which suggests that his success had led to him becoming a local, respected role

model for the people of Holcomb.



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Examiner Comments

This is a level 2 response which lists examples of victims in each text without exploring how they are presented in any detail. There is an attempt to discuss particular words and their significance, but the candidate doesn't really consider Herb Clutter as a victim.

Question 7

Science and Society was the most popular theme and this question elicited a wide variety of responses. Some candidates consider the way in which scientists and science embodied ideas of courage, even when their actions were ill-judged or morally dubious. Others opted to explore the courage of those who are the 'victims' of injustice and/or experimentation in the texts.

The best responses explored different types of courage beyond the obvious- for example Offred in *The Handmaid's Tale* as a courageous character despite her lack of outward action/rebellion, the creature in *Frankenstein* as courageous in attempting to interact with humanity and initially managing to maintain his morality.

The question had a broad scope and weaker candidates struggled to stay focused on the question. There were some very narrative responses and sweeping generalisations about courage without offering much textual support.

Many answers explored the courage of characters in difficult situations or adversity. Those writing on *Frankenstein* considered the courage of Frankenstein as a creator of life and the courage of the creature as he faced rejection both from society and on the part of his creator. In lower level answers, candidates focused exclusively on the courage of different characters, with limited analysis of other aspects of the writers' craft, in the most simplistic cases considering the main characters only. Some responses touched briefly on how courage was presented and then moved on to the lack of courage shown by the characters, which seemed to deviate from the question. At higher levels, candidates were able to consider the complexities of the issue of courage in relation to wider contexts: theocracy and oppression in *The Handmaid's Tale*; Romanticism and industrialisation in *Frankenstein*; Darwinist ideas in *War of the Worlds* (although there were some missed opportunities for further integration of contextual links here); parenting and free will in *Never Let Me Go*.

Many students focused on the same parts of the story. There was a lot of focus on chapter 5 of *Frankenstein* for example, with little evidence that candidates knew the whole text well, or were able to consider the overall themes, ideas and techniques being explored by the writers.

Shelley and Ishiguro's use of courage is channelled through certain characters in the novels. We see notably the victims, the monster and the clones, show this characteristic in abundance in an attempt to overcome the perilous situation that awaits them. They must both defy human animosity towards them to attempt to function in the brutal society they are thrust into.

Shelley's mother, Mary Wollstonecraft had the trait of courage attached to her in her career. She was an avid feminist in a patriarchal and misogynistic society. These levels of audacity are reminiscent in the character Sagie. She has escaped the suppressive society she lived in and is trying to forge a career elsewhere, defying society's expectations of women at the time. Whereas Elizabeth epitomises beauty "her hair was the brightest gold" Sagie shows genuine courage to usurp the problems she faced, defying the expectation of a "typical" woman, who was deemed to be subservient to their male counterpart. Contrastingly, the characters in Never Let Me Go never show this courage as overtly. Ishiguro creates a weak acceptance the clones know they can't alter their fate.

Courage arises in Never Let Me Go, when the clones begin to question the institution themselves. "Why, why is it so much worse to us?" Kathy thinks this but importantly mentions how she didn't actually state it. But from this we can see the clones^{Kathy in particular} have an impetus to exploit this culture of secrecy. Hailsham is shrouded in. At the time of writing Never Let Me Go, the Boston priest scandal was beginning to unfold, where multiple priests had sexually assaulted children of the catholic church yet it had been kept hidden, and was only just beginning to get to the public domain. Ishiguro creates the same low levels of exposure here,

but Kathy seems to be the only slave that has the courage to tackle it.



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Examiner Comments

This is a level 5 answer which is particularly strong when making connections between the texts. Initially the candidate clearly identifies the type of courage to be explored, before exemplifying and examining these. The choices of characters discussed are slightly unusual, but relevant and thought provoking. Contextual comments are well integrated for *Frankenstein*, but for *Never Let Me Go*, the relevance of the Boston priest scandal is slightly tenuous and not explained fully.

Question 8

This question attracted a very large number of responses, accounting for almost half of the total entries for the paper. All of the texts were answered on, however *The War of the Worlds* was significantly less popular.

There were some really insightful responses, although in some cases there was a focus on personal freedom at the expense of science. Other answers focused on science and society rather than science and its impact on personal freedom.

Many responses considered a variety of ways in which science impacted on personal freedom in each of the novels. Insight and in some cases originality was shown in approaches to science in the novels, including exploration of social, biological and technological science.

Candidates answering using *Frankenstein* and *Never Let Me Go* were able to make many clear points for AO3 regarding scientific advancements at the times when the novels were written; this was often not the case for *The Handmaid's Tale*. Candidates seemed to struggle to engage with Atwood's presentation of a society wherein the removal of 'science' leads to a restriction on personal freedom, with relatively few candidates writing accurately about the context of this novel.

Strong answers generally demonstrated the ability to address the whole of the question, explicitly considering the relationship between science and personal freedom, leading to a controlled and cohesive argument. Weaker answers proved less able to pick up on the need explicitly to address science and scientific issues. Candidates writing about *The Handmaid's Tale* in particular often found it more difficult to explore the many scientific issues – social science, political science and conventional science – that are present in the text. In these answers, the notion of science in the novels was briefly dealt with or vague and candidates tended to focus on more general limitations of freedom.

There were quite a lot of misreadings and simplifications of *The Handmaid's Tale* and *Frankenstein*, suggesting that Atwood and Shelley were criticising all scientific progress and suggesting that it would damage society. This view was lacking in nuance and overall understanding of the texts and their contexts.

In weaker answers there was little contextual knowledge demonstrated, often limited to brief references to Dolly the sheep for *Never Let Me Go* and Galvani for *Frankenstein*. More advanced answers were able to draw interesting contrasts between the impact of science on freedom in the novels, for example contrasting the selective scientific methods of *The Handmaid's Tale* with the paradoxical creation of freedom in nature through science, in spite of rejection from society, in *Frankenstein*.

In both ~~synthesise~~ *Never let me Go* (N) by Kazuo Ishiguro and *Frankenstein* (F) by Mary Shelley, the writers ~~focus~~ include the theme of personal freedom and the idea of

the individual versus society with the use of structure, the theme of water and the sublime with Shelley displaying a freedom from too much scientific development and Ishiguro demonstrating freedom (or rather a lack of personal freedom) from a dystopian society.

Firstly, Shelley uses the frame narrative in F, in which Walton has constructed three stories - Walton, Victor Frankenstein and the monster. Before each of the narratives change, the writer uses imperatives with the character of Victor using "learn" and the monster asking Victor to "listen". By Shelley ending a narrative in this way, she has constructed a parallel between the monster and Victor, demonstrating that their lives are intertwined and Victor himself has done this as a warning - she herself was against scientific

dereliction and thus by constricting these parallels, Shelley warns that the readers that they will not experience personal freedom from ~~\$~~ a thirst for knowledge - it will ~~can~~ always be a part of their lives and thus the characters do not experience personal freedom. Furthermore, Shelley has constructed the monster's narrative in the middle of the story and by doing so, she suggests that those who have an excessive "thirst for knowledge" all have a "fallen angel" inside of them. By doing so, Shelley further implies that once someone takes part in these explorations (which were very popular in the nineteenth century), the discoveries affect who they are and hence they do not have personal freedom - Shelley constructs Victor to be a "slave" - his scientific creation oppresses him the personal freedom.



This is a top level 2 answer.

The argument lacks overall clarity despite some good points, and the candidate seems not to have a firm grasp of the task. While a number of features are identified, understanding of how they work is not always shown. There is very little contextual discussion, and what there is tends to be oversimplified. There is a clear appreciation of the writers' craft, which elevates the answer to the top of level 2 on the strength of A02. There are attempts to draw connections between the texts through features but these are not always clear.

In both Frankenstein and The Handmaid's Tale, Atwood and Shelley aim to show the incompatibility of science and personal freedom. The struggle for individuality in both novels is key to portraying this, with both the monster and Offred finding themselves suppressed by the scientific constraints placed on them. The motif of the 'double' in both novels also helps to emphasize the ~~total~~ ^{failure of science to take into account the} ~~total~~ ^{reality of} 'personal'. This is ultimately both authors attempt to warn readers of the effect that science can have on personal freedom through their ~~situations~~ ^{wis} of first-person narration that allows us to get an eyewitness account of the struggle for personal freedom in the face of scientific development gone wrong. ~~A society's emphasis on my absolute superiority throughout the world.~~

In The Handmaid's Tale, Atwood creates a society in which personal freedom and individuality has been completely stripped ~~out~~ ^{to} of Gilead. In its attempt to create a totalitarian state, the Republic of Gilead has used social science in order to remove personal freedom and create a society in which everyone is 'interchangeable'. One commander describes himself as a 'sort of scientist' who

with it later being revealed that this was the ~~way~~^{he helped "} Gilead creates the 'social structure' of Gilead. Part of the way that Gilead tries to scientifically engineer people into this ~~we start~~^{what} world is through the loss of superficial identity - erased for example names and clothing. Handmaids are given names which indicate their existence as a 'possession' of their Commanders such as 'Off-Fred'. The indistinguishable nature of ~~the~~^{each} group ~~stands~~ⁱⁿ society, with ~~men~~^{each} being made to wear the same clothing, also highlights the loss of individual freedom in Gilead. Atwood's ~~description~~^{was} to bring to light the struggle for individuals who refuse duality. The ~~other~~^{turns} to capitulation, such as Officer, described in much more vivid detail, with her 'plump' a 'pink' face than fully institutionalised groups such as the Commander's bins. Many have made a Foucauldian criticism of this. Foucault ~~said~~^{believed} that the prevalence of a dominant ideology often became internalised by those living underneath it. Rhetoric such as 'Gilead is within you' emphasises the way in which Gileads loss of more superficial aspects of personal freedom can lead to the internalisation of such values, and lead to even the complete loss of any individuality.



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Examiner Comments

This is a level 5 answer which was awarded full marks overall. It is an accomplished answer with a consistently effective argument and a very sharp focus on the task throughout. All descriptors for level 5 are met fully- there is a lot of insightful A02 analysis, and contexts (including critical contexts) are dealt with in a discriminating and relevant way. Connections are well made and supported with consistently appropriate examples. Although perhaps not 'perfect', well deserving of full marks.

Question 9

This was a popular question. Better candidates were able to engage with the idea of cruelty and the motivations that lie behind it. Weaker candidates found it more difficult to conceptualise cruelty, and tended instead to write about the more obviously violent and horrific elements of the texts.

Many answers on *Beloved* tended to focus on Sethe and Paul D as cruel characters or the broader context of slavery as a cruel system without developing these ideas or considering how cruelty was shown. Similarly in *Dracula*, the vampire's cruelty was identified but without explicit discussion of what exactly was cruel about him. There was a general lack of textual support and A02 discussion of the author's techniques and crafting.

In higher level answers, candidates were able to move beyond identifying instances of cruelty in the novels to explore the ways in which writers made actions or words seem cruel to readers and elicited their sympathies. For all texts, there was often a lack of focus on the presentation of the theme, and the writers' methods, resulting in lower A02 marks.

Another way both authors show cruelty is in cruelty specifically towards women. In Wilde's novel, Denman cruelty ~~reproaches~~ berates and casts aside Sibyl Vane, causing her to commit suicide. He tells Sibyl "You are nothing to me now. I will never see you again" in a long speech berating her. The use of short sentences increase the impact of them, increasing the dramatic tension and the cruelty of them.

The word "nothing" to describe Sibyl has connotations of unimportance, reducing what Sibyl thought has true love to complete dissociation. The use of the words "nothing" and "never" imply permanence, as if it was easy for Denman to simply reduce Sibyl to no more than a memory. Furthermore, in 'Dracula', the titular Count is seen acting cruelly to multiple women including Lucy, Mina and his ~~&~~ vampire women. When these women try to seduce Dracula

To drink his blood, Dracula used a 'fierce sweep' of his arm. When he forces Mina to drink his blood it is described as having "a terrible resemblance to a child forcing a kitten's nose into a saucer of milk".

- This description by Stoker shows Dracula's cruelty towards Mina as this sort of behaviour would be treated as bad by a child and downright cruel as an adult. Also, the description of Dracula and Mina as like a "child" and "kitten" shows where the power lies in the relationship - this fits with the Victorian expectations and ideas of women as lesser and weaker than men. Therefore, in both novels the cruelty shown by men towards women is present, albeit physically in Dracula's and emotionally in 'A Picture of Dorian Gray'.



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Examiner Comments

This is a level 3 answer which has a clear and relevant argument. However, there is very little contextual comment for A03, and some examples are not fully explained, for example it would be useful to discuss exactly why forcing a kitten's nose in a saucer of milk is cruel, or perhaps a better example could have been chosen to illustrate this point.

Question 10

Some excellent answers were seen for this question, considering masculine traits in both male and female characters, often with sophisticated discussion of societal expectations of the two genders.

There was a clear divide here between candidates who saw this as a question about men and how they are presented and those able to take a more subtle approach, exploring the gender issues the word 'masculinity' implies as applied to both men and women.

Weaker candidates tended to focus on the presentation of men in general. At a slightly higher level, they had a better understanding of masculine stereotypes and were able to discuss how characters conformed or went against these. A lot focused on the idea of feminine men (particularly Harker in *Dracula* as a 'damsel in distress'), and on homosexuality in *Dorian Gray* and *Dracula* in particular. There were some unsupported and rather spurious claims that both Stoker and Wilde were both homosexual and writing homoerotic texts, which tended not to be evidenced or have much to back them up (particularly for Stoker). Again, contextual information had a tendency to be treated as separate from the main question, and the best answers were those which were able to draw links between contexts and the meanings writers had created in the novels.

Over the years, women have been subjected to a steady stream of oppression by men, scared to damage their masculinity and step away from the crowd. This potentially damaging thought ^{progress} has led to years of men attempting to protect their masculine image by belittling women and this plays a heavy hand part in both novels - 'Dracula' by Bram Stoker and 'The Little Stranger' by Sarah Waters. In 'The Little Stranger' (TLS), Waters presents us with Caroline, an arguably sexually ambiguous woman who works hard, cares for her

Family and think very little of appearance, "thickish legs" and "noticeably plain". This divergence from your typical woman appears to come across as the archetype of the beginning of the second wave of feminism as though applying masculine traits to the first female character we ~~were~~ meet in the novel, Waters presents a very different woman to the women in Dracula. The idea that women should be feminine and delicate was very strong in the Victorian, despite their female queen. Stoker presents us with Mina Harker, a secretary who perfectly fills Victorian values and views on what a woman should be. During the Victorian era, Caroline would have been viewed as incredibly "socially [and] politically controversial." whereas our "wonderful Madam Mina," on the other hand, the ^{woman} same who stays at home and copies out diaries whilst the men gallivant around the country, hunting vampires, ~~to see~~ wouldn't shock a Victorian readership in the

slightest. Despite the fact that her role is crucial to our reading of the story, she garners no credit.



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Examiner Comments

This is a low level 2 answer overall. Despite being well written, the candidate does not actually answer the question. The introduction is strong, however the arguments put forward are not followed up in the body of the essay. The answer is primarily focused on female characters and only briefly mentions masculinity, so there is a real lack of relevance to many points. There is a lot of unsubstantiated assertion with little textual support, making the answer descriptive rather than analytical. Contextual points are very general with little exemplification, and are sometimes not appropriate (for example judging Caroline Ayres by Victorian standards).

From Van Helsing's first introduction in the novel he is perceived as the leader and role model for the other characters. He appears to have attained ~~infinate~~ infinite knowledge and understanding of the intricacies of the supernatural in particular how religious objects like "communion" "wafers" can ~~have~~ a huge defeat evil which critics have argued is Stoker's attempt at restoring faith against evil as in the 19th century turbulent times were questioning values of religion. so perhaps by introducing Van Helsing as the major older role model who puts all the answers as religion Stoker expects the reader to restore their faith. For Mina, Van Helsing is considered above all the other male characters shown by her listing of him at the top and herself at the bottom at the beginning of chapter twenty four. This proves Van Helsing's immediate masculine status as she considers him above her husband and even ~~the~~ ^{the} ~~hard footed~~ Arthur despite the fact that he's foreign, ~~and~~ older and of a lower status

which to a contemporary readership would seem quite ^{by Stoker} ironic as that is exactly what Dracula is too only he's demonized as 'Other' due to his physiognomy of a "domed forehead" and "blazing" eyes as well as other animalistic features that set him apart from the traditional human male character as the Gothic villain.

Faraday, on the other hand, is not instantly the male authority figure from his first appearance. He is portrayed as an unreliable narrator that puts logic above reason at any cost and ~~actively~~ it could be argued that he actively destroys the Ayres by his attempted integration into a ^{higher class where} society he doesn't belong. This is evidenced by his constant questioning and reluctance to believe the Ayres ~~as~~ as well as his deeply ingrained arrogance for example.

"I must have been right" the word "must" suggests a complete sense of self-assurance as a logical male and doctor. ~~as~~ This is also shown by the interrogative "infect me?" as his inherent sense of male superiority over Roderick because of his age and status allows him to block any real danger causing the downfall of their hierarchy as he infiltrates and their family through his skepticism just like Dracula attempts to take down British society in a time of post-colonial unrest for the Empire.



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Examiner Comments

This is a sound level 3 answer. The argument is sometimes about men rather than masculinity and tends to be character driven but is clear overall. A02 analysis and shows an understanding of the writer's craft with lots of supporting textual detail. Contextual comments are a little brief. Connections between the texts are clear.

Question 11

A large number of candidates engaged well with this question, discussing characters' feelings of hope at various points in their chosen novels. Candidates who had studied *A Thousand Splendid Suns* and *Tess of the D'Urbervilles* wrote some very impressive answers; even those candidates whose written expression and understanding of writers' methods was weaker were still able to make relevant points for these texts. Some good points were also raised for *Wuthering Heights*, with stronger candidates making clear observations about the hopeless nature of Catherine and Heathcliff's love and the hope for new beginnings presented by Hareton and Cathy's marriage at the end. For *Mrs Dalloway*, however, many candidates seemed to struggle to identify feelings of hope, particularly in making AO2 points. Better answers picked up on the nuances of the question and genuinely explore 'feelings of hope', whereas weaker answers looked simply at 'hope' – a very different matter.

Across all texts, many candidates struggled to explore the significance and influence of contexts; more successful candidates integrated many small details in considering why characters felt hope (or a lack thereof). For AO4, many useful parallels were drawn between the female characters, also providing a basis for comparison of the writers' methods.

Some of the best responses explored the relationship between hope and reality, showing perceptive understanding of how the theme was developed in the narrative. *Tess of the D'Urbervilles* and *A Thousand Splendid Suns* was a fruitful pairing, with some very good answers focusing on the hope felt by female characters, and some unconventional ways of arriving at hopeful feelings, for example comparing the murders committed by Tess and Mariam as hopeful events allowing progression and hope for the future for other characters.

Weaker candidates tended to focus on characters who felt hope, leading to rather narrative responses which listed examples but did not really develop into a clear argument.

There was a tendency for some candidates to focus on 'popular' ideas or sections of the novels (including Cathy's "I am Heathcliff" or the "foliage"/"rocks" comparison in *Wuthering Heights*, Talbothay's pathetic fallacy in *Tess of the D'Urbervilles*, the eating of the pebbles in *A Thousand Splendid Suns* and the opening of *Mrs Dalloway* buying the flowers). Whilst some candidates used the examples successfully, these responses tended towards remembered and recited views of the text with little insight or analysis independently added.

Both Hardy and Hossaini explore the theme of hope by concentrating on each character's hope for the future. This expectation of what your life will be like is poignantly explored by focusing on the relationship between Laila and Tariq and their expectations for their relationship with regards to marriage. Hossaini powerfully explores this pivotal moment in their relationship just

after they had connected physically 'let me marry you' Laila. Today we could get married today' the request or permission from the respectful phrase 'let me' doesn't demonstrates how Tanq is a fool for Rasheed who invades Laila's personal space and shows her no respect as in his mind, and the ~~the~~ mind of the men in Afghanistan a woman was a man's property by transaction and there was no emotion ~~to~~ or compassion behind ~~it~~ it. This is supposed in the relationship—wedding of Mariam and Rasheed as they were told to sign the contract. This contrast in their marriages demonstrates that their relationship was built on trust and unconditional love and they had hope for the future of their relationship, even through the turbulent political conflict under the rule of the mujahideen. They Tanq knew that in a time when the rights of women were taken away with the departure of the Soviets in Afghanistan, women were vulnerable and whilst Tanq was being pragmatic, he also wanted to protect the girl he loved as quickly as possible before they were separated. He knew that their love could stand any external disturbances but wanted to create this ideal image of their family before it was too late.

Nearly similarly explores the hope for the future, in regards to the relationship between Tess and Angel.

Once they connect at Folly Talbothays, Tess has an image of their marriage, working on ~~the~~ the farm together, in a peaceful environment in which they are at one with the surroundings that they met as their relationship was always stronger at Talbothays. Now this gives Tess the confidence that all of their social differences will be overlooked however contrastingly.

Hardy corrupts this hope for the future with the ~~her~~ revaluation of Tess' past which damages their dreams. This is dramatically explored as Angel reacts irrationally calling her 'an exhausted leading of an effete aristocracy'. This emotional and extreme reaction demonstrate reflected society's views on a woman who acted morally. Tess in this moment represented the reversal of his initial impression

of her a 'the woman I have been loving is not you... another woman in your shape'. Angel crushes the hope of their future relationship together, as contrastingly to Tom ~~Tess~~, who is willing to accept ~~&~~ Laila's marriage to Rashend out of love, Angel cannot fathom the concept of her actions as she went against the convention of society by keeping ~~at~~ her business to the private name. The use of the imagery 'shape' demonstrates that Angel's mind allowed him to twist the reality of Tess as his wife and fabricate it to the way most suited his fantasies best, which is what kept the hope alive but he was brought into

realise and ~~the~~ his old values of the social hierarchy and expectations of women, reinforced by external influences like marriage acts in ~~the 1850s~~ 1857 on the convention of marriage crushed this dream, leaving him with no hope. Hardy and Hosseini explore the contrasts in the attitudes of the men to ~~keep~~ the which controls how realistic the hope for their future is.



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Examiner Comments

A strong level 4 answer.

There is lots of close reference to the texts, a good example of how this can be done without huge amounts of direct quotation. The candidate shows a perceptive understanding of how meanings are shaped and integrates contextual points well (although less securely for Hardy than Hosseini). Connections are detailed and sustained, using several approaches.

Question 12

Although significantly less popular than question 11, this question elicited some very sophisticated arguments, managing to range widely around the use of markers of time and their significance to the narratives - for example the use of the seasons in *Tess of the D'Urbervilles*, Big Ben in *Mrs Dalloway*, historically significant events in *A Thousand Splendid Suns*, crossing generations in *Wuthering Heights*, and the time settings of all of the novels. Candidates performing at Levels 2/3 also seemed able to meet AOs solidly and avoid a drift into the narrative and general answers. There were some very interesting explorations of time and the way this is used as a structuring and narrative device.

Some candidates struggled with the phrasing of this question, writing about the time periods when the novels were set and historical contexts as opposed to the writers' use of time as a concept.

Candidates who scored higher marks more directly with the methods used by writers early on in their essays before exploring how contexts influenced the texts and readers' responses. There were more structural points than linguistic points made in these successful answers – such as the divisions in *Mrs Dalloway* presented by the chiming of Big Ben, or the progression of Tess' life being marked by Phases. Candidates who struggled with the phrasing of the question tended to make surface comparisons for AO4, particularly where candidates attempted to compare texts using AO3; more detailed and thoughtful comparisons were made relating to AO2 features.

Hardy and Woolf are unified in their use of symbols of time as distinctive markers throughout the narrative. Throughout 'Tess of the D'Urbervilles', Hardy uses seasons to reflect on the progress of Tess' life. Initially, the central trope indeed is of Spring, as Tess is described as having a 'freshness' which symbolises the vibrancy of her youth. There is an ^{image of} ~~sense of~~ Tess blossoming '[blooming]' into a woman, reflective of the idea that in coming to sexual maturity Tess reaches a new stage of her life. It also begins the motif of Tess as a 'daughter of the earth', introducing the semantic field of paganism into the novel, which Hardy preferred to the conservative Church of England. This scene of spring then gives way to summer when Tess and Angel fall in love. The ^{throbbing} 'Theodian weather reflecting the ^{the} hearts' at Tallowthays directly conveys the links between seasons and plot. This as is a manifestation of Hardy's influence by Darwinism, as Tess reaches maturity in

the summer to then 'fly the nest' and beat competition to win her figurative 'mate'. Just as summer must inevitably turn to Autumn, so must their love die, ~~Bea~~ with 'New Year's Eve' being the final day before ~~&~~ Tess and Angel's love is irreparably broken. In this way, Hardy harnesses the recurring theme of time to demonstrate the intrinsic bond between Tess' life ^{gate} and nature, which are as ~~are~~ unstoppable as time itself. // Comparatively, Woolf describes the sand of Big Ben as ~~a~~ the only marker to break up her free indirect discourse. The 'waves of sand' emanating from the clock's chiming are the sole provider of structure to the novel crucial when the constant stream of consciousness means events could be taking place across a period of seconds or a period of hours. The 'striking' of the hour also unites characters, enabling Woolf to seamlessly change perspectives, such as from Clissa hearing the 'bang' of the motorcar, to Septimus. This is very much a representation of Woolf's new modernist style, influenced by cubism to portray many different perspectives of one event. This contrasts significantly to Hardy's distanced, omniscient narrative lens, reflective of earlier writing styles. Symbols of time become points of comparison for both authors, in ~~Hardy~~^{'Tess'} it is to compare the development of events, in 'Mrs Dalloway' it is to compare perspectives of differing characters.



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Examiner Comments

This is a level 5 answer which was awarded full marks overall. The comparisons between texts are particularly good, interweaving and discussing in detail the ways the writers use time. Literary terminology is used confidently and accurately and the A02 analysis is outstanding. The candidate shows a thorough knowledge of the whole of the texts.

Paper Summary

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

- Ensure that every point made in the essay is directly relevant to the question posed.
- Pick apart the terms of the question in order to offer a clear argument which goes beyond straightforward identification of examples.
- Make sure that every quote or example given is analysed so as to gain marks in A02.
- Consider why a writer has used a particular technique, and what effect it has created.
- Show your knowledge of the whole text, rather than only concentrating on small parts.
- Don't write everything you know about context in your essay: select the most relevant information and make sure it can be linked to the question asked.
- Consider how a piece of contextual information helps readers to understand the text better.
- Make connections based on writer's methods as well as context and plot, and make sure these are detailed. If something is similar or different from the other text, explain exactly HOW it is similar or different.

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